

Winter Specialist Sale, 4th Dec, 2025 10:30

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| <p>1 Marquise diamond white metal solitaire ring, with accompanying WGI certificate stating the marquise cut diamond weighing 1.45 carat, clarity J, colour VS2, two small baguette cut diamonds to each shoulder, ring size M, weight approx 3.4g
£1,500-2,000</p> <p>2 Diamond solitaire 18ct yellow gold ring, the oval old cut diamond weight approx 1.50 carat, clarity SI-I1, colour tinted, claw set, textured tapered shoulders, hallmarked Birmingham, ring size S, weight 8.0g
£1,200-1,800</p> <p>3 Old cushion cut diamond solitaire ring, the diamond measuring 8.69mm x 7.95mm x 4.77mm, calculated weight 2.30 carats, assessed clarity SI, assessed colour H/I, four claw setting, tapered baguette cut diamond gold tipped shoulders, unmarked yellow and white metal, ring size M½, weight approx 5.0g
£6,000-8,000</p> <p>4 Emerald and diamond double marquise white metal cluster ring with accompanying certificate, the certificate stating total emerald weight 2.20 carat, and total diamond weight 0.96 carat, claw and pavé settings, the band stamped 750, ring size N, weight approx 6.4g
£1,200-1,800</p> <p>5 Early 19th century diamond two-row half eternity ring, sixteen small old cut diamonds, pavé and claw set, scroll tapered shoulders, ring size H½, yellow and white metal, weight approx 2.9g
£150-250</p> <p>6 Diamond five-stone ring, unmarked rose metal, five graduated round old cut and cushion cut diamonds, the central diamond measuring 4.64mm x 4.31mm x 2.93mm, calculated weight 0.40 carat, total diamond weight approx 1.0 carat, assessed clarities SI, assessed colours I-tinted, coronet claw setting, tests as 9ct, ring size P, 3.2g gross approx
£500-800</p> | <p>7 Victorian diamond five stone 18ct yellow gold ring, five old cushion cut diamonds, the central diamond measuring approx 5.08mm x 4.80mm x 2.86mm, weighing approx 0.50 carat, two diamonds each weighing approx 0.45 carat, and two diamonds each weighing 0.33 carat, total diamond weight approx 2.0 carats, assessed clarities VS-I1, assessed colours L-tinted, shared claw settings, small rose cut diamond accents, scroll mount tapered incised shoulders, ring size R½, weight approx 4.0g
£1,500-2,000</p> <p>8 Diamond white metal cluster ring, four round brilliant cut diamonds, each weighing approx 0.15 carat, total diamond weight approx 0.85 carat, claw settings, diameter of head approx 14.5mm, tapered band stamped 18ct, weight approx 4.1g
£250-350</p> <p>9 Sapphire and diamond white metal ring, the oval mixed cut sapphire measuring approx 7mm x 5mm x 2.5mm, four claw setting, eight small round brilliant cut diamonds ten small baguette cut diamonds, the tapered band stamped 750, ring size P, 4.2g approx
£1,000-1,500</p> <p>10 Sapphire and diamond platinum cluster ring, the oval mixed cut sapphire measuring approx 8.6mm x 6.1mm x 4.6mm, four claw setting, round brilliant cut diamond surround, three round brilliant cut diamonds set to each shoulder, ring size J½, hallmarked 950, weight approx 4.1g
£1,500-2,000</p> <p>11 Sapphire and diamond platinum cluster ring, the oval mixed cut sapphire measuring 7.5mm x 6.4mm x 3.6mm, four claw setting, tapered baguette cut and round brilliant cut diamond surround, stated total diamond weight 0.81 carat, tapered pierced shoulders, ring size K½, the band stamped Pt 900, weight 6.8g
£600-700</p> <p>12 Early 19th century pearl, diamond and paste yellow metal ring, the star-flower head design set with a small rose cut diamond to the centre, six stone paste surround, six split pearls, rubover claw settings, tulip shaped shoulders, unmarked yellow metal band assessed as gold, closed back setting, size L½, 2g gross approx
£150-200</p> |
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| <p>13 Emerald and diamond Eastern style 9ct yellow and white gold ring, the round head with square step cut emerald to centre, alternating round mixed cut emerald and round brilliant cut diamond surround, flush bead set, cast geometric detailing, diameter of head 18.8mm, openwork scroll design tapered band, ring size S, weight 8.6g
£300-400</p> <p>14 Aquamarine and diamond 18ct yellow gold and white gold cluster ring, the emerald cut aquamarine measuring approx 7.4mm x 5.8mm x 3.31mm, rubover set, fourteen round brilliant cut diamond surround, total diamond weight approx 0.50 carat, pierced tapered shoulders, ring size N½, weight approx 5.0g
£600-800</p> <p>15 Black opal and diamond platinum cluster ring, the oval cabochon cut black opal measuring 9.27mm x 7.02mm x 2.25mm, displaying violet, indigo, blue, yellow, green, orange and red play-of-colour, claw set, twelve old round cut diamond surround, rubover set, millegrain detailing, tapered shoulders, ring size Q, stamped Platinum, weight approx 3.9g
£400-600</p> <p>16 Blue topaz and diamond white metal ring, the blue topaz measuring 15.5mm x 11.7mm x 7.0mm, four prong setting, the prongs each set with small round brilliant cut diamonds, rubover set, diamond set shoulders, pavé set, the band stamped 750, ring size U, weight 7.3g
£300-400</p> <p>17 Victorian diamond cross pendant brooch, unmarked yellow and white metal, eleven old cut diamonds, calculated weights approx 0.32, 0.66, 0.70, 0.46, 0.55, 0.35, 0.29, 0.41, 0.50, 0.30 and 0.33 carat, shared claw settings, removable diamond set bale, the diamond weighing approx 0.20 carat, total diamond weight approx 5.0 carats, assessed clarities VS-SI, assessed colours H-tinted, hinged pin and early safety catch brooch fittings, dimensions approx 4cm x 2.5cm (excluding bale), weight 10.4g gross in fitted velvet covered and lined cased
£2,000-2,500</p> | <p>18 Early 20th century diamond yellow and white metal starburst pendant brooch, six prongs with six knife edge spacers, old cut, cushion cut and rose cut diamonds, the central diamond measuring approx 3.8mm x 4.4mm, assessed clarity SI, assessed colour L/M, rubover claw settings, detachable brooch fittings, pendant bale and hook, diameter approx 30mm, weight approx 8.9g
£1,200-1,800</p> <p>19 Diamond flowerhead white metal brooch, the principal round brilliant cut diamond measuring approx 4.6mm x 4.6mm (depth inaccessible), weighing approx 0.33 carat, assessed clarity SI, assessed colour tinted, claw set, the openwork flower head with graduated round brilliant cut and eight cut diamonds, pavé set, diameter approx 33mm, weight approx 6.1g
£300-500</p> <p>20 Early 20th century Belle Epoque diamond brooch, the openwork foliate design set with round old brilliant cut and rose cut diamonds, rubover claw set and pavé settings, dimensions approx 43mm x 20mm, yellow and white metal, weight approx 5.6g
£300-500</p> <p>21 Diamond white metal pendant, modern round brilliant cut diamonds, claw and pavé settings, three diamond set articulated pendant drops, the bale stamped 18k, length approx 3.5cm (excluding bale) weight approx 4.8g
£250-300</p> <p>22 Victorian triple row diamond and seed pearl yellow metal crescent moon brooch, the thirteen graduated old cut diamonds raised within a seed pearl halo border, total diamond weight approx 0.50 carat, rubover claw settings, unmarked, 30mm wide approx, 8.4g gross approx
£400-600</p> <p>23 Early 20th century diamond and sapphire crescent form scarf clip, the principal old round brilliant cut diamond weighing approx 0.40 carat, claw settings, assessed clarity I2, assessed colour tinted, claw settings, set to knife edge setting within crescent comprising graduated small round old cut and rose cut diamonds, millegrain edging with graduated oval mixed cut sapphire surround, the largest sapphire measuring approx 4mm x 3.5mm, rubover claw settings, unmarked yellow and white metal, dimensions approx 19.8mm x 19.5mm, weight approx 5.7g
£400-600</p> |
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| <p>24 Art Deco diamond and sapphire bar brooch, unmarked yellow and white metal, eight square step cut sapphires, channel set, sixteen rose cut diamonds, pavé set, millegrain detailing, hinged pin and early safety catch brooch fittings, length 65mm approx, 3.9g gross approx
£200-300</p> <p>25 Ruby and diamond yellow and white metal spray brooch, two sprays of round mixed cut rubies, probably synthetic, claw settings, the white gold ribbon set with small eight cut diamonds, pavé set, millegrain edging, hinged pin and trombone clasp brooch fittings, tests as 18ct gold, dimensions approx 5.5cm x 4.5cm, weight approx 16.7g
£600-800</p> <p>26 Early 20th century French garnet-topped double seed pearl 18ct yellow gold brooch, openwork sinuous design, knife edge settings, textured leaf motifs, small baroque pearl dropper, two pendant hooks, hinged pin and simple loop brooch fittings, continental 18ct gold standard marks to the pin and loop, dimensions approx 3cm x 3cm, weight approx 2.6g
£100-150</p> <p>27 Early Victorian ruby and rock crystal yellow metal brooch, four oval mixed cut rock crystal quatrefoil head, small mixed cut ruby to centre, rubover claw settings, fleur-de-lis motifs, engraved foliate scroll decoration to the ogee-shaped border, 3.9g gross approx, cased, tests as gold
£150-200</p> <p>28 Late Victorian pearl 15ct gold oval brooch, the star design to the raised centre set with eleven graduated white pearls, pearl surround, rope twist border with fine rope twist detailing throughout, glazed panel verso, hinged pin and simple loop brooch fittings, safety chain, dimensions 4cm x 3cm, weight approx 15.7g
£500-700</p> <p>29 Diamond set Merchant Navy white metal brooch, full set with small eight cut diamonds, assessed as platinum, dimensions approx 23mm x 15mm, 4.5g gross approx
£200-300</p> <p>30 Vintage gem-set chick brooch, having a diamond set wing and ruby eye, carrying a cultured pearl in its beak, stamped 'K18', width 25mm approx, 5.2g gross approx
£300-500</p> | <p>31 Late Victorian diamond and pearl horseshoe brooch, unmarked yellow metal, eleven graduated pearls, nineteen graduated old cut, cushion cut and rose cut diamonds, eighteen rose cut diamond accents, total diamond weight approx 2.0 carats, assessed clarities VS-SI, assessed colours H/I, replacement brooch fittings, dimensions approx 30mm x 27mm, 10.8g gross approx
£800-1,200</p> <p>32 Pair of diamond set entwined back-to-back double C earrings, baguette and tapered baguette cut diamonds channel set, eight cut diamonds shared prong settings, post and clip earring fittings, dimensions approx 18mm x 23mm, stamped 750 and 18K, weight approx 13.7g
£3,000-5,000</p> <p>33 Cased Victorian unmarked yellow metal cameo brooch and pair of earrings, the cameos with rope twist and arrow head detailing, rope twist surround, the brooch with hinged pin and simple loop brooch fittings and safety chain, dimensions approx 3cm x 3cm, the earrings with shepherd's hook ear fittings length approx 3cm (including earring fittings) weight approx 13.3g gross, in fitted leather covered, velvet lined box
£300-500</p> <p>34 Early to mid 19th century garnet unmarked yellow metal ribbon brooch, the ribbon motif with engraved foliate scroll decoration, set with three mixed cut garnets, three pendant drops to chain links, each set with a mixed cut garnet, the heart shaped pendant with glazed panel verso containing hair, rubover settings, safety pin style brooch fitting, length approx 43mm, 6.7g gross approx
£200-300</p> <p>35 Emerald and diamond 18ct white gold 'tennis' style necklace, forty-seven square mixed cut emeralds, each measuring between 3.0mm and 3.5mm, rubover set, total emerald weight approx 7.0 carats, forty-seven small round brilliant cut diamond spacers, claw settings, tongue and box clasp with safety catch, stamped 750, length approx 39cm, weight approx 40.8g
£2,500-3,000</p> <p>36 Unmarked yellow metal necklace, fancy openwork links modelled as stylised tulips containing floral motif, oval link spacers, length approx 72cm, tests as 18ct, 77g approx
£3,500-4,500</p> |
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| <p>37 String of graduated oval butterscotch amber beads, the largest bead measuring approx 18mm x 23mm, the smallest bead measuring approx 8mm x 10mm, yellow metal bolt ring clasp, weight 41g approx, length 51cm approx
£300-500</p> <p>38 Mid 19th century ruby, seed pearl, enamelled parcel gilt pendant necklace, the central motif with hand painted portrait miniature of a child, four small ruby accents, white and blue enamelled scroll surround, blue and green enamelled foliate design verso, with seed pearl, ruby set enamelled pendant drop, seed pearl set chain links, suspended from black enamelled and ruby set bale, fine link chain, weight approx 7.9g
£200-300</p> <p>39 Late Victorian seed pearl yellow metal pendant necklace, the necklace formed of target-style roundel links, and seed pearl set links, knife edge bars terminating in seed pearls, central flower head design, detachable crescent moon and star pendant brooch, full set with graduated pearls, the pendant stamped 15, tongue and box concealed clasp, length approx 41cm, weight approx 26.7g gross
£1,000-1,500</p> <p>40 Victorian unmarked yellow metal acorn fringed necklace, the fancy link chain with graduated granulation detailing, applied scroll motifs, graduated stylised acorn terminals, the central motif with pendant fitting, tongue and box clasp, length approx 43cm, weight approx 14.4g
£400-600</p> <p>41 Late Victorian yellow metal (9ct) 'rose gold' watch Albert chain with fob, of graduated curb links, each stamped '9' and '375', with two clips and T-bar, 39cm long, plus a Maltese cross shaped sporting fob, to one face engraved with bicycle motif, to the other with prize inscription for the Wulfruna Cycle Club 1893, 32mm wide, 65.5g approx
£1,600-1,800</p> <p>42 Pearl necklace with yellow diamond clasp, the oval old cut diamond measuring approx 6.4mm x 7.71mm x 3.74mm, calculated weight 1.30 carat, assessed clarity I1, assessed colour light yellow, coronet claw setting, graduated pearls, the largest diameter approx 7.25mm, the smallest diameter approx 3.20mm, yellow and white metal concealed clasp, length approx 54cm
£800-1,200</p> | <p>43 Edwardian graduated pearl double string necklace with sapphire and diamond set clasp, the round mixed cut sapphire diameter 4.8mm, rose cut halo border, with further rose cut scallop surround, diameter of head 13mm, the largest pearl measuring 7.51mm x 7.61mm, the smallest pearl measuring 2.69mm, concealed yellow and white metal clasp, length approx 42cm
£150-200</p> <p>44 White jade carved flower pendant necklace, the four tier flower head formed of carved jade with faceted carnelian bead set to the centre, diameter of flower head 4.5cm, black bead tassels with jade bead terminals, cord and interwoven bead necklace, the cord terminating with a red coral bead (possibly dyed) and a carnelian bead, in fitted box
£200-300</p> <p>45 Arts & Crafts necklet - Enamelled silver necklace designed by Jessie Marion King, two roundels with blue-green stylised lily-pad motifs in low relief, mother-of-pearl cabochon to the raised centre, the roundels suspended from the collar, sponsor's mark of Liberty & Co Ltd, Birmingham 1901, stamped Cymric, weight approx 47.5g
£500-700</p> <p>46 Georg Jensen - 'Offspring' sterling silver necklace and matching bracelet, designed by Jacqueline Rabun, design no. 433, stamped 925S with Georg Jensen hallmarks, the necklace measuring approx 46cm, the bracelet measuring approx 17cm, gross weight approx 76.4g (with spare links) (2)
£200-300</p> <p>47 Pearl yellow metal fancy link bracelet, six cultured cream pearls with five textured crossover crescent links, textured clasp with safety chain, the bale with continental marks, tests as 18ct gold, 14.7g gross approx
£700-800</p> <p>48 Victorian bloodstone agate and red jasper yellow metal stick pin, the central quatrefoil cabochon with alternating green and red agate and jasper sections, the four terminals set with alternating bloodstone agate and jasper cabochons, cast foliate scroll decoration to the cross design head, dimensions of head approx 17.5mm x 17.5mm, weight approx 2.9g, in fitted leather covered velvet lined box
£120-180</p> |
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- 49 Victorian diamond and ruby stick pin, unmarked silver and yellow metal, modelled as a fly, the body and wings set with old rose cut diamonds, two ruby cabochon eyes, dimensions of head 10mm x 11mm approx
£120-180
- 50 George V pair of 18ct gold cufflinks, the oval panels with engine turned decoration, sponsor's mark C&F, London 1929, 12.3g approx, in a Vickers fitted case
£500-700
- 51 Elsa Peretti for Tiffany & Co. - Pair of bean design sterling silver cufflinks, signed Elsa Peretti, sponsor's mark T&Co, London import marks 1997, length 20mm approx, 27g approx, with pouch
£100-150
- 52 Tudor - Oyster stainless steel cased wristwatch, ref. 4453
Model: Oyster
Reference: 4453
Movement: 17 rubies, manual wind
Dial: Silvered dial with filled Arabic hour markers, filled blued steel hands, and blued steel seconds
Case: Stainless steel, screw-down case numbered '565427'
Strap/Bracelet: Brown leather strap
Buckle/Clasp: Buckle
Signed: Dial, crown, case back, movement
Size: 31mm diameter (ex.crown)
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£200-300
- 53 Rolex - Oyster Royal stainless steel bracelet watch
Model: Oyster Royal
Movement: Manual wind
Dial: Silvered (stained), applied gilt hour markers, gilt hands, and blued steel seconds
Case: Stainless steel, screw-down case back
Strap/Bracelet: Fixo-Flex stainless steel bracelet
Signed: Dial, crown
Size: 31mm diameter (ex.crown)
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£450-550
- 54 Rolex - 18ct gold Oyster Perpetual Day Date bracelet, ref. 18038
Model: Oyster Perpetual Day-Date
Reference: 18038
Date: Circa 1986
Movement: Calibre 3055, 27 jewels, automatic numbered '566438'
Dial: White dial with applied gilt Roman hour markers, day and date aperture, the latter with cyclops, gilt and partially filled hour and minute hands, sweeping seconds
Case: 18ct gold, screw-down case back numbered internally '18000'
Strap/Bracelet: 18ct gold Jubilee 8385 bracelet
Buckle/Clasp: Deployant clasp
Signed: Dial, crown, case back, clasp
Size: 36mm diameter (ex.crown)
Accessories: Rolex outer box, brown leather Rolex inner box, brown leather Rolex notelet holder, Rolex handkerchief, green hang tag, red swing tag, three booklets, green wallet and Rolex Service Guarantee dated 08/03/2007 and serial number '9357***'
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£7,000-9,000

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- 55 Omega - Genève stainless steel cased wristwatch, ref. 135.041
Model: Genève
Reference: 135.041
Date: Circa 1969
Movement: Calibre 601, manual movement numbered '28109398'
Dial: Silvered dial with baton hour markers, and partially filled hour and minute hands
Case: Stainless steel, screw-down case back with reference number
Strap/Bracelet: Brown leather
Buckle/Clasp: Stainless steel buckle
Signed: Dial, crown, movement, case back
Size: 35mm diameter (ex.crown)
Accessories: Box, outer card box
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£120-180
- 56 Omega - Speedmaster Professional 'Moonwatch' chronograph bracelet watch
Model: Speedmaster Professional
Reference: ST145 022
Date: Circa 1990
Movement: Calibre 861, 17 jewels manual wind numbered '48220587', with dust cover
Dial: Black dial with luminous baton hour markers, three subsidiary registers, luminous filled hands and sweeping seconds
Case: Tachymetre bezel, stainless steel case, screw-down case back with reference number to the inside
Strap/Bracelet: Stainless steel tapered bracelet
Buckle/Clasp: Deployant clasp
Signed: Dial, crown, movement, case back, clasp
Size: 42mm diameter (ex.crown)
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£2,500-3,500
- 57 Omega - 1970s Genève stainless steel bracelet watch, ref. 166099
Model: Genève
Reference: 166099
Date: Circa 1971
Movement: Automatic, calibre 1481, numbered '33750881'
Dial: Silvered dial with applied baton hour markers, date aperture at the third hour, partially filled hour and minute hands, sweeping seconds
Case: Stainless steel, screw-down case back with reference number and 'Waterproof'
Strap/Bracelet: Stainless steel tapered bracelet
Buckle/Clasp: Deployant clasp
Signed: Dial, crown, case back, movement, clasp
Size: 34mm diameter (ex.crown)
Accessories: Box
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£200-300
- 58 Omega - Genève gold plated and stainless steel wristwatch, ref. 136.0102
Model: Genève
Reference: 136.0102
Date: Circa 1972
Movement: Calibre 1030, manual wind movement
Dial: Silvered dial with gilt baton hour markers, date aperture at the third hour, partially filled hour and minute hands
Case: Gold plated, screw-down stainless steel case back with reference number
Strap/Bracelet: Black leather
Buckle/Clasp: Gilt buckle
Signed: Dial, crown, movement, case back
Size: 36mm diameter (ex.crown)
Accessories: Box, booklets, outer card box
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£150-250

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- 59 Omega - Genève automatic gold plated and stainless wristwatch, ref. 1660125
Model: Genève
Reference: 1660125
Date: Circa 1972
Movement: Calibre 1022, automatic movement with number '34289731'
Dial: Silvered dial with baton hour markers, day/date aperture at the third hour, partially filled hour and minute hands
Case: Gold plated, screw-down stainless steel case back with reference number
Strap/Bracelet: Brown leather
Buckle/Clasp: Gilt buckle
Signed: Dial, crown, movement, case back
Size: 35mm diameter (ex.crown)
Accessories: Box, outer card box
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£200-300
- 60 Omega - 9ct gold cased bracelet watch
Movement: Manual wind
Dial: Silvered dial with applied gilt baton hour markers, date aperture at the third hour
Case: 9ct gold, dedication inscribed case back
Strap/Bracelet: Gold plated and stainless steel flexi bracelet
Signed: Dial, crown
Size: 33mm diameter (ex.crown)
Weight: 55.1g gross approx.
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£300-500
- 61 Omega - De Ville quartz gold plated and stainless steel cased wristwatch
Model: De Ville
Movement: Calibre 1365 quartz
Dial: Black dial, with gilt baton and Roman hour markers, gilt hands
Case: Stainless steel
Strap/Bracelet: Black leather (later replacement)
Buckle/Clasp: Buckle
Signed: Dial
Size: 28mm x 30mm (lacking crown)
Accessories: Box, outer card box, booklet
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£120-180
- 62 Breitling - Blackbird Serie Speciale bracelet watch, ref. A13350
Model: Blackbird Serie Speciale
Reference: A13350
Date: Circa 2000
Movement: Automatic
Dial: Black dial, luminous baton hour markers, date aperture at the third hour, three subsidiary registers, luminous filled hands, tachymetre track
Case: Stainless steel case
Strap/Bracelet: Stainless steel bracelet,
Buckle/Clasp: Deployant clasp
Signed: Dial, case back, clasp
Size: 40mm diameter (ex.crown)
Accessories: Box, outer card box, papers/booklets, international warranty with reference number, date '07/12/2000', and serial number '267881', retailer's: Mallory, Bath
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£800-1,200

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- 63 Zenith - 1930s 18ct gold cased wristwatch, retailed by Birch & Gaydon Ltd.
Date: Circa 1930
Movement: 17 jewels manual wind numbered '2955487'
Dial: White enamel dial with filled Arabic hour markers, seconds subsidiary with 'Land & Water' above, and filled hands, retailed by Birch & Gaydon, Ltd., London
Case: 18ct gold, Dennison hinged case back numbered '493435', Birmingham, 1930
Strap/Bracelet: Brown leather strap
Buckle/Clasp: 18ct gold buckle
Signed: Retailer to dial, 'Zenith' to movement
Size: 27mm x 27mm (ex.crown)
Weight: 34g gross approx.
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£700-900
- 64 Lemanía - Stainless steel chronograph bracelet watch
Movement: Manual wind
Dial: Off-white with applied gilt Arabic and isosceles hour markers, two subsidiary registers, gilt hands
Strap/Bracelet: Rolex Oyster bracelet, '57' stamped to each end piece,
Buckle/Clasp: Rolex deployant clasp
Signed: Dial
Size: 14mm diameter (ex.crown)
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£250-350
- 65 Jaeger-LeCoultre - 1950s 9ct gold cased 'bumper' bracelet watch
Date: Circa 1950s
Movement: Automatic movement numbered '874955'
Dial: Off-white chapter ring, with applied gilt Arabic hour markers, gilt hands, réserve de marche aperture, and sweeping seconds
Case: 9ct gold, snap-on case back
Strap/Bracelet: 9ct gold bracelet
Buckle/Clasp: 9ct gold deployant Clasp
Signed: Dial, movement
Size: 33mm diameter (ex.crown)
Weight: 55.8g gross approx. (ex.movement)
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£1,000-1,500
- 66 Jaeger Le-Coultre - Oval Ultra Thin yellow metal cased wristwatch, ref. 5002 21
Model: Oval Ultra Thin
Reference: 5002 21
Movement: Automatic
Dial: White Roman dial with date aperture at the third hour
Case: Yellow metal (hallmarks rubbed), screw-down case back with reference number and '1471923'
Strap/Bracelet: Unbranded black leather
Buckle/Clasp: Buckle
Signed: Dial
Size: 31mm x 31mm (ex.crown)
Weight: 37.2g gross approx.
Please note that we cannot access movement, and subsequently no comment can be made in regard to this.
£500-800

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- 67 Bugatti - Two-tone stainless steel bracelet watch
- Date:** Circa 1990
Movement: Seven jewels quartz
Dial: Metallic blue dial with Arabic hour markers, day and date subsidiary registers, moon phase and pierced gilt hands designed as suspension arms
Case: Two-tone stainless steel, snap-on case back
Strap/Bracelet: Two-tone bracelet designed as a timing chain
Buckle/Clasp: Deployant clasp
Signed: Dial, case back
Size: 34mm diameter (ex.crown)
Accessories: Original guarantee and dated 28.11.1990, also with a leather travel case
 Believed to have been produced to commemorate the launch of the Bugatti EB110 in 1991
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£400-600
- 68 Certina - Vintage 14k bracelet watch
- Movement:** 7 jewels quartz movement
Dial: Gilt dial with baton hour markers, date aperture above the sixth hour
Case: 14k gold, snap-on case back
Strap/Bracelet: 14k (585) integrated bracelet
Buckle/Clasp: 14k clasp
Signed: Dial
Size: 25mm x 28mm (ex.crown)
Accessories: Box
Weight: 54.4g gross approx.
£1,500-2,000
- 69 Roy King - 1970s silver cased wristwatch
- Date:** Circa 1973
Movement: Manual
Dial: Green with silvered hands
Case: Silver case, London, 1973
Strap/Bracelet: Darlena white leather strap
Buckle/Clasp: Clasp
Signed: Dial, case back (Roy Cecil King hallmark)
Size: 28mm x 28mm (ex.crown)
Accessories: Later box
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£80-120
- 70 Cuervo y Sobrinos - Prominente 18ct gold cased wristwatch, ref. A 1012
- Model:** Prominente
Reference: A 1012
Movement: 21 jewels automatic
Dial: Metallic brown guilloche dial, with gilt Arabic hour markers, date aperture above the sixth hour, gilt hands, and sweeping seconds
Case: '750' (18ct) gold case, exhibition case back with reference number and 'Num 24385'
Strap/Bracelet: Dark brown leather strap
Buckle/Clasp: Buckle stamped '750'
Signed: Dial, case back, movement, strap
Size: 31mm x 45mm (ex.crown)
Accessories: Box, 125th anniversary book, and humidor
Weight: 78.6g gross approx.
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£4,000-6,000

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- 71 Omega - Lady's 1950s 14ct gold bracelet watch
Date: Circa 1952
Movement: Calibre 213, 17 jewels manual wind numbered '13795642'
Dial: Silvered dial with baton hour markers and silvered hands
Case: 14k case, set with three diamonds to each end, signed internally and with '11200042 8002'
Strap/Bracelet: 14K white gold bracelet
Buckle/Clasp: 14K clasp stamped '14K S&F'
Signed: Dial, movement, case back
Size: 13mm x 26mm (ex.crown)
Accessories: Spritzer & Fuhrmann box
Weight: 30.6g gross approx. (ex.movement)
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£1,000-1,500
- 72 Breitling - Colt Oceane stainless steel bracelet watch, ref. B71356
Model: Colt Oceane Chronometre
Reference: B71356
Date: Circa 2007
Movement: Quartz
Dial: Silvered dial with luminous tipped baton hour markers, Arabic hour markers, date aperture at the third hour, partially filled hour and minute hands
Case: Stainless steel case, screw-down case back numbered 'A77350', '400358'
Strap/Bracelet: Stainless steel bracelet
Buckle/Clasp: Deployant clasp
Signed: Dial, crown, case back, clasp
Size: 13mm diameter (ex.crown)
Accessories: Travel box, box, outer card box, warranty booklet from UAE Breitling dated '15-11-07', booklets, chronometer certificate
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£1,000-1,500
- 73 Rotary - Lady's 9ct gold bracelet watch
Date: Circa 1999
Movement: Quartz
Dial: Cream dial with applied gilt baton hour markers, gilt dauphine hands
Case: 9ct gold
Strap/Bracelet: 9ct gold
Buckle/Clasp: 9ct gold deployant clasp
Signed: Dial, clasp
Size: 18mm x 21mm (ex.crown)
Accessories: International Guarantee dated 27/12/99, box
Weight: 16.6g gross approx.
 All watches offered for sale at Clevedon Salerooms are sold as seen and have been authenticated by our watch specialists. Movements and mechanical functions are not guaranteed or tested. Images accompanying the lot description make up part of the condition report. Please satisfy yourself with these and if you require further information, please email info@clevedonsalerooms.com
£300-400
- 74 Cartier - Lady's Must de Cartier Vendôme silver gilt cased wristwatch
Model: Must de Cartier Vendôme
Movement: Quartz
Dial: Black with gilt hands
Case: 925 silver gilt marked '1B 106612'
Strap/Bracelet: Replacement black leather strap
Buckle/Clasp: Buckle
Signed: Dial, case back
Size: 24mm diameter (ex.crown)
Accessories: Red pouch
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£300-500
- 75 George IV 18ct gold cased open face pocket watch, D&W Morice, Fenchurch Street, the gilt dial with blue enamel Roman hour markers, seconds subsidiary, and Breguet-type hands, engined turned case back with vacant circular cartouche, London 1822, case number '6834', signed key wind movement numbered '6834', 54mm diameter (ex.suspension ring), 167.4g gross approx.
Ex. Sotheby's, 30th May 1991, lot 9
£800-1,200

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| 76 | Robin A Paris, 19th century yellow metal cased pocket watch, the white enamel Roman dial with Breguet-style gilt hands, the engraving to case back depicting Napoleon Bonaparte standing in an archway surrounded by foliate scrolls, case numbered '10812', key wind movement, 44mm diameter (ex.suspension ring), with key, 44.6g gross approx.
£500-800 | 81 | George III silver vinaigrette, the hinged lid with engine turned decoration within die-stamped border of fruit and flowers, the interior grille engraved with floral decoration, sponsor's mark of Samuel Pemberton, Birmingham 1813, 4.3cm wide, 35g approx
£300-400 |
| 77 | Edwardian 18ct gold cased open face centre seconds chronograph pocket watch, T.R. Hanby of Bradford, the white enamel Roman dial with outer track, blued steel hands, Chester, 1907, the case with foliate scroll edge, signed manual wind movement numbered '591890', 53.5mm diameter (ex.winder), 134g gross approx., with Smiths box
£1,200-1,800 | 82 | George III silver combination vinaigrette and snuff box with engine turned decoration, the twin lids opening to reveal gilt interiors, one with pierced foliate decorated grille, possible sponsor's mark of Samuel Davenport, London 1809, 5.8cm wide, 55g approx
£250-350 |
| 78 | George V 9ct gold open face pocket watch, the white enamel Roman dial with seconds subsidiary and blued steel hands, engine turned decoration to the back door with vacant cartouche, the inner door with dedication inscription ' <i>Presented to M.S.S. A.E. Ireland, 1st Cavalry Division on his gaining the M.M. M.S.M. by his Worship the Mayor, Mr. Counr. Alfred. G. Jeffs. on behalf of the Patriotic Committee, Wolverhampton, 4-5-19</i> ', 17 jewels unsigned manual wind movement numbered '202690', Birmingham, 1918, 49mm diameter (ex.crown), 89g gross approx.
£500-700 | 83 | George III silver snuff box of circular form with engine-turned decoration, the hinged lid opening to reveal a gilt interior, sponsor's mark of John Reily, London 1807, 5cm diameter, 40g approx
£150-250 |
| 79 | J. W. Benson - George V 9ct gold half hunter pocket watch, the white enamel Roman dial with seconds subsidiary and gilt hands, the front cover with black enamelled Roman chapter ring, case verso with engine turned decoration and vacant cartouche, signed manual wind movement numbered 'J.2064', London, 1920, 48mm diameter (ex.suspension ring), 88.4g gross approx. with Benson box
£600-800 | 84 | George IV silver gilt watch case vinaigrette with embossed foliate borders, engraved floral decoration, the grille with pierced foliate scroll decoration, sponsor's mark of Thomas Newbold, Birmingham 1827, 3cm wide, 18g approx
£250-350 |
| 80 | Elizabeth I silver seal top spoon with fig-shaped bowl, and faceted tapering stem, the seal top with traces of gilding and worn prick dot initials script, mullet and pellet/annulet mark, London 1583, 17cm long, 24g approx
For similar marks, see Jackson's 'English Goldsmiths and Their Marks', mentioning examples in the Worshipful Company of Armourers and Brasiers Hall, and the Marquess of Breadalbane collections.
£800-1,200 | 85 | Set of four late Victorian silver novelty knife rests in the form of cross golf clubs, sponsor's mark of James Dixon & Sons Ltd, Sheffield 1899, 130g approx, in fitted case
£200-300 |
| | | 86 | *Withdrawn* |
| | | 87 | Set of four George III Old English Feather Edge pattern silver table forks, each with armorial and crests, sponsor's mark of William Eley & William Fearn, London 1818, 300g approx
£150-200 |
| | | 88 | Composite 20th century Fiddle & Thread pattern flatware service comprising ninety-four pieces of cutlery: twelve table forks, twelve table spoons, twelve dessert forks, ten dessert spoons, twelve soup spoons, twelve fish forks, twelve fish knives, and twelve teaspoons, the majority with sponsor's mark of William Hutton & Sons, London 1908/09 and Sheffield 1934, 6370g approx
£3,000-4,000 |
| | | 89 | George II silver card tray having leaf and gadroon border, engraved rococo decoration with three hog heads crest, and standing on three cast feet, sponsor's mark possibly of Edward Vincent, London 1749, 15cm diameter, 220g approx
£100-150 |

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| <p>90 Late Victorian silver gallery tray oval form having a beaded border, and pierced foliate gallery with inset handles, sponsor's mark of Charles Stuart Harris, London 1898, 51.5cm long, 1885g approx
£800-1,200</p> <p>91 George V silver salver with pie crust rim and standing on three cast feet, sponsor's and retailers' mark of Mappin & Webb, Sheffield 1926, 27.5cm diameter, 605g approx
£300-400</p> <p>92 George V silver porringer or twin handled bowl of circular form with stepped foot decorated with panels from J.M. Barrie's Peter Pan, depicting the crocodile pursuing Captain Hook, Neverland's Native Americans, and Peter Pan playing his pipe in a forest stamped registration number 618554, sponsor's mark of Levi & Salaman, Birmingham 1913, 5.4cm high, 110g approx
£250-350</p> <p>93 Pair of late Victorian silver Neoclassical low candlesticks of column form, the bases decorated with ram's head masks and floral swags on a square base, sponsor's mark of Hawksworth, Eyre & Co Ltd, Sheffield 1900, 16.5cm high, loaded
£100-150</p> <p>94 Pair of George V silver twin branch, three-light candelabra with scroll arms on moulded columns and spreading bases, sponsor's mark of Thomas Bradbury & Sons Ltd, London 1917, 37cm high, loaded
£800-1,200</p> <p>95 George Jensen - Early 20th century Blossom pattern fruit bowl of navette-shape on an oval foot, planished finish with two openwork flowerheads, stamped 'DENMARK, STERLING', 'S10, 925S, 2A' with Georg Jensen mark to base, 30cm long, 580g approx
£1,200-1,500</p> <p>96 David Andersen - Set of six early 20th century Norwegian gilt white-metal demi-tasse coffee spoons with green guilloche enamel decoration, marks for David Andersen and stamped 925, 56g approx, in a Magnus Jensen Tvedestrand retailer's case
£70-90</p> | <p>97 Late 19th century Russian white metal (84 Standard) combination cigar, cigarette, and vesta case, with engraved presentation inscription, assay mark for Lev Fridrikhovitch Oleks, Moscow 1896, 11cm wide, 230g approx
£100-150</p> <p>98 Middle Eastern white metal and niello cruet, possibly Iraqi, of circular form with three condiments: tower pepperette, salt cellar, and mustard pot, each decorated with traditional landscape scenes, 12.5cm high, 245g approx
£100-150</p> <p>99 20th century white-metal rose water sprinkler or dispenser, probably Turkish, marked Damar 900 to base, 19cm high, 165g approx
£60-90</p> <p>100 Late 19th century Indian white metal beaker of tapering cylindrical form with cast scrolling and floral decoration, unmarked, 11.5cm high, 165g
£60-90</p> <p>101 William IV gold sovereign, 1837
£800-1,200</p> <p>102 Two 'HMS Association' shipwreck (Isles of Scilly, 1707) coins - Charles II silver halfcrown, 1696/7, and a William III silver halfcrown, one with certificate, together with: a Queen Anne pre-union with Scotland Vigo crown 1703, with soldered loop; and a Victorian silver crown, 1899 (4)
£100-200</p> <p>103 Anti-Slavery And Abolition Movement. Middlesex, London Halfpenny Token, circa 1790, after William Lutwyche, script reading 'AM I NOT A MAN AND A BROTHER' with kneeling man in chains right, the reverse reading 'MAY SLAVERY & OPPRESSION CEASE THROUGHOUT THE WORLD' with two hands clasped, 27mm diameter
£100-150</p> <p>104 Badge of the Florence Nightingale School of Nursing awarded to 'Frances E. Ryan, 1919, St. Thomas Hospital', in white metal with blue enamel eight-pointed cross of the Knights of the Hospital of St. John of Jerusalem, with the Tudor rose, fleur-de-lis and the shield with the sword of St. Paul
£250-350</p> |
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| <p>105 Officer's silver plated pouch belt badge of the Royal Cornwall Militia or Duke of Cornwall's Rangers, the centre with arms of Cornwall within title strap and coronet with oak wreath, three screw studs verso, 8.5cm high
£200-300</p> <p>106 British Second Boer War and First World War medal group to Private J.F. Stebbings comprising; Queen's South Africa Medal 1899-1902, three clasps, Cape Colony, Orange Free State, Johannesburg, King's South Africa Medal 1901-1902, two clasps, South Africa 1901, South Africa 1902 (4244 SHG:-STH: J.F. STEBBINGS. 7TH DRGN: GDS), War Medal and Victory Medal (56469 PTE. J.F. STEBBINGS. DEVON. R), and South African War Veterans Association brass and enamel badge (5)
£140-160</p> <p>107 Victorian African campaigns miniature medal group, unnamed, comprising: The Egypt Medal, two clasps, 'Toski 1889', 'Gemaizah, 1888', Queen's Sudan Medal, Order of Osmanieh, Khedive's Star, and Khedive's Sudan medal, one clasp, 'Khartoum', on Spink & Son ribbon bar (5)
<i>Private collection of the Gordon family (descendents of General Charles George Gordon), Clifton, Bristol.</i>
£150-250</p> <p>108 British Second World War medal group to 129400 Desmond G. Abbey, RAF, comprising: 1939-45 War Medal, The Defence Medal, The Atlantic Star, and The 1939-1945 Star, with box, together with a collection of related effects to include; Royal Canadian Air Force Flying Log Book with various remarks, Navigation Log, photographs, dog tag, silk map of Germany, 'Bluenose' certificate (framed, under glass), etc.
£200-300</p> <p>109 Deactivated 1861 Navy black power percussion revolver in .36 calibre, 7½" barrel, brass frame and trigger guard, six-shot engraved cylinder, two-piece walnut grip, steel barrel, 32cm overall Sold with European Union deactivation certificate dated 12/06/2020
<i>The action does not cock due to deactivation law</i>
£80-120</p> | <p>110 Deactivated Uberti Remington 8" barrel black powder percussion revolver in .44 calibre, brass trigger guard, six-shot cylinder, two-piece walnut grip, steel frame and barrel, 33cm overall Sold with European Union deactivation certificate dated 15/04/2021
<i>The action does not cock due to deactivation law</i>
£80-120</p> <p>111 Late 18th century naval swivel or deck gun, 66cm heavy iron barrel flaring out to 2" at the muzzle, flat lock stamped 'London' and a small crown and 'SM' at the tail, full stocked with regulation brass mounts including a flat butt plate in the naval fashion, steel ram-rod, the stock is drilled forward of the lock to accept the swivel, 108cm overall
£1,000-1,500</p> <p>112 Percussion sporting gun, 76.5cm two-stage barrel, plain lock, no maker, steel trigger guard and ram-rod pipe, stock has been shortened, and has a brass ornamental nipple container added, with ram-rod, 116.5cm overall
£80-120</p> <p>113 13 bore double barrelled percussion sporting gun by Snowdon, 76cm sighted barrel engraved 'Snowdon', finely engraved barrel tang, border and scroll engraved locks, signed, half stocked, border and scroll engraved steel mounts, back of the wrist with blank gilt metal escutcheon, replacement ram-rod, 117cm overall
£120-180</p> <p>114 Indian Halberd, 19th century, the fine head decorated in gilt koftgari, the spear head over small axe and fluke, 43cm overall, on later shaft, 168cm high
£200-300</p> <p>115 Victorian officer's Rifle Brigade sword, 82cm single-edged blade etched with swirls, crown over 'VR' cypher, and strung bugle made by Adams & Sons, Devonport, gothic-style steel hilt with croem and strung bugle motif, wire-bound fish skin grip, in its steel scabbard, 99cm overall
£120-150</p> <p>116 Italian Fascist dagger of World War Two era, 16cm spear pointed blade, wooden wire bound hilt with gilt eagles head pommel and gilt back strap and ferrule, plain brass crossguard, in a black leather scabbard, 28cm overall
£80-120</p> |
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| <p>117 French model 1831 'Gladius' pattern infantry short sword, cast brass hilt with groove grip and short quillons, broad double-edged leaf shape blade, 63cm overall
£60-80</p> <p>118 British 1888 Mk II bayonet, 30cm double edge blade, ricasso stamped '9 '00' (September 1900), and bears the marking of 'EFD' for the royal small arms factory Enfield, pommel stamped '16 LF 520' over wooden grip, in its leather and steel scabbard with leather frog stamped 'Rendall, underwood & Co., 1915', 45cm overall
£80-120</p> <p>119 General Gordon Interest - Victorian compensated pocket barometer, the silvered dial signed 'L. [Luigi] Casella, Maker to the Admiralty & Ordnance, London', No. 2857, the scale reading from 23 to 31 inches of pressure and an altimeter reading from minus 1000 to 7000 feet of altitude, the gilt brass case back engraved 'W. S. GORDON FROM GENERAL C. G. GORDON 1879', 5cm diameter, in tan hide case
<i>Private collection of the Gordon family (descendents of General Gordon), Clifton, Bristol.</i>
£400-600</p> <p>120 Edwardian silver cross pouch and belt, the pouch with silver fronted flap having a gilt metal royal cypher of Edward VII, with engraved floral and foliage border, Birmingham 1904, sponsor's mark of Bent & Parker, the belt embroidered in gilt metallic thread over red leather backing, silver buckles and mounts, some hallmarked with various dates and sponsor's marks, pouch 18cm wide
£400-600</p> <p>121 British World War Two era Royal Air Force blind flying panel, the main plate stamped 'AM 61/1336', with six instruments to include airspeed indicator stamped '65207/44', Artificial Horizon Mk IB, altimeter stamped 'Kevin Bottomley & Baird, Ltd', turning indicator, etc. 36cm x 27cm high
£200-300</p> <p>122 Late 16th / early 17th century gilt metal seal top spoon with shaped bowl, and faceted tapering stem, the seal top with worn prick dot initials script, twin key stamped mark to bowl, 17.2cm long, 50g approx
£60-90</p> | <p>123 'The Grappler' - Late Victorian nickel silver adjustable dress-holder with engraved decoration and heart-shaped belt clasp, stamped 'N.C.R. Co.' and 'Patent 11267', the clip stamped 'Albo Silver'
£80-120</p> <p>124 Victorian brass Copestake Moore Crampton Co. London 'butterfly' needle case, the underside of each wing having two pockets, each with vacant 'Copestakes Burnished Egg Eyd Needle' boxes, 12.5cm wide
£300-500</p> <p>125 Cartier - 'Must de Cartier' Vendome gold-plated stylo plume fountain pen, the lid with trinity band and stamped 'Cartier Paris', purchased in 1985 and numbered 38753, 13.8cm long, in original Cartier box with retail booklet and certificate
£100-150</p> <p>126 Parker 61 Perle Presidential 9ct gold cased retractable ballpoint pen with engine-turned decoration around an engraved and named rectangular cartouche, sponsor's mark of Parker Pen Co, London 1975, 12.5cm long, in original presentation case
£150-250</p> <p>127 Parker 61 Presidential 9ct gold cased retractable ballpoint pen with engine-turned decoration around a rectangular cartouche, sponsor's mark of Parker Pen Co, London 1972, 12.5cm long
£150-250</p> <p>128 Parker Duofold Centennial fountain pen with blue marbled finish and gold-plated trim, the two-tone nib stamped 'Parker 18k 750', 13.5cm long
£150-250</p> <p>129 Sheaffer PFM fountain pen, retractable ballpoint pen, and mechanical pencil set, circa 1959-1968, in black and rolled gold finish, the fountain pen with snorkel filler, the nib stamped 'Sheaffer's 14K', in original fitted Sheaffer case
£150-250</p> <p>130 Three Israeli white-metal retractable ballpoint pens, two with embossed decorations of the twelve tribes of Israel within rounded rectangular panels, marked to the clip 'Jerusalem' both marked 'Made in Israel', the third with 'chain' decoration, the clip marked 'Globus', each marked 'Sterling 925', 13cm long and smaller (3)
£80-120</p> |
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| <p>131 South Staffordshire Bilston type enamel patch box, late 18th century, of quatrefoil or cartouche form, the push-on cover painted with a lady (possibly Queen Charlotte), her headdress with Prince of Wales feathers over inscribed band 'Long Live the King', the base with pale yellow ground, 51mm x 34mm x 25mm high, and a Dutch Delft oval box decorated with an angler / fisherman on a river bank, AV monogram to base, 65mm x 48mm x 33mm high (2)
£80-120</p> <p>132 19th century Italian micromosaic and horn snuff box, the hinged rectangular cover decorated with a mosaic panel of small tesserae depicting a dog, cat, and a rat in a farmyard beside a gate and thatched outbuilding, within brass border and purchase, the horn body with unmarked gilt metal frame, 8.2cm x 5.1cm x 1.8cm high
£500-700</p> <p>133 Victorian Ashford marble pietra dura inlaid cross pendant, finely decorated with forget-me-not and periwinkle flowers, unmarked silver bale, length approx 8cm (including bale)
£100-150</p> <p>134 Late 19th century Italian pietra dura panel or plaque, inlaid in various hardstones or <i>pietre dure</i>, including lapis lazuli, sienna, bleu turquin and other marbles, depicting an elderly gentleman innkeeper in traditional costume, holding two carafes of wine, 23.5cm x 11.5cm, in gilt frame
£80-120</p> <p>135 Collection of Grand Tour style plaster casts of Roman Emperors, of recent manufacture, each modelled in low relief profile, to include Augustus, Tiberius, Titus, 7cm x 10cm and smaller (12)
£200-300</p> <p>136 19th century Dutch carved cedar diorama in the manner of Cornelis Bavelaar (Senior and Junior), depicting a finely detailed interior scene with figures and dog before a fireplace and at a table, in glazed case, 18cm x 4.5cm x 12.5cm high
<i>Both father (1747-1830) and son (1777-1831) were named Cornelis Bavelaar, and made dioramas in Leiden, Netherlands.</i>
£100-150</p> <p>137 Marquetry panel, in the style of Rowley Gallery, circa 1930, decorated with a pastoral landscape within oak border, 31.5cm x 40cm
£80-120</p> | <p>138 Pair of 19th century French Empire style bronze and parcel gilt figures of mermaids, each modelled blowing a detachable gilt conch shell and holding a large gilt scallop shell (perhaps as a figural salt), each on oval gilt wave base, raised on black marble oval plinth, 20cm high (2)
£300-500</p> <p>139 Attributed to Pierre Jules Mene, (French, 1810-1879) - Small 'Animalier' bronze model of a horse, cast signature to the oval naturalistic base, 13.2cm x 5.2cm x 6cm high
<i>Literature: see Payne, Christopher, 'Animals in Bronze', ACC 1997 (reprint), p.289 fig. H34, where a comparable model is illustrated and annotated;</i>
<i>"A miniature model of a stallion by Mène that is becoming more and more difficult to find. These small models which appeal to collectors outside the animalier field are easily portable and fit into any decorative surrounding, consequently the prices fluctuate considerably. Miniatures are often crudely cast and poorly detailed and are examples of the sculptor's commercial bread and butter work for the consumer market rather than his highly romantic sculpture, and are often vulnerable, this one has been squished down, being supported only by the thin legs. Signed 'P. J. MÈNE'"</i>
£80-120</p> <p>140 After Franz Xavier Bergman (Austrian, 1861-1936) - Cold painted bronze model of standing horse, impressed 'B' and amphora mark to belly, 14cm high, mounted on a green onyx horseshoe shaped ashtray, 15cm diameter
£200-300</p> <p>141 Austrian cold painted bronze model of an ostrich, probably Bergman, unmarked, 10cm x 5.5cm high
£200-300</p> |
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- 142 Auguste Louis Lalouette (1826-1883) - French cast bronze figure of Scapin, 19cm high, on canted base signed 'Lalouette' in the cast, the foredge with inscription 'Scapin Lalouette', 20.5cm overall
Scapin was a deceitful, clever servant character from the Commedia dell'Arte, a traditional Italian theater form, who was popularized by the French playwright Molière in his 1660 play, The Impostures of Scapin (Les Fourberies de Scapin). He is a cunning trickster who uses his intelligence to manipulate people for his own benefit, often to help his young master, Léandre, get what he wants.
£120-180
- 143 Janet Scudder (American, 1869-1940) - Cast bronze figure - Frog Baby Fountain, a young boy dancing with arms outstretched and one leg raised, the circular base with three frog fountain heads (to re-plumb), base edge signed 'JANET SCUDDER' and stamped 'ROMAN BRONZE WORKS N. Y.', 30.5cm high, raised on an ebonised socle, 36.5cm overall
Literature:
Janet Scudder, Modeling My Life (New York, 1925), pp. 134-135, other examples illustrated.

Born Netta Deweze Frazee Scudder in Indiana, Janet Scudder's journey to becoming a pioneering American sculptor was one of hardship and perseverance. She experienced a difficult childhood as the fifth of seven children, four of whom died before adulthood, and her mother died when she was five. She spent much of her early adulthood teaching woodcarving and working at a furniture factory to support her parents, siblings, and grandparents, and despite her family's financial straits she managed to pursue her love of art.

Scudder studied at the Cincinnati Art Academy and the Art Institute of Chicago in the 1890s, and she was one of the group of women sculptors (called the "White Rabbits") assisting Lorado Taft on his sculptures for the 1893 World's Columbian Exposition in Chicago. She departed for Paris in 1894 to study with Frederick W. MacMonnies, and a few years later she became the first woman employed in his workshop. Over her career, which she spent primarily in New York and Paris, Scudder received a number of notable public commissions, including the seal for the New York Bar Association (1894), decoration for the 1900 Paris Exposition, and a 1915
- Congressional Gold Medal. Scudder was very active in war relief efforts during WWI and WWII and in the women's suffrage movement.*

The present work is an example of what Scudder called her "water babies". Scudder began designing garden fountains after a trip to Italy and Paris in the late 1890s. A close friendship with the Beaux-Art architect Stanford White led to the first commission of a "Frog Fountain" for White's Long Island estate, and the Metropolitan Museum of Art also commissioned one in 1906 at the recommendation of Daniel Chester French. Scudder's fountains found a strong market in the wealthy elite and commissions came in from John D. Rockefeller, Edith Rockefeller McCormick, and Henry Huntington, among others. They remain her most popular works.
£1,000-1,500
- 144 After Nikolai Ivanovich Liberich / Lieberich (Russian, 1828-1883) - Cast iron figure of a peasant woman on horseback, holding a rake in her right hand, indistinct marks (possibly Kasli Foundry) beneath the canted naturalistic base, 41cm wide x 42cm high
£400-600
- 145 19th century plaster bust of a lady, probably Continental, her parted hair tied in a loose chignon, wearing a mantle and gathered dress, 19.5cm high, upon integral bow breakfront pedestal with foliate scroll front corners, 26.5cm high overall
£100-150
- 146 Victorian mahogany and brass-bound lap desk or writing box, the hinged rectangular lid with vacant shaped cartouche and brass strapwork, enclosing a gilt-tooled maroon Morocco skiver writing slope, pen tray, and various compartments, over base drawer, with two brass recessed side handles, the whole 45cm x 26cm x 18cm high (closed)
£120-180
- 147 George III inlaid mahogany serpentine front knife box converted to a decanter box, the hinged cover enclosing blue baize lined interior fitted a harlequin set of twelve liqueur glasses arranged over two tiers and two cut glass decanters, 23cm x 36cm high overall
£120-180

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- 148 Arts and Crafts brass framed wall mirror, probably Scottish, in the manner of Alexander Ritchie of Iona, the 14.5cm x 20cm rectangular plate enclosed a broad frame repoussé decorated with stylised flowerheads and scrolling foliage, on wooden backing, 41cm x 36cm
For a comparable mirror, see MacArthur, E. Mairi, 'Iona Celtic Art, the work of Alexander and Euphemia Ritchie' p. 27, plates 3a, 3b and 3c.
£100-150
- 149 Manner of Alexander Ritchie of Iona - Arts & Crafts style brass casket or table box, the gently domed hinged cover with repoussé Celtic style knot and leaf decoration, the interior with cedar wood lining, 17cm wide x 6cm high x 9.5cm deep
£150-250
- 150 Pair of early-mid 20th century cast iron andirons, each cast with a classical style figural term with silvered hair raised on dolphin supports, 58cm x 43cm high (2)
£80-120
- 151 Two 19th century brass Cupid door porters or doorstops, each modelled as Cupid with wings outstretched, holding his bow, atop a pedestal on domed lotus base and weighted iron demi-lune base, 35.5cm high (2)
£120-180
- 152 Pair of bronze pricket candlesticks, probably Low Countries 19th century, each with dished drip pan over stem of baluster cup and cover form raised on stepped triform base with paw feet, 26cm high (2)
£120-180
- 153 Pair of 19th century French ormolu table candlesticks, each with foliate socket over waisted pierced stem with floral mounts, c-scrolls and diaperwork panels raised on cabriole supports, 12.7cm high (2)
£60-90
- 154 Pair cast gilt metal ecclesiastical seven-light candelabra, circa 1900, each of graduating form with cylindrical sconces and foliate drip pans over arch and foliate branches centred on an angel bearing enamelled banner, raised on conforming cast conical foot with dragon feet, 65cm x 60cm (2)
£300-400
- 155 Pair of late 19th century French gilt metal and ormolu five light candelabra, circa 1875, each with four branches with detachable drip pans raised on polished slate cluster column over lower section with open work bracket supports cast as mythical beasts in Renaissance Revival taste, raised on tri-form plinth base with scroll feet, 63cm high (2)
£100-150
- 156 Pair of late 19th century Aesthetic movement brass wall sconces, each modelled as a lily pad with a frog stalking a fly, with stylised candle sconce removable branch arm, stamped RD No.17801, 26cm long (2)
£120-180
- 157 Chartist Riots - Early Victorian Special Constabulary truncheon, in turned mahogany painted with quartered crowned Royal Arms and motto *Honi Soit Qui Mal y Pense*, over scroll border cartouche with red ground and painted initials H. W. G., in turn above a gilt VR cypher and ribbed bulging grip, 48cm long
The Gordon family (descendents of General Charles George Gordon, 1833-1885), Clifton, Bristol.
Sold with attached typewritten label, as follows:

"Constable's Staff belonging to my great grandfather, Lt. General H. W. Gordon, CB, Colonel Commandant R. A., (b. 1786 d. 1865), who was sworn [in] as a Special Constable during the Chartist Riots, 10th April 1848.

He and Louis Napoleon (afterwards Emperor) were on duty in front of the War Office.

The troops were all hidden and no officer knew where he would be posted until the evening before.

G. C. GORDON BLUNT."

This is confirmed by The English Heritage Blue Plaque:

<https://www.english-heritage.org.uk/visit/blue-plaques/napoleon-iii/>

'Plaque erected in 1867 by (Royal) Society of Arts at 1c King Street, St James's, London, SW1Y 6QG, City of Westminster.'

The encaustic plaque, made by Minton Hollins & Co, is the earliest surviving blue plaque in London and states "Napoleon III lived here 1848"

In February 1847 he took a lease on a newly

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built house in King Street and transformed its interior into a shrine to the Bonapartes, installing a portrait of Napoleon I by Delaroche, uniforms worn by his uncle and other relics that survived the first Emperor's fall.

The Prince became a leading figure in London society. He was given honorary membership of some of the most celebrated clubs in St James's, and enrolled as a special constable during the Chartist riots of 1848. Greater disturbances across the Channel in this year of revolutions led to the overthrow of the French Bourbon monarchy, and in September 1848 he departed for France. Louis Napoleon seems to have left King Street in some haste, as his landlord found 'the Prince's bed unmade and his marble bath still full of water'.

£200-300

- 158 19th century Naval Bosun's 'Persuader' or cosh, the shaft having a flexible sprung metal core overlaid with spiral strips of baleen, a bulbous terminal to each end (one smaller, one larger), each weighted with lead, beneath woven covering, 33cm long

The Boswain or Bosun was a senior, non commissioned Officer responsible for much of the equipment on board ship. Such a weapon could be used to keep sailors in line on board or to press gang future sailors on shore.

£80-120

- 159 Two Australian Aboriginal (First Peoples) stone carved boomerangs, the larger incised to the curved upper face with five parallel bands along its length, 93cm outer curve, the smaller with 'grooved' textured finish to both faces, 90.5cm outer curve (2)

£150-250

- 160 20th century French Point De L'Halluin tapestry wall hanging in the 16th century style depicting 'Retour de Chasse' (Return from the Hunt) from the Hunts of Maximilian (Les Chasses de Maximilien or Les Belles chasses de Guise) series, 178cm x 272cm

£200-300

- 161 George IV pictorial needlework sampler, dated 1820 by Hannah Moore, aged 10 years, worked in petit-point on fine cotton with Adam and Eve with the Tree of Life flanked by butterflies and an arrangement of stylised trees, flowers, and motifs, including two parrots perched on branches beneath two eight line verses flanking 'Hannah Moore, Aged 10 years, 1820' over small flower basket motifs and biblical verse, the whole enclosed within a border of stylised flower heads, 46.5cm x 57cm, in later teak frame
£120-180

- 162 Hukin and Heath electroplated articulated letter/toast rack with ball and rail carrying handle, flanked by six articulated dividers on an arched base, standing on four bun feet, designed by Dr Christopher Dresser (1834-1904), stamped with model number 2555, and registration diamond mark, engraved presentation inscription 'To F.M.N. From the members of the Ravenwood Glee Class, 1882', 12cm high
£200-300

- 163 Hukin & Heath silver plated six-bottle cruet stand, circa 1900, engraved with floral swags, 26cm high, enclosing a set of six cut glass bottles three with silver plated mounted lids
£50-70

- 164 Fossil: Trilobite, *Asaphus kovalewskii*, Mid Ordovician, St. Petersburg, Russia, 465 million years BCE, the specimen unusually 'wrapped' over the apex of a rock, 6cm high overall, on turned wooden plinth beneath glass dome, 15cm high inclusive
£500-700

- 165 Fossil - *Spinosaurus maroccanus* dinosaur tooth, Cretaceous period circa 110 million years BCE, Kem Kem region, Moroccan Sahara, 12.8cm long, on display stand, 18.2cm high overall
Spinosaurus, meaning 'Spined Lizard', was the longest terrestrial carnivore of its era. A giant predator with finely serrated round teeth, Spinosaurus had a long crocodile-like snout.
£200-300

- 166 Collection of assorted fossil specimens, to include ammonites, three Megalodon teeth, shark tooth (Eocene), small Spinosaurus tooth, molluscs and petrified wood samples, 12cm and smaller, plus two reproduction dinosaur teeth
£100-150

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- 167 Taxidermy - Lewis Hutton cased group of four juvenile European Green Woodpeckers (*Picus viridis*), preserved perching upon tree stumps and naturalistic base against a graduated backdrop, printed label verso of 'Lewis Hutton, (From Wards, London), Naturalist, Plumasier & Furrier, 2 & 3 Broad Quay (opposite the Drawbridge), Bristol', in gilt slip and black painted three-glass case, 42cm x 18cm x 54cm high
£100-150
- 168 Taxidermy - Lewis Hutton - Cased Eurasian Sparrowhawk (*Accipiter nisus*), preserved perching upon a tree branch and naturalistic base against a graduated backdrop, printed label verso of "Lewis Hutton, (From Wards, London), Naturalist, Plumasier & Furrier, 2 & 3 Broad Quay (opposite the Drawbridge), Bristol", in gilt slip and black painted three-glass case, 35cm x 15cm x 49cm high
As the Eurasian Sparrowhawk (Accipiter nisus) is listed on CITES Appendix II, no permit is required for their sale; however, a CITES permit would be required for export and this responsibility - and cost - would lie with any successful overseas purchaser.
£100-150
- 169 Early 20th century 'Playball' amusement pinball coin repeat wall machine, in oak case, 49cm x 16cm x 80cm high
£200-300
- 170 Early 20th century chrome plated American National cash register, with decorative casting, labelled for the supplier 'Stevensons' numbered 2614653 and 30, raised on wooden plinth, 44cm x 41cm x 43cm high (overall)
£200-300
- 171 Southern Italian (Apulian) style redware *oinochoe* or ewer, probably a 19th century 'Grand Tour' souvenir in the Classical tradition, with flared trilobe neck and foliate collar, the ovoid body decorated with a 'Lady of Fashion' and palmettes in terracotta hues on a black ground, 29.5cm high
Private collection, Bristol.
£200-300
- 172 Pair of 19th century Italian carved walnut sealed ewers, each with swept handles terminating in stylised eagle and figural masks, over carved acanthus shoulders and shallow carved broad borders decorated with stylised hounds, over fluted bowls and scaled circular supports, 52cm high (2)
£800-1,200
- 173 Late 19th or early 20th century carved limewood wall bracket, mounted with bowfront verde antico marble top over carved anthemion frieze and gryphon and acanthus scroll support, 50cm approx
£120-180
- 174 Sean O'Casey (Irish, 1880-1964) - Handwritten letter, dated 22 January 1964, in ink on headed paper of 'Flat 3, 40 Trumlands Road, St. Marychurch, Torquay, Devon' and addressed to 'Miss Jill Pomlance' [Pomerance], 92 New Cavendish Street, London, W. 1;
Dear Miss Pomlance [sic]
Enclosed is the article about 'Shakespeare's influence', which you asked me to send to you. I am near to blindness now, & find it difficult to type. There may be some obvious mistakes (a few) in the article; so I hope you may have time to glance over it to correct them, before forwarding. Should it be too long, I daresay the Editor of the Theatre Monthly can arrange it to suit his requirements.
Yours very sincerely
Sean O' Casey
22cm x 17cm, framed and glazed
£100-150

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- 175 Hugh W. Cowin (British, b.1934) - Folio collection of aviation photographs for aircrafts to include; 'V.A. Supermarine Spitfire LF14', 'Rolls-Royce Type R', 'Trio if 1907 Voisins', 'Bleriot VIII', 'Antoinette IV', 'Curtiss Herring No.1 Reims Racer', 'Rhinehart-Baumann RB-1 Racer', 'Bristol Bullet Race No.17', 'Bristol Tye 32 Bullet', 'Fokker T-2', 'Savoia-Marchetti S.64 with Lt. Col. Umberto Madpalena and Lt. Fausto Cecconi', 'Long Midget Mustang', approx. 167 photographs, all annotated / or titled, majority with 'Cowin Collection' stamp, in ring binder Hugh W. Cowin was born in January 1934 and spent 12 years in the Royal Air Force (1951-1963), mainly with all weather fighter units. His last five and a half years were spent with the Central Fighter Establishment at RAF West Raynham. He later went into the aerospace industry, culminating in his setting up and heading the Central Market and Research Department for what was to become Lucas Aerospace. A consultant to Fairey Hydraulics since 1972, he retained his pilot's licence and ratings until October 1979. Along the way, he found time to found Flight International's Systems feature producing the Observer's Warships and collect aircraft photographs. (Bio sourced from: <https://www.librarything.com/author/cowinhugh>)
£300-400
- 176 Attributed to Frank Whittington of Forest Toys, Brockenhurst - Early 20th century carved and painted wooden hunting group comprising two huntsmen on horseback, six hounds, and fox, 17cm high and smaller (9) Frank Whittington (1876-1973) founded a toy-making business in the New Forest shortly after the end of the First World War. Drawing inspiration from his natural surroundings and frequent visits to London Zoo and the Natural History Museum, he began crafting carved wooden animals and figures from his home. As demand for his toys grew, he built a factory on the outskirts of Brockenhurst in 1922. The popularity of his creations soared when Queen Mary, having seen them at the British Industries Fairs during the interwar years, ordered two dozen Noah's Arks.
£300-500
- 177 Hardy Brothers Ltd - Rare 3 1/4in 'The Barton' Dry Fly Reel, offset foot, reverse tapered handle, rectangular line guard, and three screw drum latch, 9cm wide 'The Barton' reel was designed in 1934 by Dr Edwin Barton. Only 109 reels were produced.
£1,000-1,500
- 178 Hardy Brothers Ltd - The 'Silex Major' 4" fishing reel, Pat Nos 2206 21131 & 4163, twin black handles, light/heavy marker, brass ribbed foot, and ivorine brake lever, 10cm diameter
£50-70
- 179 Charles Farlow & Co - Patent Lever 4 1/4" alloy salmon fly reel, Patent No.2692, with ebonised handle, 11cm diameter, in fitted 'D' shape block leather reel case with retailer's stamp for C. Farlow & Co Ltd, 10 Charles St
£100-150
- 180 Charles Farlow & Co Ltd - The 'Farlight' three-piece split cane salmon fly fishing rod, the brass butt stamped 10408A leading into cork handle, the sections affixed by Farlow holdfast ferrules, 280cm long
£80-120
- 181 Charles Farlow & Co Ltd - Salmon rod, four sections, one section with brass butt stamped with manufacturer's mark leading into cork handle, 130cm with plugs, one central section, 147cm with plug, and two end sections, 92.5cm, and 72cm, in latter canvas case (4)
£100-150
- 182 Charles Farlow & Co Ltd - Four sections split cane fishing rod, one section with brass butt stamped with manufacturer's mark leading into cork handle, 147cm, three end sections with two affixed by Farlow holdfast ferrules, 162cm, 96.5cm, and 88cm (4)
£100-150
- 183 Mid 19th century Bohemian hyalith glass and Zwischengoldglas footed goblet or beaker, possibly Friedrich Egermann, Haida c. 1840, of dodecagonal form, finely decorated in gilt with the Resurrection of Christ (Emergence from the Tomb), 10.5cm rim diameter x 13.5cm high
£150-250

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| <p>184 Attributed to Louis-Antoine Damon (French, 1860-1947) - Classical revival glass urn or vase, the crackle glazed amphora body decorated with streaks and splashes of green, aubergine, blue and white with aventurine gilt flakes, etched to the base 'V.S.W. Damon 1898', 17cm high (a/f) <i>In 1887, Louis Damon became the owner of the 'Au Vase Etrusque' boutique located at 20, Boulevard Malherbes in Paris. He commissioned glassware to be made by Daum Frères of Nancy, which were then returned to his workshop, sometimes to be decorated in-house, more usually with Art Nouveau motifs.</i>
£150-250</p> <p>185 Bohemian blue flash cut glass decanter, of mallet form decorated with fruiting vine banding, with mushroom stopper, and two glasses each with bell-shaped bowl decorated with flowering foliage, 22cm high overall and smaller (3)
£50-80</p> <p>186 Three cranberry flashed glass decanters, likely early 20th century, each of shouldered cylindrical form with faceted neck and engraved with flowering foliage, with faceted globe stopper, 24.5cm high (3)
£100-150</p> <p>187 Pair of Bohemian ruby-flashed etched glass hock decanters, each of slender bottle form etched with buildings and foliage between diaper panels, with faceted globe stoppers, 37cm high overall, raised on Elkington silver plated stand with pierced and engraved foliate decoration, stamped marks
£100-150</p> <p>188 Set of three etched glass decanters, early 20th century, of bottle form with ripple moulded neck and mushroom stoppers decorated with fruiting vine and star cut bases, 25cm high with silver plate stand of trefoil form raised on lion mask feet, 27cm wide
£80-120</p> <p>189 Suffolk Interest - Pair of 19th century Derby porcelain rectangular plaques, the first a view of Woodbridge from the River Deben, entitled 'Woodbridge Suffolk' in iron-red cursive script verso, the second a view of St. Mary's Church, Woodbridge, later titled 'Woodbridge Suffolk' to frame verso, each 8.2cm x 13.2cm, in gilt frames (2)
£100-150</p> | <p>190 Harry Stinton for Royal Worcester - Hand painted and gilded twin handled vase, shape 2021, painted with Highland cattle in a landscape signed 'H. Stinton' opposed by a vignette of a mountainous landscape on stiff leaf gilt heightened spreading foot, puce printed mark with date code for 1914, 13.5cm high
£150-200</p> <p>191 Harry Stinton for Royal Worcester - Hand painted and gilded waisted vase, shape G923, painted with Highland cattle in a landscape signed 'H. Stinton' opposed by a vignette of a mountainous landscape, black printed marks with date code for 1950, 12cm high
£100-150</p> <p>192 Royal Worcester - Fruit painted pin dish, of waisted rectangular form, painted by George Moseley, grey printed marks with date code for 1934, 15cm diameter, together with another of shaped rectangular form painted by Harry Ayrton, puce printed marks with date code for 1933, 10cm diameter (2)
£150-200</p> <p>193 Royal Worcester - Three fruit painted small vases by Frank Roberts, comprising baluster, shaped 2491, conical with wavy rim, shape 957 and flattened oval form, black printed marks, 11.5cm high and smaller (3)
£150-200</p> <p>194 Moorcroft - Two tile plaque in the 'Hartgring' pattern designed by Emma Bossons, painted and impressed marks, 41cm x 20cm, framed
£100-150</p> <p>195 Moorcroft table lamp, of baluster form, decorated in the 'Calla Lily' pattern by Emma Bossons, raised on turned base, 34cm high excluding fitment, with original Moorcroft shade
£150-200</p> <p>196 Moorcroft table lamp, of baluster form, decorated in the 'Calla Lily' pattern by Emma Bossons, raised on turned base, 34cm high excluding fitment, with original Moorcroft shade
£150-200</p> <p>197 Moorcroft - Jardinière and pedestal in the 'Hartgring' pattern designed by Emma Bossons, 2002, ovoid form, the pedestal raised on spreading foot, painted and impressed marks, raised on turned wood plinth, 88cm high (overall)
£1,200-1,800</p> |
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| <p>198 Elton Ware (Clevedon) pottery baluster vase with crimped neck, covered in a gold craquelure glaze on a black/green ground, indistinct painted signature beneath, 16cm high
£150-200</p> <p>199 Eric Ravilious (1903-1942) for Wedgwood, 'Alphabet' mug, originally designed 1937, printed in black on pink banding, printed marks, 8cm high
£250-350</p> <p>200 Continental Art Deco ceramic stylised figure of a tiger, by Emaux de Louviere, Belgium, modelled standing, white craquelure glaze, on plinth base, printed marks, 40cm x 26cm high
£80-120</p> <p>201 Meissen porcelain figure group, 'Amazone with Amor', circa 1920, modelled by Paul Scheurich in the guise of Harlequin and Columbine, on oval base, underglaze blue crossed swords mark, Pressnummern and incised model number D287, 27.5cm high
£1,500-2,000</p> <p>202 Julius Feldtmann for Rosenthal, Germany - Pair of porcelain models of cockerels, circa 1950, naturalistically modelled and enamelled in colours, on oval mound bases, impressed and printed marks with model nos.909 & 910, 24cm high and smaller (2)
£80-120</p> <p>203 Two Chinese blue and white porcelain panels or plaques, probably late Qing dynasty, the first depicting two ladies in a landscape, one holding a peacock feather-shaped parasol for the other, beside a column with coiled dragon, 34cm x 24cm, the other with a figure resting on a tree stump, 34.5cm x 24.5cm, each in ebonised frame with pierced brass hanger (2)
£200-300</p> <p>204 Chinese blue and white porcelain Yen-Yen or phoenix tail vase, probably late Qing dynasty circa 1900, with underglaze blue decoration of two opposed four clawed dragons amidst flowers and foliage, four character mark (pseudo Kangxi) beneath, 25.5cm high
£100-150</p> <p>205 Pair of Chinese Republican blue and white porcelain vases, of baluster form with everted necks, each with applied lion dogs to the necks and decorated with double Xi or happiness characters and scrolling foliage between stylised cloud banding, 47cm high (2)
£150-200</p> | <p>206 Two Chinese blue and white porcelain vases, the first of shouldered baluster form, decorated with figures on a promontory before a mountainous landscape, double ring marks to rim and base of neck, six character mark of Kangxi beneath (but probably 19th century), old printed paper label 'KANG HI [sic] 1662-1722', 24.2cm high, plus a smaller bulbous vase decorated with chrysanthemums and other flowers, unmarked, 15cm high (2)
£100-150</p> <p>207 Chinese porcelain blue and copper red vase, of niutouzun or bulbous form with stylised zoomorphic handles, decorated with a border of greek key over ruyi heads, stiff leaves, and Ming style flowers, underglaze blue 'seal' type mark (pseudo Qianlong, but 20th century) beneath, 31cm high
£300-400</p> <p>208 Chinese porcelain cobalt blue glazed vase, 20th century, of canted rectangular section and mallet form with moulded ribbon-tied neck, underglaze blue six character mark (pseudo Kangxi, but 20th century), 33.5cm high
£200-300</p> <p>209 Chinese porcelain powder blue glazed <i>bitong</i> or brush pot, of cylindrical form and Kangxi style, vestiges of previously gilt three large character vertical mark to exterior, plus an additional faint vertical column of smaller characters, and unidentified four character seal mark, plus unmarked recessed button beneath, 19.3cm diameter x 15.2cm high
£200-300</p> <p>210 Chinese wucai glazed pottery figure on horseback, probably a roof tile surmount, of Ming dynasty type, depicting a horse and rider, approximately 33cm wide and high, on stained wooden display stand, 40.5cm high overall
<i>Private collection, deceased estate, London SW3.</i>
£100-150</p> <p>211 Chinese sancai glazed terracotta pillow or neck rest, of typical rectangular form, the concave top incised with a reclining figure, in green and brown glazes, 29.5cm x 16cm x 9cm high
£100-150</p> <p>212 Chinese porcelain bowl, 20th century, with painted decoration of three cockerels or roosters amidst flowering plants, iron-red six character mark (pseudo Guangxu) beneath, 12.2cm diameter x 5.2cm high
£100-150</p> |
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| <p>213 Chinese Canton Famille Rose tea bowl, probably late Qing dynasty or Republican period, of slightly flared form with serrated rim, the interior with duck egg blue glaze, the exterior lotus flowers and scroll tendrils beneath a yellow ground collar, painted iron-red four character mark (pseudo Jiaqing) beneath, 9cm diameter x 4cm high
£100-150</p> <p>214 Pair of Chinese Famille Rose 'Mandarin Pattern' porcelain vases, circa 1800, each of flattened baluster form decorated with raised shaped panels painted with figures in palace settings, reserved on a textured beige ground with flowers and scrolls, applied with two gilt dragon handles to the neck, 27cm high (2)
£300-500</p> <p>215 Pair of Chinese Canton Famille Rose porcelain vases, shouldered form with applied dragons painted and gilded with panels of courtly figures alternating with flowers and birds within floral borders, 46cm high (2)
£300-500</p> <p>216 Chinese Canton Famille Rose porcelain vase, shouldered form with applied dragons to the everted neck, painted and gilded with panels of in a procession alternating with flowers and butterflies reserved on a pale blue ground within lapette borders, 61cm high
£300-500</p> <p>217 Chinese Famille Verte porcelain vase, late Qing dynasty circa 1880-1900, of 'rolwagen' form painted with boys climbing a peach tree, with gongshi style rockwork and flowering shrubs beneath cracked ice border to the everted rim, double ring mark to base, 24cm high
£100-150</p> <p>218 Chinese porcelain 'Nine Peaches' (Longevity) vase, 20th century, of <i>haitangzun</i> form, the fruiting tree with iron red bat (<i>fu</i>), underglaze blue double ring and six character mark (pseudo Yongzheng) beneath, 35cm high
£500-700</p> <p>219 Chinese Republic period Famille Rose porcelain jardinière or planter, tapered cylindrical form painted with precious objects and floral sprays beneath lapette border, 33cm x 28cm high
£120-180</p> | <p>220 Mirror pair of Chinese Dehua blanc de chine porcelain figures of Guanyin, each modelled holding a lotus flower (symbolising compassion, purity, and enlightenment), 35.5cm high, now fitted as table lamps on a stepped circular brass base with lead ballast, the tubular brass stem to a bayonet fitting and shade, 76.5cm high approx. overall (2)
£100-150</p> <p>221 Mirror pair of Chinese Dehua blanc de chine porcelain figures of Guanyin, each modelled holding a lotus flower (symbolising compassion, purity, and enlightenment), 47.5cm high, now fitted as table lamps on a stepped circular brass base, the tubular brass stem to a bayonet fitting and shade (both shades a/f), 89.5cm high approx. overall (2)
£100-150</p> <p>222 Chinese cloisonné enamel gu vase, [<i>fanggu</i> or <i>fang gu</i>], probably late Qing dynasty, of an archaistic square section, internally decorated with key fret and scroll border over lotus flowers and foliage, the exterior with incised key fret rim and 'dentil' fins or flanges, conforming decoration and additional stiff plantain leaves, 'eye' motifs etc., seal type mark (possibly a pseudo Qianlong variant), number 014 to foot rim, 33.5cm high
£800-1,200</p> <p>223 Chinese bronze 'twin fish' censer or incense burner (<i>ding</i>), of heavy gauge and bulging cauldron form, between fish handles on plain foot, Archaistic style mark 'Zhen wan' beneath, 11.5cm rim diameter / 17.5cm across handles x 9cm high, sold with a domed carved hardwood cover pierced with ruyi heads and clouds, and raised on a hardwood stand, 15cm high overall
£500-700</p> <p>224 Large Chinese cast bronze 'Ding' censer or incense burner, of cauldron form with engraved rim and collar over twin lion mask lugs and a pair of stippled relief panels depicting birds and deer, raised on three zoomorphic supports, seal mark (pseudo Tongzhi, 1862-1874), but probably 20th century, 28.5cm rim diameter, 41.5cm approx across lugs x 28cm high
£500-700</p> |
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- 225 Chinese bronze tripod censer, probably late Qing dynasty circa 1900, in earlier style, the pierced domed cover with standing dog of Fo finial, the cauldron body with foliate panels between zoomorphic masks on three tall cabriole supports, vestiges of four character mark (illegible) beneath, the whole with red-splashed olive green patina, 10cm across lugs x 11.5cm high
£80-120
- 226 Chinese bronze figure of Shancai Tongzi (Sudhana), early Qing dynasty, 18th century, modelled as a young boy leaning forward, holding his palms together in prayer, bangles on his wrists, wearing a short cape over a long robe, long sashes enveloping his arms and body, 14.5cm high, on a modern rough-hewn stone plinth, 16.5cm overall
Sudhana, also known as Shancai, was a young Indian boy who undertook a pilgrimage seeking enlightenment, studying under fifty-three Masters.
See larger examples:

a related gilt-bronze example of Sudhana, published in Selected Gems of Cultural Relics - Newly Collected in the Palace Museum in the last Fifty Years, Beijing, 2005, pp. 130-131, no. 168. Compare with a larger gilt-bronze figure of Sudhana, dated to the 17th century, sold in Sotheby's Paris, 10 June 2015, lot 204.
£200-300
- 227 Pair of 19th century Burmese bronze mounts formed as *chinthe* or guardian lions, each modelled in rearing pose, 8.8cm high, on ebonised cuboid pedestals, plinths, 19cm high overall (2)
£80-120
- 228 Chinese carved hardwood (possibly *zitan*) figure of Liu Haichan with a toad, late Qing dynasty, the figure modelled atop a rocky outcrop with pine tree, holding a string of coins, the end in the mouth of the toad, 14.5cm high
Liu Haichan (simplified Chinese: 刘海蟾; traditional Chinese: 劉海蟾; pinyin: Liú Hǎichán) was a 10th century Daoist xian (transcendent or immortal) who was a patriarch of the Quanzhen School, and a master of neidan (internal alchemy) techniques.
Traditional Chinese and Japanese art frequently represents Liu with a string of square-holed cash coins and a mythical three-legged chanchu (蟾蜍; toad). In the present day, it is called the Jin Chan (金蟾: 'Money Toad'), and Liu Haichan is considered an embodiment of Caishen, the God of Wealth.
Liu Hai existed as a historical figure or as a legend, he is believed to be based off a play-on-words of Liu Hai-chan (chan meaning toad in Chinese), a 10th century immortalised court official and Taoist practitioner. Liu Hai is often depicted travelling with a tree-legged toad that he trapped with a string of squared-hole cash coins. In the present day, it is called the Jin Chan (金蟾), literally meaning "Money Toad", and Liu Haichan is considered the God of Wealth
£300-400
- 229 Chinese carved serpentine balsam pear group, early 20th century each gourd with highly articulated ridged skin, the largest with hollowed interior, surrounded by broad, flat leaves, the dark green stone with yellowish and black inclusions, 8.5cm x 6cm x 3.5cm high (a/f), on original pierced and carved hardwood stand, 5cm high overall
For a larger but comparable group, see Sotheby's New York, 'Imperial Cloisonné and Jade: Chinese Art from The Brooklyn Museum', 17th March 2021, lot 43, where annotated: 二十世紀初 蛇紋石雕癩瓜形水丞

Collection of Mrs. Walter N. Rothschild (1896-1987).
Gifted to the Brooklyn Museum, Brooklyn, in 1963 (acc. no. 63.6.35).
來源
Walter N. Rothschild 夫人 (1896-1987) 收藏 1963年贈予布魯克林博物館，布魯克林 (館藏編號63.6.35)
£200-300

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| <p>230 Chinese celadon jade bangle, of cylindrical section, 11mm gauge, 63mm internal diameter, 85mm externally, 58g approx
£80-120</p> <p>231 Chinese carved agate snuff bottle, of ovoid form decorated in relief across four striated colour layers with sparrow birds perching on blossom to one face, and lilies to the other, lacking stopper, 5cm x 3.3cm x 6.5cm high, 99g approx
£120-180</p> <p>232 Chinese white marble relief fragment depicting Guanyin, approximately 13cm (widest point) x 20.5cm high, adhered to modern backing within later glazed frame
£100-150</p> <p>233 Pair of Chinese 'ancestor' scrolls, depicting a male figure in blue robe, seated upon a dragon throne, the female figure, possibly the Empress Dowager Cixi, in red robes with rank badge (buzi), each image size 122cm x 76cm, creases, the jiku 94cm wide (2)
£120-180</p> <p>234 Pair of Chinese 'ancestor' scrolls, depicting a male figure in blue robe, seated upon a throne, the female figure, possibly the Empress Dowager Cixi, in red robes with rank badge (buzi), each image size 95cm x 47cm, creases, the jiku 65.5cm wide (2)
£100-150</p> <p>235 Tibetan copper and white metal ceremonial teapot, 19th century, the stepped domed cover with silvered pierced finial, the truncated ovoid copper body finely pierced with a band of silvered figures to the neck, and dragons to the collar, to a finely decorated dragon handle and an outward-curving spout issuing from the jaws of a <i>makara</i>, the cover attached to the body by a chain, 28cm high
<i>Elaborate teapots with handles in the form of dragons and spouts issuing from the jaws of mythological water monsters ('makara') were found throughout the Tibetan cultural area in slightly differing styles. They were used only to serve Yak butter tea on special occasions such as weddings or other ceremonies, or for an important visitor.</i>
£120-180</p> | <p>236 South East Asian cast bronze Buddhist figure group, probably 18th century, depicting the Buddha, modelled seated upon a rocky outcrop, giving his first sermon to five devotees, 8.4cm high
<i>Private collection, Somerset.</i>
The <i>Pañcavaggiyā</i>, or first five disciples of the Buddha (<i>Arhats</i> or ascetic monks), were <i>Aññāta-Koṇḍañña</i> (or <i>Kaundinya</i>), <i>Bhaddiya</i>, <i>Vappa</i>, <i>Mahānāma</i>, and <i>Assaji</i>, who gathered at the Deer Park in Sarnath for the event known as the <i>Dhammacakkappavattana Sutta</i> or 'Turning of the Wheel of Dharma' which founded the Buddhist <i>Sangha</i>.
£50-80</p> <p>237 Japanese Satsuma porcelain double walled <i>koro</i> or incense burner, Meiji period, of two handled form decorated with <i>bijin</i> or <i>geisha</i> and with <i>samurai</i>, the internal wall with three pairs of figures viewed through 'fig' shaped apertures, raised on spreading foot, iron-red and gilt Satsuma <i>mon</i> and seal type mark beneath, lacks cover, one handle a/f, 15cm high to rim / 18.8cm overall
£100-150</p> <p>238 Japanese cloisonné box, late Meiji or Taisho period, the hinged rectangular cover decorated with a tree and flowering plants against a turquoise ground, within a floral yellow ground border, the conforming body with faux-fluted basal frieze on four ogee bracket feet, single flowerhead to underside within tendrils, 12.2cm x 9.5cm x 5.6cm high
£100-150</p> <p>239 Japanese Meiji bronzed cast iron <i>Tetsubin</i> teapot, with swing handle over textured body and flat circular cover, unmarked, 12.5cm diameter (inc. spout) x 8cm high (ex. handle), and a similar censer bowl with pierced cover, two character mark beneath, 12cm diameter x 3cm high (2)
£80-120</p> <p>240 Japanese late Meiji or Taisho period Hanten jacket, of indigo blue-dyed linen with two rows of four characters over foliate decoration, approximately 63cm pit-to-pit x 86cm long
£80-120</p> |
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| <p>241 19th century Indian Mughal School - Illuminated manuscript page depicting a Royal party (possibly Emperor Akbar, in a scene from the <i>Akbarnamah</i>) meeting a blue-skinned <i>Yogini</i>, with long beard and tied hair, 15.5cm x 9cm, in gilt foliate borders and shaped arched plush-lined surround with gilt frame, the reverse also glazed and displaying 21 lines of Arabic (Persian) script, 17.5cm x 11cm visible within green plush mount
£80-120</p> | <p>246 Chinese carved hardwood and brass table 'discretion' screen, late Qing dynasty or Republican, the 44.5cm x 29cm rectangular brass screen plate engraved with the folk tale of 'The Cowherd and the Weaver' (Niulang and Zhinü, a story of forbidden love celebrated annually at the Qixi Festival - or Chinese Valentine's Day), the reverse with a mountainous landscape, within hardwood surround and removable from the scroll-carved and pierced stand, the base decorated in relief with Archaistic characters and zoomorphic scrolls, 40cm x 24cm x 68cm high
£1,000-1,500</p> |
| <p>242 19th century South Indian relief decorated 'Ganga Jumna' charger, Tanjore (Thanjavur), depicting assorted deities and other figures, the largest central figure of Saraswati playing a veena or lute, within raised foliage-engraved inner border, studded boogie and rolled outer rim, 40cm diameter
£100-150</p> | <p>247 Chinese side or 'chow' table, late Qing dynasty circa 1900, possibly stained huanghuali, the square top over shallow frieze drawer, the shaped arpon with carved ruyi head or cloud scroll decoration, over panelled medial shelf and pierced 'cracked ice' undertier on four square section supports and plain stretchers, 39cm square x 76.5cm high
£120-180</p> |
| <p>243 19th century Middle Eastern Mamluk revival brass jardinière or pot, of broadening cylindrical form with rolled rim, the body with a pierced band of Arabic calligraphic script over similar lobed script panels, 13.5cm rim diameter x 15cm high
£80-120</p> | <p>248 Pair of Chinese hardwood two tier occasional tables or stands, circa 1900, each with rectangular top over carved and pierced scroll and prunus frieze and lower shelf, raised on square section supports with block feet, 41cm x 30cm x 80cm high (2)
£200-300</p> |
| <p>244 Carved hardwood bowl, probably 19th century Burmese, decorated in high relief with dragons entwined with berried foliage raised on stiff leaf foot, mounted with white metal rim and foot rim, 26cm diameter
£250-350</p> | <p>249 Late 19th or early 20th century Chinese red lacquered opium or marriage bed, the open trellis work top over pierced foliate panel frieze and shaped panel centred on immortals with pierced areas of squirrels amidst fruiting foliage flanked by two vertical geometric 'window' panels interspaced with stylised foliate motifs over pierced shou panel either side of entrance, with low pierced trelliswork panels to the open frame sides and back, the whole raised on plinth base with two small drawers and ogee bracket supports to the front, 211cm x 150cm x 210cm high
£300-500</p> |
| <p>245 Early 19th century Eastern inlaid brass and hardwood table box or strongbox, possibly Anglo Indian or Indo Portuguese, the hinged rectangular cover with damascened brass decoration and star inlay, enclosing matching strap hinges over edge compartments framing a deep central well, the body with sturdy brass corner mounts and two pin locks (no key) over decoration to all four sides matching the cover, the mounts affixed to the underside, the short sides with cast carry handles, 49.5cm x 27cm x 18cm high
£300-500</p> | |

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- 250 Jane Austen - 'Sense and Sensibility', 'Mansfield Park', 'Northanger Abbey', and 'Persuasion', four volumes bound in three, published as part of Richard Bentley's Standard Novels Series, London, 1833, with engraved frontispieces and vignette title pages, 'Mansfield Park' including four leaves of publisher's advertisements at the rear, otherwise all lacking the Bentley Standard Series titles and advertisements, bound in uniform half calf with marbled boards, together with 'Pride and Prejudice, A Novel', Bernhard Tauchnitz, Leipzig, 1870, bound in half red morocco and marbled boards, prior owner's inscription to first free endpaper 'L. Rees-Mogg' (4 books total)
Gilson D1, D3 & D4. The first collected one-volume editions (except Northanger Abbey and Persuasion bound together) of the works of Jane Austen, 'No English reissues of Jane Austen's novels is known after 1818 until in 1832 Richard Bentley decided to include them in his series of Standard Novels' (Gilson).
Gilson E36; Keynes 75. Volume 1112 of the Tauchnitz Collection of British Authors. The Tauchnitz edition was reprinted at later dates without changing the publication date. Gilson's own copy like this one was dated 1870, and stated on the verso of the half-title a list of all Jane Austen's main works in the Tauchnitz edition, of which Emma was first issued only in 1877
£1,500-2,500
- 251 William Nicholson - 'An Alphabet', first edition, William Heinemann, London, 1898, complete with 26 colour plates, one for each letter of the alphabet, together with 'An Almanac of Twelve Sports', words by Rudyard Kipling, first edition, William Heinemann, London, 1898, complete with 12 colour plates, one for each month of the year, both bound in the original publisher's paper covered boards, *collated, complete* (2 books)
£300-500
- 252 Elizabeth Stanhope Forbes - 'King Arthur's Wood: A Fairy Story', first edition, Simpkin, Marshall, Hamilton, Kent & Co., Ltd, (London) and Edward Everard (Bristol) [1904], with illustrations by the author 'and with it the tale re-told of Sir Gareth of Orkney, and ye Ladye of ye Castle Perilous', with fourteen plates in colour and fourteen in monochrome (*collated, complete*), in the original publisher's binding
£200-300
- 253 J. Sheridan Le Fanu, 'A Chronicle of Golden Friars', first illustrated edition, Downey & Co. Limited, London, 1896, illustrated by Brinsley Le Fanu and John F. O'Hea, in the original publisher's green cloth binding with gilt decoration
£150-250
- 254 Norman Lindsay, 'Pen Drawings', signed limited edition and presentation copy, number 219 of 500 copies, signed by the artist to the limitation page, and also presented 'To Sonia, from Norman Lindsay' to the first pastedown, published by Arthur McQuitty & Co, Sydney, 1924, in the original vellum-backed paper covered boards (re-backed)
£100-150
- 255 Arthur Holmes, 'The Age of the Earth', first edition, published by Harper & Brothers, London and New York, 1913, as part of Harper's Library of Living Thought, illustrated with twenty figures and diagrams, in the original publisher's cloth binding
Arthur Holmes was the first to use radiometric dating to estimate the age of the oldest rocks at 1.6 billion years, a significant leap from previous beliefs about the Earth's age. While his book focused on rock ages, not the Earth's total age, it laid the groundwork for later research. His work applied radioactive decay to determine ages and later helped explain geological processes like plate tectonics by understanding the heat generated from radioactivity within the Earth. Holmes wrote the groundbreaking study as an undergraduate at the Royal School of Mines. This 1913 first edition is scarcely seen on the market.
£100-150
- 256 Owen Jones, 'Grammaire de L'Ornement' [The Grammar of Ornament], folio, published by Bernard Quaritch, London and Paris, 1865, French edition, illustrated by 112 plates and additional colour pictorial title-page (*collated, complete*), bound in the original publisher's cloth with gilt decoration (a/f)
£100-150

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- 257 Andrew Lang (ed.) - Fifteen books from the 'Fairy Books' series, first editions and later, published by Longmans, Green, and Co., London and New York, to include:
'The Grey Fairy Book', first edition (1900);
'The Lilac Fairy Book', first edition (1910);
'The True Story Book', second edition (1893);
'The Blue Fairy Book', sixth edition (1893);
'The Green Fairy Book', sixth impression (1902);

'The Violet Fairy Book', new impression (1902);
'The Arabian Nights Entertainments', new impression (1908);
'The Red Book of Animal Stories', new impression (1914);
'The Red Fairy book', twelfth impression (1914);
'The Orange Fairy Book', new impression (1914);
'The Olive Fairy Book', new impression (1917);
'The Yellow Fairy Book', new impression (1926);

'The Crimson Fairy Book', new impression (1927), in dust wrapper;
'The Pink Fairy Book', new impression (1927);
'The Brown Fairy Book', new impression (1927);
All in the original publisher's decorative cloth bindings, most embellished in gilt, and all illustrated throughout, some with plates in monochrome and in colour (15)
The Langs' Fairy Books are a series of 25 collections of true and fictional stories for children published between 1889 and 1913 by Andrew Lang and Leonora Blanche Alleyne. The best known books of the series are the 12 collections of fairy tales also known as Andrew Lang's "Coloured" Fairy Books or Andrew Lang's Fairy Books of Many Colors. In all, the volumes feature 798 stories, besides the 153 poems in The Blue Poetry Book. These collections have been immensely influential; the Langs gave many of the tales their first appearance in English, mostly translated and adapted them from the French, German, Portuguese, Italian, Spanish, Catalan, and other languages by Nora Lang.
£400-600
- 258 Bickers bindings - Collection of 19th century books with Bickers signed full calf and tree calf leather prize bindings and marbled fore edges, to include:
G. A. Henty, 'Under Drake's Flag: A Tale of the Spanish Man', publ. Blackie & Son, London, (n.d., c1883);
E.J.C. Morton, 'Heroes of Science: Astronomers', publ. Society for Promoting Christian Knowledge, London, and E. & J. B. Young and Co., New York [1882];
James Nasmyth and James Carpenter, 'The Moon: Considered as a Planet, a World, and a Satellite', third edition, publ. John Murray, London, 1885;
Robert Routledge, 'Discoveries and Inventions of the Nineteenth Century', ninth edition, publ. George Routledge and Sons, Limited, London, 1891;
A. Privat Deschanel, 'Elementary Treatise on Natural Philosophy', tenth edition, publ. Blackie and Son, London, 1888;
Oliver Goldsmith, 'The Vicar of Wakefield, A Tale', publ. Bickers & Son, London, 1883;
Daniel De Foe, 'The Life and Adventures of Robinson Crusoe', publ. Bickers & Son, London, 1881;
Charles and Mary Cowden Clarke (eds.), 'The Works of William Shakespeare', publ. Bickers & Son, London, 1885
(8)
£200-300
- 259 Gerhard Mercator (1512-1594), hand-coloured map - 'Hispanae Nova' (J/H. Hondius 1619), featuring ships, sea monsters, and two compass roses, printed in Amsterdam, French text verso, 49cm x 36cm, framed under glass
£80-120
- 260 Gerhard Mercator (1512-1594), hand-coloured map - 'India Orientalis' (J/H. Hondius 1619), elegantly engraved with a wave-patterned sea, a galleon, a sampan, and a sea monster, printed in Amsterdam, French text verso, 49cm x 36cm, framed under glass
£400-600
- 261 Johann Elbert Bode, (1747-1826) - Celestial chart - Aquila, Antinous, Scutum Sobiesii, Taurus Poniatovii, Ophiuchus, and Serpens Ophiuchi. - plate IX from *Uranographia sive Astrorum Descriptio*, Berlin, 1801, 58cm x 79cm, mounted in gilt frame under glass
Ex. Jonathan Potter Antique Maps
£300-500

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- 262 Johann Elbert Bode, (1747-1826) - Celestial chart - Bootes, Corona Borealis, Canes Venatici, Coma Berenice - plate VII from *Uranographia sive Astrorum Descriptio*, Berlin, 1801, 58cm x 79cm, mounted in gilt frame under glass
Sold with photocopy receipt from Jonathan Potter Antique Maps dated November 1994
£300-500
- 263 Ferdinando Ongania (Ed. & Publ.), 'Dettagli dei Pavimento ed Ornamenti in Mosaico della Basilica di San Marco in Venezia', 1881-1883, two folios of hand-coloured plates, including 'ornamental details' heightened in gold, and 'floor details' of St Mark's Basilica in Venice, disbound, together in the original cloth-backed folder, together with six removed plates framed and glazed, framed examples 51cm x 43cm (7)
£100-150
- 264 ARR After Laurence Stephen Lowry R.A. (British 1887-1976) - Signed print - 'Meeting Point', signed lower right, 48.5cm x 70cm, mounted, framed under glass
Alexander Gallery label verso
£1,000-1,500
- 265 ARR After Laurence Stephen Lowry R.A. (British 1887-1976) - Signed print - 'Lonely House', signed in pencil lower right, 28cm x 51cm, mounted and framed under glass (no blind stamp)
£500-700
- 266 ARR After Laurence Stephen Lowry R.A. (British, 1887-1976) - 'The Beach', signed in pencil lower right, Fine Art Trade Guild blind stamp lower left, 'Published 1973 by Venture Prints, Ltd., Bristol', 28.5cm x 52cm, framed under glass
£2,000-2,500
- 267 ARR Attributed to Laurence Stephen Lowry (1887-1976) - Two unframed studies of a man in coat and hat standing beside railings: the first an oil and pencil study on hardback book cover, bears signature 'L. S. Lowry' twice, in black upper left and in white and lower left, and 'Salford' in white upper right, pencil inscriptions verso 'L. S. Lowry / ***** [indecipherable] / Henry (Bright ?) / Glossop / Wednesday at 2.45pm', 25cm x 18 cm, unframed, together with a pencil study with blue pen border on paper, bears signature 'L. S. Lowry' lower right, 'Glossop' upper left, 18cm x 14cm (2)
In 1948, at the suggestion of his friend and fellow artist Frank Bradley, L. S. Lowry moved to 'The Elms', Stalybridge Road, Mottram in Longdendale, just three miles from Glossop. He died at The Woods Hospital in Glossop on the 23rd February 1976.
£400-600
- 268 Manner of Jacob Jordaens (Flemish, 1593-1678) - Watercolour - Late 17th century study, perhaps a book illustration, depicting an Ecclesiastical interior with Christ (as an angel, His robe inscribed IHS) and the Virgin Mary appearing before a crowd of onlookers including an enthroned figure, all before intricately rendered church or temple architecture, inscribed in sepia ink in multiple languages verso, including in French "*Ma vie et ma fidelite on tan de sympathie quand perdan la fidelite, je perdes ma vie... Votre fidelle Amie Maria [or Marianne] Convefrichers (?)*", additionally inscribed in German etc., 13cm x 8.2cm, in gilt card mount and double siding glazing beneath gilt frame
£80-120
- 269 William Frederick Mitchell (British, 1845-1914) - Five shipping watercolours - 'HMS Hardy' (1912), 'HMS Duncan' (1906), 'HMS Euryalus' (1904), 'HMS Argyll' (1906), and 'HMS Isis' (1904), all signed, 10cm x 13.5cm and smaller, all in titled mounts, in gilt frames under glass (5)
£500-700
- 270 Gabriel / Gabrielle Corelli, (Italian, 1820-1900) - Watercolour - The Lagoon, Venice, signed, 11cm x 14cm, in period giltwood and gesso foliate scroll framed under glass
£100-150

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| <p>271 Early 20th century English school - Two watercolour studies of ducks in natural habitats, initialled 'AB', 17cm x 24cm, and 17cm x 21.5cm, both mounted in gilt frames under glass (2)
Suzi Quadrat Fine Art labels verso
£200-300</p> <p>272 Oliver Clare (British, 1853-1927) - Oval watercolour - Still life with plums, apples and raspberries, signed lower right, 14.5cm x 22cm, mounted in gilt gesso frame
Swan Gallery label verso
£150-200</p> <p>273 Circle of Sir Godfrey Kneller (Lübeck 1646-1723 London) - Oil on canvas - Oval portrait of Sarah, Duchess of Marlborough, 74.5cm x 61.5cm, relined and restored, in gilt frame
With Elizabeth Holford Associates report dated 2001
£800-1,200</p> <p>274 Attributed to Gainsborough Dupont, (1754-1797)- Oil on canvas - Oval portrait of a girl, depicting three-quarter length wearing a lace-trimmed floral bonnet and pink dress, standing in a wooded clearing, with tan and white spaniel dog beside her, unsigned, 36cm x 29.5cm (relined), in gilt oval frame
£300-400</p> <p>275 Attributed to William Dyce RA, (1806-1864) - Watercolour - 'Avon at Clifton Bristol', (1827-1861), title and 'W. Dyce RA' inscribed verso, 38cm diameter, mounted in gilt frame under glass
£80-120</p> <p>276 James Webb (British, 1825-1895) - Oil on canvas - Maritime scene, possibly Whitby, signed lower left, 49.5cm x 90cm, in gilt swept frame
£800-1,200</p> <p>277 Attributed to James Webb (British, 1825-1895) - Oil on card - 'Pegwell Bay, Kentish Coast', unsigned, 20cm x 31cm, in gilt frame
David Cross Gallery label verso
£200-300</p> <p>278 Edward Binyon (British, 1830-1876) - Oil on canvas - Figures pulling a boat ashore at dusk on Capri, signed, titled and dated 'Capri 1871' lower left, 17.5cm x 28.5cm, framed
£100-150</p> | <p>279 William Lionel Wyllie (British, 1851-1931) - Watercolour - River scene (probably Norfolk), signed lower left, 24cm x 16cm, mounted in gilt frame under glass
£150-200</p> <p>280 Fijian interest - 19th century ink and grey wash - 'HMS Pearl and HMS Blanche steaming into anchorage of Ovalau, Fiji, 1874', unsigned, 19.5cm x 28cm, mounted and framed under glass
Suzi Quadrat Fine Art label verso
<i>Inscription on paper verso</i>
Fiji was formally ceded to the British Crown in October 1874. Both HMS Pearl and Blanche were Royal Navy vessels at the Australian Naval Station and took part in events around Ovalau.
£500-700</p> <p>281 English School, mid 19th century - Oil on canvas - Pair of half-length portraits of a lady and a gentleman, each seated in a window before a landscape, with the lady wearing a large oval brooch, unsigned, one canvas stamped G Rowney & Co Manufacturers 51 Rathbone Place, London (the other relined), 87cm x 68cm, each in later gilt frame (2)
<i>The couple are believed within the vendor's family to be John and Judith Wade (née Taylor, b. 1820). John Wade was an Ulsterman, while Judith came from a family that had been Hatters for four generations in Denton, Greater Manchester. John Wade died on the 3rd of August 1851. After his death, Judith married her late sister's husband, Bigland Bowler.</i>
£400-600</p> <p>282 Walter Langley (British, 1852-1922) - Watercolour - 'The Breton Water Carrier', signed lower right, 30cm x 16cm, mounted and framed under glass
David Messum label verso
Ex. Mallams, 7th July 2021
£700-900</p> <p>283 Walter Langley RI (British, 1852-1922) - Charcoal study of a girl seated at a table, with another figure standing bedside a window nearby, unsigned, 36cm x 19cm, mounted and framed under glass
Inscribed on a label verso with the artist's name, his dates and the term Newlyn School
Ex. Gardiner Holgate, 1st July 2021
£600-800</p> |
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- 284 Walter Langley (British, 1852-1922) - Charcoal on paper - 'Old Grace', unsigned, 15cm x 24cm, mounted and framed under glass
Ex. Rogers Jones Co., 5th December 2020, lot 471
Label verso stating 'The inherited property of his great-granddaughter, Penelope'
£300-500
- 285 Ralph Todd (British, 1856-1932) - Oil on panel - 'With Pitchers To The Well', signed lower right, 32cm x 23cm, in gilt frame
Label verso 'Presented to Jane Rossington by Central Independent Television on 29th January 1988 to commemorate the 'Crossroads' years, 1964-1988
Ex. Mellors & Kirk, 16th September 2020, lot 391
£1,200-1,600
- 286 Ralph Todd RA, Newlyn School (British 1856-1932), Watercolour - Lady at the Harbourside, signed lower left, 36cm x 23cm, mounted in gilt frame under glass
Ex. Halls, 9th October 2020
£500-700
- 287 Edwin Harris, RBSA (British, 1855-1906) - Oil on canvas - Portrait of a young woman in a green dress, signed and dated 'Xmas 1894' upper right, 49cm x 38.5cm, framed
Q Gallery label verso
£700-900
- 288 Charles Goldie - (fl. 1855-1879) - Oil on canvas - Joan of Arc, depicted in profile facing to sinister at the Siege of Trotes, holding a battle standard with French fleur-de-lis motifs, butterflies hovering, a tented encampment and figures distant, signed and dated 1863 lower left, 20cm x 14.5cm, in gilt slip and gilt frame, reeded and with concentric discs to corners, 33cm x 28cm overall
Private collection, Bristol. Purchased at Duke's of Dorchester, 22nd September 2010, lot 473, where annotated "Provenance: Almost certainly acquired from Martyn Gregory Gallery, 34 Bury Street, St. James's, London SW1 in the 1970's".
Literature:
List of The Royal Academy Exhibitors for 1863 notes:
"GOLDIE, Charles..... Painter. 8, Potsdown Rd, Maida Hill. 1863. 182 Joan of Arc. "At the Siege of Troyes the English saw a cloud of white butterflies hovering around her standard and capitulated""

Wood, Christopher, 'The Dictionary of Victorian Artists', ACC 1989 p. 179 notes:
"GOLDIE, Charles fl. 1858-79
London painter of genre and historical subjects, who exhibited at the RA from 1855-79, titles including 'Joan of Arc'... He also exhibited at the BI [British Institution] (6) and SS [Society of British Artists, Suffolk Street] (11).
Bibl. AJ [Art Journal] 1859 pp. 81, 166-7."
£500-800
- 289 Louisa, Marchioness of Waterford (British, 1818-1891) - Watercolour - Child in a violet dress with cherries and maccaw, unsigned, 25cm x 10cm, in gilt frame under glass
Written text and exhibition label verso
£100-150
- 290 George Edward Lodge (British, 1860-1954) - Watercolour - Eagle with chicks in a nest, signed and dated 1887 lower right, 44.5cm x 29.5cm, framed under glass
£300-400
- 291 Henry William Standing, (British, fl. 1894-1931) - Watercolour - Polo ponies / horses, signed and dated 1900 lower left, 32cm x 70cm, framed under glass
£200-300

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| <p>292 English School, circa 1900 - Oil on canvas - Sheep wintering, a snow scene at feeding time with shepherd and sheepdog, unsigned, 83cm x 57cm, in gilt slip and gilt frame
£200-300</p> <p>293 ARR Keith Henderson (Scottish, 1883-1982) - Watercolour and mixed media - 'Isola Bella, Taormina,' the scene depicting a cherry blossom on a coastal path, signed lower right, 42.5cm x 33.5cm, framed under glass
£150-200</p> <p>294 Arthur John Strutt (British, 1819-1888) - Oil on canvas - View of Rome from the River Tiber with the Pons Aemilius ('Ponte Rotto'), St Peter's basilica distant, signed and dated 'Roma 1853' lower right, 61cm x 95cm, in gilt frame
<i>Ponte Rotto (Broken Bridge) is what remains of an ancient Roman bridge Pons Aemilius, first constructed in the 2nd Century BC. The deteriorated structure emerging from the Tiber was of interest to many artists during the Romantic period, with the bridge being depicted in sketches by J.M.W Turner, and Ferdinand Becker.</i>
£2,500-3,000</p> <p>295 Henry Charles Seppings Wright (British, 1850-1937) - Pair of watercolour studies - 'Whitby' and 'Portland', both signed, 7.5cm x 14.5cm, mounted and framed together under glass
Titled and dated 'Nov 21st 1888' verso
£50-70</p> <p>296 Edgar E West (British, fl.1857-1892) - Watercolour - Castle on a hilltop in wooded landscape, with mother and daughter walking, signed lower right, 49cm x 66.5cm, in gilt swept frame under glass
£200-300</p> <p>297 Fanny W. Currey (Irish, 1848-1917) - Watercolour - 'For a Warning & That Others May Beware', signed lower left, 38cm x 23.5cm, in gilt swept frame under glass
Inscription on cover verso: Label on reverse: Royal Institute of Painters in Watercolours No.1 J695, Title "For a Warning" & "That Others May Beware"
£100-150</p> <p>298 Frederick (Frank) William Scarbrough (British, 1863-1945) - Watercolour - River Thames, London Bridge with St. Paul's distant, signed lower left, 18.5cm x 29cm, framed under glass
£300-500</p> | <p>299 ARR Sir William Russell Flint, RA, PRWS (British, 1880-1969) - Red, blue and black crayon - 'Study for Diaphenia', a reclining female nude, signed lower right, entitled to Frost & Reed label D12454 verso, 23.5cm x 41.5cm, in washlined card mount and swept frame, glazed
£300-500</p> <p>300 ARR Sir William Russell Flint, RA, PRWS (British, 1880-1969) - Red, black and blue crayon - 'Antonia's New Pose', a reclining female nude, signed lower right, entitled verso, 20cm x 30cm, in washlined card mount and swept frame, glazed, Street Gallery (Somerset) label verso
£300-500</p> <p>301 ARR Archibald McGlashan, ARSA, (Scottish, 1888-1980) - Oil on canvas - Portrait of a young girl, signed lower left, 51cm x 56cm, unframed
£200-300</p> <p>302 ARR Charles James Folkard (British 1878-1963) - Two watercolours - Book illustrations for two of Aesop's Fables, as published by Adam & Charles Black in 1912, comprising 'The Fox and the Ape' (the crowned monkey with his hand in a trap), 29cm x 18cm, and 'The Old Man, His Son, and The Ass' (the men carrying the donkey on a pole), 33cm x 21.5cm, both signed and dated 1912 lower right, framed and glazed (2)
£250-350</p> <p>303 Early 20th century Newlyn School - Oil on canvas - Moored ship wreck in a Cornish coastal cove, unsigned, 34cm x 41cm, framed
Ex. Burstow & Hewett, 16th September 2020
£250-350</p> <p>304 ARR Reginald William ('Reg') Gammon, RWA (British, 1894-1987) - Watercolour - Ireland, signed lower left, 26.5cm x 37cm, mounted, framed under glass
£200-300</p> <p>305 ARR Reginald William ('Reg') Gammon, RWA (British, 1894-1987) - Watercolour - 'Les Clarines, Chamonix', signed and dated 'Chamonix '55' lower left, 26cm x 38cm, handwritten label verso
£200-300</p> <p>306 ARR Allanson Hick (British, 1898-1975) - Watercolour - 'Theatre Royal, Haymarket', signed lower right, 30cm x 40cm, mounted and framed under glass
Sold with Allanson Hick bill of sale dated 20th May 1955
Royal Academy of Art label verso dated 1953
£150-250</p> |
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| <p>307 ARR Cavendish Morton (British, 1911-2015) - Oil on board - 'Barge on the Hard, Pin Mill, Suffolk', signed and dated '72 lower right, 23cm x 18.5cm, framed
£200-300</p> <p>308 ARR Fred Yates (1922-2008) - Oil on canvas - Three figures with dog, signed lower right, 18cm x 14.2cm, framed, sold with three Fred Yates exhibition booklets
£500-800</p> <p>309 ARR Jeanette Lassen (Scottish, 1924-2008) - Mixed media - 'The Mysterious Forest', signed, titled and dated '1980' verso, 86cm x 77cm, framed under glass
£150-250</p> <p>310 ARR Fred Cuming RA (British, 1930-2022) - Oil on board - 'Fairground', signed lower left, 7.5cm x 24cm, framed
Adam Gallery label verso
£1,000-1,500</p> <p>311 ARR Gill Watkiss (1938-2024) - Oil on board - 'The Gamekeeper's Cottage, Camborne', signed and dated '06 lower right, entitled verso, 31.5cm x 39cm, framed
£500-700</p> <p>312 ARR Edward Piper (British, 1938-1990) - Watercolour - 'Mahon / Mao' (Menorca), signed, dated 29 III 87 and titled lower right, 44cm x 60cm, mounted in gilt frame under glass
The Sadler Street Gallery label verso
£500-700</p> <p>313 ARR Edward Piper (British, 1938-1990) - Mixed media - Female nude study, signed upper right, 24.5cm x 19cm, mounted in gilt frame under glass
£200-300</p> <p>314 ARR Marj Bond RSW RGI (Scottish, 1939-2023) - Oil on canvas - 'Ovgyva', signed lower right, and signed and titled verso, 74cm x 75cm, in gilt frame
£400-600</p> <p>315 ARR Tim Nicholson (b. 1939) - Gouache on paper - 'Diver', unsigned, 56cm x 76cm, framed and glazed, sold with 1955-2010 Retrospective Exhibition catalogue, where illustrated p.5 with date 1954
£400-600</p> | <p>316 ARR Arthur Karl Maderson (British, b.1942) - Oil on canvas on board - 'The Sweet Smell of Fresh Wood', signed lower right, 110.5cm x 80cm, framed
Pelter/Sands gallery label verso
£2,000-3,000</p> <p>317 ARR Arthur Karl Maderson (British, b.1942) - Oil on canvas laid on board - 'East Quantoxhead, Low Tide', initialled lower right, 22cm x 30cm, framed
£400-600</p> <p>318 ARR Gordon Bryce, RSA, RSW (Scottish b. 1943) - Oil on board - 'Traigh Beach, Arisaig', signed, titled and dated 2005 verso, 28cm x 33cm, framed under glass
<i>The Scottish Gallery, Dundas Street Edinburgh label verso, Exhibited 'Gordon Bryce - New Paintings', Cat. No. 38 dated April 2006.</i>
£600-900</p> <p>319 ARR Simon Quadrat (b. 1946) - Oil on board - 'Strong Boy', signed with initials lower right, entitled and dated 2009 verso, 33cm square, framed and glazed, sold with various exhibition booklets
£500-800</p> <p>320 ARR Raymond Campbell (b.1956) - Oil on canvas - Still life with vase, wine and fruit, signed lower right, 43.5cm x 59cm, in swept gilt frame
£400-600</p> <p>321 ARR Raymond Campbell (b.1956) - Oil on board - Still life with wine and fruit, signed lower right, 38.5cm x 28.5cm, in swept gilt frame
£300-500</p> <p>322 ARR Robert Charles 'Jack' Russell (British, b. 1963) - Oil on canvas - 'Moored off St. Vincent', signed lower left, titled verso and dated (19) '98, 34cm x 57cm, gilt framed
<i>Former England cricket wicketkeeper 'Jack' Russell painted this work on the 1998 tour to the West Indies. The England team played two One Day International (ODI) matches at the Arnos Vale ground, St Vincent on the 4th and 5th of April 1998, with Jack featuring in the second of these only.</i>
£500-700</p> |
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| <p>323 ARR Robert Charles 'Jack' Russell (British, b. 1963) - Pencil study - 'Captains' Corner, Trent Bridge, 1989 (Shortly after David Gower's decision to open the 2nd innings for England)', signed in pencil, 18cm x 25.5cm, together with a signed limited edition print - 'The Waterfront Bristol', 15/750, publ. Goodyer Associates, Warwickshire, signed lower left, 40cm x 49cm, both mounted and framed under glass (2)
£80-120</p> <p>324 ARR Rose Hilton (British, 1931-2019) - Oil on canvas - 'St Michael's Mount, Cornwall', signed '<i>Rose Hilton, Mounts Bay</i>' verso, 70cm x 90cm, framed
Innocent Fine Art gallery label verso
£6,000-8,000</p> <p>325 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Winter Street Scene, Colstone [Colston] Street, Bristol', titled verso, 56cm x 43.5cm, framed under glass
£200-300</p> <p>326 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Winer [Winter], The Parade, Bath', signed and titled verso, 18cm x 24cm, framed under glass
£150-250</p> <p>327 ARR Barrington Tabb (British, 1934-2022) - Oil on Board - 'Winter Demolition of Exhibition Centre, Men at Work', titled in pencil verso, 59cm x 43cm, framed
£200-300</p> <p>328 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Perry Road opposite Cube Gallery', unsigned, 27cm x 28.5cm, framed under glass
£80-120</p> <p>329 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Evening winter scene over Brisol [Bristol] City Docks', signed and titled verso, 32cm x 34.5cm, framed
£200-300</p> <p>330 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Winter Landscape, Bath', unsigned, titled verso, 29cm x 33cm, framed under glass
£150-250</p> <p>331 ARR Barrington Tabb (British, 1934-2022) - Oil on Board - 'Landscape Little Borough, Lancs', titled and signed in biro verso, 43cm x 58cm, framed
£200-300</p> | <p>332 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Street scene, Perry Rd, Bristol', signed and titled verso, 19cm x 24cm, framed under glass
£80-120</p> <p>333 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Untitled green landscape, unsigned, 50.5cm x 50.5cm, framed
£80-120</p> <p>334 ARR Barrington Tabb (British, 1934-2022) - Oil on board and felt tip pen - 'River near Totterdown', unsigned, 37cm x 42.5cm, framed RWA Gallery label verso
£150-250</p> <p>335 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Church, Brockley Combe', unsigned, 34.5cm x 45cm, framed under glass
Anthony Hepworth Gallery label verso
£100-150</p> <p>336 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Twilight, 1996', 39.5cm x 27cm, framed
£150-250</p> <p>337 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'A vibrant growing still life', signed and titled verso, 41.5cm x 54cm, framed under glass
£100-150</p> <p>338 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Autumn Castle Park Bristol', signed and titled verso, 33.5cm x 42.5cm, framed under glass
RWA label verso
£150-250</p> <p>339 ARR Barrington Tabb (British, 1934-2022) - Mixed media - 'Baltic Wharf Sailing Boats, Bristol', signed, titled, and dated 2009 verso, 30.5cm x 31cm, mounted, framed under glass
£100-150</p> <p>340 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Female nude, unsigned, 41cm x 49cm, framed under glass
£80-120</p> <p>341 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Full of energy, I enjoyed my last fish', unsigned, 32cm x 24.5cm, mounted and framed under glass
£80-120</p> <p>342 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'The Old Market, Bath', signed and titled verso, 18.5cm x 24cm, framed under glass
£100-150</p> |
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- 343 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Rail Coach on the Siding, Toterdown [Totterdown], Bristol', signed and titled verso, 42.5cm x 57.5cm, framed under glass
£200-300
- 344 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Evening White Hart [Hart] Pub, Leaving Old Bristol Bus Station', titled verso, 31cm x 43cm, framed
£150-250
- 345 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Cranes, 1994', 52cm x 28.5cm, framed
Anthony Hepworth gallery label verso
£150-250
- 346 ARR Barrington Tabb (British, 1934-2022) - Oil on board - 'Lone Figure, 1998', 35.5cm x 31cm, framed
Anthony Hepworth gallery label verso
£200-300
- 347 ARR Michael Ayrton (British, 1921-1975) - Unsigned colour lithographic print - Falconer, 45cm x 65cm, mounted and framed under glass
See
<https://collections.vam.ac.uk/item/O1037507/falconer-print-michael-ayrton/>
£50-70
- 348 ARR Michael Ayrton (British, 1921-1975) - Pen and Ink - 'Oracle III', signed and dated 22.2.1962 lower right, 37cm x 54cm, mounted and framed under glass

Exhibited at 'The Compulsive Image: Sculpture and Painting by Michael Ayrton', travelling exhibition 1977, lent at the time by Fay Pomerance.
£400-600
- 349 ARR Michael Ayrton (1921-1975) - Pen and ink - Self Portrait with Cats, inscribed 'To Jill from Michael Ayrton, therapist with a beard and cats!', 16cm x 18.5cm, framed and glazed, together with a framed postcard with similar artwork (2)
£250-350
- 350 ARR Michael Ayrton (British, 1921-1975) - Limited edition engraving - 'The Shepherd', signed and dated 1951, numbered 21/30, further inscribed 'For Jill from Michael 1958', additionally signed in ink (in reverse) and with decorated lower margin, 29cm x 20cm, mounted and framed under glass
£120-180
- 351 ARR Michael Ayrton (1921-1975) - Pen and ink - Portrait of a man wearing a cloak, signed and dated '53 lower right, further inscribed 'For Jill from Michael with love February 20th 1960' lower left, 26cm x 17cm, framed and glazed
£200-300
- 352 ARR Michael Ayrton (British, 1921-1975) - Oil on board - Portrait of Jill, holding a black cat, signed and dated '57 upper left, 59cm x 49cm, framed
From the family of (Violet) Fay Pomerance, (1912-2001).
£1,000-1,500
- 353 ARR Michael Ayrton (1921-1975) - Three signed Christmas cards 'Christmas Greetings from Michael', 28a North Audley Street, London W. 1, two of these with a collage of various tickets and notes, one inscribed internally 'My new address; come & have some porridge one morning. What are you doing now?', the third a small caricature 'The artist coping with the spectre of Hector B.', verso 'This is the only card I am sending to anyone this Christmas - so there', together with a pen and ink sketch 'No. XXXXXV Mother & Child', inscribed beneath 'Kindest regards The Exhibitioner', a Michael Ayrton exhibition catalogue (Christopher Wood, Redfern Gallery), and four unsigned unnumbered Michael Ayrton prints of a 1957 original depicting a lady in red dress
£100-200
- 354 ARR (Violet) Fay Pomerance (British, 1912-2001) - Acrylic on panel - 'The Sons of Abraham', signed and dated 'February 1978' lower right, 87cm x 60cm, in gilt frame
Label verso. Offered with a copy of 'Fay Pomerance, Artist and Mystic 1912-2001 (Hebrew Lettering Paintings), Etz Chayim Gallery, exhibition catalogue (2001), where illustrated p. 10
£200-300
- 355 ARR (Violet) Fay Pomerance, (1912-2001) - Acrylic - 'Initial Impact', Fay Pomerance meeting Michael Ayrton, in his studio, 60cm x 50cm, framed
Consigned by the family of the artist.
£50-80

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- 356 ARR (Violet) Fay Pomerance (British, 1912-2001) - 'And God said it is not good for him to live alone', signed and dated 1982 lower right, 60cm x 50cm, in gilt frame, together with a pencil and watercolour study (with grid lines), 'Deliver me, I pray thee, from the hand of my brother, Esau', 29.5cm x 41.5cm, framed (2)
From the family of the artist. Offered with a copy of 'Fay Pomerance, Artist and Mystic 1912-2001 (Hebrew Lettering Paintings), Etz Chayim Gallery, exhibition catalogue (2001), where first work is illustrated p. 18 and finished version of second work on p. 20.
£200-300
- 357 ARR (Violet) Fay Pomerance, (1912-2001) - The Sphere of Redemption, an extensive collection of 73 watercolour costume studies and six scene settings, illustrating characters for a five act ballet, conceived c.1945-1966, each 24cm x 18.5cm, most framed in groups (five frames each of six costumes with arched scene setting, another with four and arch, plus three frames of six, and five frames of four, plus a single framed 'Veiled Shekinah' dated 1967), all with captions, and a separate framed act-by-act synopsis, plus a larger 1950 study, 'Expulsion from Eden; Study for Theme Part 3', 49.5cm x 34cm, plus a copy of 'Fay Pomerance: A Retrospective 1999', Henry Dyson Fine Art, London
£300-500
- 358 ARR (Violet) Fay Pomerance (1912-2001) - Assorted works, to include: 'It's in the Genes', a portrait of three Pomerance family women, 57cm x 43cm; '12 Today', a study of the artist's daughter with toys, dated February 26th 1951, 37cm x 26cm; Portrait of Dulseigh; 'What Generation Gap?', a portrait of a grandmother and granddaughter; pastel portrait of 'Abi' seated before a bookcase; 'Christmas Greetings' caricature of a duck and caterpillar; plus several smaller monochrome sketches, various sizes (10)
£80-120
- 359 ARR (Violet) Fay Pomerance (1912-2001) - Collection of bird studies, to include three depicting Lovebirds, several groups of Finches, 'A Ripple of Swans', 29.5cm x 24.5cm and smaller, plus a pottery tile painted with a bird
From the family of the artist, by descent.
£50-80
- 360 ARR (Violet) Fay Pomerance (1912-2001) - Group of 1940s monochrome studies, comprising: 'The Mantle of Set', James Bourlet label J3134, 57cm x 45cm; 'Noah and The Dove' and 'Jacob and the Angel', a pair, each 39.5cm x 29.5cm, both with additional unframed study verso; and two smaller pencil studies (5)
From the family of the artist. The first item in this lot is illustrated in 'Fay Pomerance, A Retrospective 1999', Publ. Henry Dyson, p. 10.
£100-150
- 361 ARR (Violet) Fay Pomerance (1912-2001) - Myessha, a collection of watercolour costume studies and scene settings, illustrating characters and scene settings for a ballet, conceived circa 1944, comprising: four scene settings, 24.5cm x 34.5cm, all framed; six pairs of characters and a trio, each sheet 24cm x 34cm, in seven frames; two further characters on separate sheets in single frame, and a monochrome study of Myessha, 32cm x 23cm, sold with a copy of 'Fay Pomerance: A Retrospective 1999', Henry Dyson Fine Art, London
£150-250
- 362 ARR (Violet) Fay Pomerance (British, 1912-2001) - Acrylic - 'Sisterhood', depicting Childhood, Girlhood, and Womanhood, signed lower right, 50cm x 44.5cm, framed and glazed
£50-80
- 363 ARR (Violet) Fay Pomerance (1912-2001) - Assorted studies of children, to include a poster 'Come to Upper II's Concert December 13th 1948', 43cm x 34cm, a study of 'Dulseigh', another of three generations of the family, etc. (8)
£50-80
- 364 ARR Anne Pomerance (fl. mid 20th century) - Group of portraits, to include: a charcoal and white pastel copy of the Mona Lisa, 35.5cm x 24cm; two studies of children after Rubens, two studies after Michelangelo, and two larger portraits, 57cm x 39cm and smaller (10)
(From the Estate of the artist (Violet) Fay Pomerance, 1912-2001, and by family descent)
£50-80

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- 365 (Violet) Fay Pomerance (1912-2001) - Assorted works to include: Orchids, 1958, 40cm x 30cm; Water Lilies and other flowers, 1959; a study in coloured chalks of a nun with Dove of the Holy Spirit, 29cm x 22.5cm; a charcoal wash study of Cordelia, Goneril and Regan (from Shakespeare's King Lear), 1953, 21cm x 27cm; etc (8)
£50-80
- 366 ARR (Violet) Fay Pomerance (1912-2001) - Assorted mixed media works, to include: two painted tile panels, one having four tiles depicting mothers and children, each tile 15cm square (the other five tiles plain black), mounted 3 x 3 in frame; a six-tile panel depicting flowers, 'Flora' masks and birds, an abstract oil on board, and a group of five relief pictures including birds in an aviary, various sizes (9)
From the Estate of the artist, by descent
£50-80
- 367 ARR (Violet) Fay Pomerance, (1912-2001) - Assorted works, to include: 'Rising Day Star', acrylic on panel, signed lower right, 46cm x 29cm; 'The Serpent Skin Splits', crayon, 34.5cm x 24cm; 'Guardian and Guarded Embryonic Creatures', crayon; 'The Little Match Girl', pencil and wash, 1950, etc. (7)
£50-80
- 368 ARR After (Violet) Fay Pomerance, (1912-2001) - Assorted prints, to include: an early etching of roses, signed with maiden name Fay Levy and dated 1930, plate impression, 16cm x 15cm; three further framed of birds, and a selection of mounted but unframed works, various sizes (15)
£40-60
- 369 ARR Edward Bawden (British, 1903-1989) - Limited edition linocut in colours - Lion and Zebras, 1989, signed 'Edward Bawden' in pencil, titled and numbered in pencil, print number 39/75, image 38.5cm x 47cm, framed under glass (foxing)
One of four linocuts commissioned by the National Art Collections Fund to mark Bawden's retrospective exhibition at the V&A in 1989.
£100-150
- 370 ARR After Sir Eduardo Paolozzi RA (British, 1924-2005) - Screenprint - 'Queen of the Night', unsigned, 61cm x 48.5cm, framed under glass Andrew D. Short Fine Art Framing label verso
£80-120
- 371 ARR John Loker (British, b. 1938) - Signed limited edition screenprint - 'Double Incident', 74/100, signed and dated (19)'87 lower right, 71.5cm x 92cm, framed under glass, together with 'Thriving' book, printed by Watmoughs Limited, June 1984 (2)
£100-150
- 372 ARR After Albert Irvin RA (British, 1922-2015) - Screenprint - 'Thames, 1990', unsigned, 74.5cm x 104cm, framed under glass
£100-150
- 373 ARR Paul Lewin (British, b.1967) - Mixed media - 'Sunset Behind Willows', signed and dated (20)'03 lower left, 32.5cm x 33cm, mounted and framed under glass
£200-300
- 374 ARR Paul Lewin (British, b.1967) - Mixed media - 'Soaring Flight', initialled and dated (20)'03 lower right, 54.5cm x 14cm, mounted and framed under glass
£100-150
- 375 ARR Peter Laurent de Francia (Italian-British, 1921-2012) - Oil on linen - 'Couple with Red Bicycle', circa 1974-5, unsigned recto, two labels verso, 39.5cm x 29.5cm, in gilt slip, cloth mount and gilt frame
£500-700
- 376 ARR Amanda Faulkner (Contemporary) - Two signed prints - 'Mangas Obscuras' and 'Mangas Coloradas', etching and aquatint in colours on wove, signed, dated 1990, titled and numbered from an edition of 25 in pencil, 47cm x 50cm, framed and glazed (2)
£80-120
- 377 ARR Richard Smith (British, 1931-2016) - Signed limited edition print - 'Writ Large', etching with aquatint, signed lower right, 2/25, 38cm x 30cm, framed under glass
£50-80
- 378 ARR Michael Rothenstein (British, 1908-1993) - Signed limited edition print - 'Sunburst', 63/75, signed in pencil lower right, 64.5cm x 82cm, framed under glass
£200-300
- 379 ARR Michael Rothenstein (British, 1908-1993) - Signed limited edition print - 'Red Leaves', 18/75, signed in pencil lower right, 75cm x 66cm, framed under glass
£200-300

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| <p>380 ARR Attributed to Frank Beanland (British, b. 1936) - Oil / acrylic on board - Abstract study, unsigned, 49cm x 27cm framed
<i>With Frank Beanland leaflet</i>
£200-300</p> <p>381 ARR George Melhuish (British, 1916-1985) - Oil on board - 'Bristol Blitz', signed lower left, 68cm x 152cm, in gilt frame
£200-300</p> <p>382 ARR John Maltby (1936 - 2020) - 'Victoria', painted wood and mixed media automaton with rocking boat, inscribed 'S.S. "Victoria" off Spithead in 1904', signed 'Maltby' within lozenge verso, 26cm x 26.7cm, with weighted pendulum
£300-500</p> <p>383 ARR John Maltby (1936 - 2020) - 'Cleopatra', painted wood and mixed media automaton with rocking boat, signed 'John Maltby, England' within lozenge verso, 19cm x 24cm, with weighted pendulum
£200-300</p> <p>384 ARR John Maltby (1936 - 2020) - 'Peter Grimes', painted wood and mixed media automaton with rocking boat, signed 'John Maltby, England' within lozenge verso, 33cm x 25.8cm, with weighted pendulum
£250-350</p> <p>385 ARR John Maltby (1936 - 2020) - 'Albert Herring', painted wood and mixed media automaton with rocking boat, signed 'John Maltby' within lozenge verso, 25cm x 26cm, with weighted pendulum
£200-300</p> <p>386 ARR John Maltby (1936 - 2020) - 'Lady Penelope', mixed media model, signed to base 'John Maltby' within lozenge, 27cm x 10cm
£200-300</p> <p>387 ARR Sam Smith of Dartmouth (1908-1983), Lion, 1971, painted wood and string and sisal mane, signed to the belly 'Sam Smith, genuine ENGLAND 8.71', 25cm long
Purchased by the vendor at the Sam Smith exhibition, Bristol City Art Gallery, May 1972, catalogue number 89
£300-500</p> <p>388 ARR Sam Smith of Dartmouth (1908-1983), 'Gloria' model of a boat, circa 1970, painted wood and string, stamped to the base 'Sam Smith, ENGLAND', 23cm long
£200-300</p> | <p>389 ARR Sam Smith of Dartmouth (1908-1983), 'Round the Royals / Sea Excursions' model of a boat, circa 1970, painted wood and string, stamped to the base 'Sam Smith, ENGLAND', 19.5cm long
£200-300</p> <p>390 Nils Thorsson for Alumnia, Royal Copenhagen - Group of post-war 'Marselis' series stoneware vessels, comprising a square section footed vase with exterior vertical lines under maroon/brown, pair of oval beaker vases with trellis decoration under graduated blue glaze, and a footed bowl with stylised leaf decoration under blue glaze, printed marks, 14.5cm high and smaller (4)
£80-120</p> <p>391 Tapio Wirkkala (1915-1985) for Iittala, Finland - 'Alpina' vase, pattern 3570, designed 1966, clear moulded glass, engraved marks, 28cm high (boxed)
£50-80</p> <p>392 Kjell Engman (b. 1946) for Kosta Boda, Sweden - 'Fidji' vase, pattern 48840, decorated in shades of lilac, green and yellow, engraved marks, 45cm high
£80-120</p> <p>393 ARR James Coignard (1925 - 2008) - 'Blue et Rouge' 1999 - Limited edition glass sculpture, blue and red glass reserved on gold inclusions on black ground encased in clear colourless glass, engraved signature and numbered 22/30, 37cm x 25cm high, raised on integral plinth base with Berengo Gallery label
Purchased from Berengo Gallery, Venice in 2000. Offered with gallery receipt and letter of authenticity.
£600-800</p> <p>394 David Mellor (1930-2009) - Thirty-eight-piece set of 'Chinese Ivory' pattern flatware, comprising 6 table knives, 6 table forks, 6 side knives, 6 dessert forks, 6 dessert spoons, 6 soup spoons, and 2 table spoons, marked 'David Mellor, Sheffield, England'
£120-180</p> |
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| <p>395 Erik Tidstrand (Sweden, 1876-1944) for Nordiska Kompaniet, Sweden - Desk or table lamp, late 1920s, model 27262, green lacquered metal shade with decorative finial raised on oxidised brass knopped and black composition octagonal stem on spreading stepped foot, impressed model number to underside, 30cm x 40.5cm high overall
Model illustrated in the 1929 Nordiska Kompaniet catalogue.
£150-200</p> <p>396 Mid century bronzed table lamp, circa 1970, of sculptural hollowed out ovoid form in the manner of Barbara Hepworth with striated textured sides, 28cm x 36cm high (excluding fitment)
£100-150</p> <p>397 Studio pottery - Floor standing twin light candelabrum, stoneware, of totem form, the sconces united by U-shaped surmount over an arrangement of disc-shaped, hemispherical and ovoid components, raised on conical foot, incised 'T. G. 1995' to underside of foot rim, 33cm x 124cm high
£100-150</p> <p>398 Vintage Habitat 'Trumpton' wool rug, worked with geometric polychrome border on a blue ground, 170cm square
£80-120</p> <p>399 Vintage Habitat 'Arizona' wool rug, worked with abstract motifs in shades of terracotta, pink and blue on a cream ground, 260cm x 170cm
£80-120</p> <p>400 Robin Williams 'Wishbone' ash rocking chair, circa 1970, tapered 'X' frame construction with detachable leather seat, 55cm x 97cm x 92cm high
£300-500</p> <p>401 Pair of George Stone of High Wycombe ebonised open armchairs, circa 1962, the square spindle backs with slender shaped armrests raised on swollen tapered supports with mushroom capped feet, each with manufacturer's label to underside, 64cm x 67cm x 75cm high
£300-500</p> <p>402 Robin Day (1915-2010) for Habitat - Pair of 'Forum II' armchairs, re-issued circa 2000 after the original design of 1964, each with oak panel back and sides raised on square section chrome-plated supports mounted externally to the seat and brown leather upholstery, 56cm high x 58cm at the seats widest point
£500-700</p> | <p>403 Phillippe Starck (b. 1940) for Kartell - Set of four 'Louis Ghost' chairs, designed 2002, clear polycarbonate, moulded with manufacturer's marks, 53cm x 55cm x 93cm high
£250-350</p> <p>404 Modernist teak bedroom unit, circa 1970 in the manner of Robin Day, the central dressing table section mounted with rectangular teak bordered mirror, flanked by a unit of three short drawers and cupboard to the left and three long drawers to the right each with chromium plated square handles raised on chromium plated square section supports, 330cm x 56cm x 75cm high
£400-600</p> <p>405 Late 18th or early 19th century North European parcel-gilt and grey painted mirror, the vase centred scrolling cresting issuing trailing husks, above rectangular plate in moulded frame with beaded inner edge, 55cm x 31cm
40 Winks, London
In 2009 interior designer David Carter, opened his stately East London townhouse home to guests as <i>40 Winks</i>, the world's first "micro boutique hotel." Designed not for scale but for soul, it offered just two rooms and an experience described by <i>German Vogue</i> as "<i>the most beautiful small hotel in the world.</i>" What began as a labour of love soon became a global sensation. The world's leading fashion and design magazines, from <i>Vogue</i> and <i>Elle Decor</i> to <i>Tatler</i> and <i>The Guardian</i>, featured 40 Winks, each enchanted by its magical, immersive atmosphere. "It's like slipping down Alice in Wonderland's rabbit hole," wrote <i>Tatler</i>. "Witty and whimsical."
£200-300</p> |
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- 406** Contemporary verre églomisé wall mirror by Sterling Studios, London polychrome decorated with stylised clouds with gilt highlights within ebonised frame with beaded inner edge, 102cm x 102cm
40 Winks, London
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£150-250
- 407** Late 19th or early 20th century chinoiserie wall mirror, in the manner Gabriel Viardot (French 1830-1906), ebonised finish with traces of red lacquer profusely decorated with dragon headed pagoda roof cresting over pierced foliate frieze and rectangular plate flanked by borders of Chinese characters and scrolling dragons, 53cm x 64cm
40 Winks, London
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£300-500
- 408** Collection of Chinese wirework hanging lanterns, of various designs, to include ovoid, square, octagonal and cylindrical forms, each raised on black lacquered software base, eight with cotton liners, 40cm high and smaller (12)
40 Winks, London
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£150-250
- 409** Late 18th century Continental silvered wall mirror, the frame profusely carved and pierced with scrolling acanthus enclosing octagonal bevelled plate, 48cm x 41cm
40 Winks, London
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What began as a labour of love soon became a global sensation. The world's leading fashion and design magazines, from *Vogue* and *Elle Decorto Tatler* and *The Guardian*, featured 40 Winks, each enchanted by its magical, immersive atmosphere. "It's like slipping down Alice in Wonderland's rabbit hole," wrote *Tatler*. "Witty and whimsical."
£250-350

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| <p>410 Carved and turned hardwood headrest, probably 19th century Ethiopian, the detachable curved rest terminating in twin lugs mounted on turned dome base raised on three shaped bracket supports, 27cm x 30cm high
40 Winks, London
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£50-70</p> | <p>412 Early 20th century French gilt metal three light chandelier, the central column mounted with glass lustres issuing three scrolling branches with droplets terminating in sconces with glass drip pans, 34cm x 56cm approx
40 Winks, London
In 2009 interior designer David Carter, opened his stately East London townhouse home to guests as <i>40 Winks</i>, the world's first "micro boutique hotel." Designed not for scale but for soul, it offered just two rooms and an experience described by <i>German Vogue</i> as "<i>the most beautiful small hotel in the world.</i>" What began as a labour of love soon became a global sensation. The world's leading fashion and design magazines, from <i>Vogue</i> and <i>Elle Decor</i> to <i>Tatler</i> and <i>The Guardian</i>, featured 40 Winks, each enchanted by its magical, immersive atmosphere. "It's like slipping down Alice in Wonderland's rabbit hole," wrote <i>Tatler</i>. "Witty and whimsical."
£60-80</p> |
| <p>411 19th century French giltwood rectangular wall mirror, the rectangular plate, enclosed within reeded frame, 65cm x 82cm
40 Winks, London
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£200-300</p> | <p>413 Pair of Chinese lacquered softwood rectangular window panels, each with carved geometric decoration over shallow arched top, 86cm x 180cm, and a single window panel en-suite with horizontal top, 87cm x 179cm (3)
40 Winks, London
In 2009 interior designer David Carter, opened his stately East London townhouse home to guests as <i>40 Winks</i>, the world's first "micro boutique hotel." Designed not for scale but for soul, it offered just two rooms and an experience described by <i>German Vogue</i> as "<i>the most beautiful small hotel in the world.</i>" What began as a labour of love soon became a global sensation. The world's leading fashion and design magazines, from <i>Vogue</i> and <i>Elle Decor</i> to <i>Tatler</i> and <i>The Guardian</i>, featured 40 Winks, each enchanted by its magical, immersive atmosphere. "It's like slipping down Alice in Wonderland's rabbit hole," wrote <i>Tatler</i>. "Witty and whimsical."
£100-150</p> |

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- 414 Early 20th century cushion mirror, the rectangular bevelled plate enclosed within frame of peach tinted mirror panels with ovolo cut banding, 70cm x 90cm
40 Winks, London
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£100-150
- 415 Four late 20th century verre églomisé panels spelling 'EARS', each mounted in hardwood veneered frame, 45.5cm x 41.5cm overall (A, R, S) and 38cm x 42.5cm overall (E) (4)
40 Winks, London
In 2009 interior designer David Carter, opened his stately East London townhouse home to guests as *40 Winks*, the world's first "micro boutique hotel." Designed not for scale but for soul, it offered just two rooms and an experience described by *German Vogue* as "*the most beautiful small hotel in the world.*"
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£200-300
- 416 19th century Continental fruitwood bread basket or table centre, oval form with spindle gallery raised on shaped bun feet, 60cm x 35cm
40 Winks, London
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£60-80
- 417 Contemporary wall mirror by Sterling Studios, London, the square plate within giltwood surround enclosing border decorated with stylised foliage on silvered ground, 120cm x 120cm
40 Winks, London
In 2009 interior designer David Carter, opened his stately East London townhouse home to guests as *40 Winks*, the world's first "micro boutique hotel." Designed not for scale but for soul, it offered just two rooms and an experience described by *German Vogue* as "*the most beautiful small hotel in the world.*"
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£150-250

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- 418 Pair of Continental altar style candlesticks, probably late 19th century, carved wood with painted verdigris finish, each with pricket sconce over turned baluster stem raised on concave triform base on bracket feet, 54cm high (2)
40 Winks, London
In 2009 interior designer David Carter, opened his stately East London townhouse home to guests as *40 Winks*, the world's first "micro boutique hotel." Designed not for scale but for soul, it offered just two rooms and an experience described by *German Vogue* as "*the most beautiful small hotel in the world.*" What began as a labour of love soon became a global sensation. The world's leading fashion and design magazines, from *Vogue* and *Elle Decor* to *Tatler* and *The Guardian*, featured 40 Winks, each enchanted by its magical, immersive atmosphere. "It's like slipping down Alice in Wonderland's rabbit hole," wrote *Tatler*. "Witty and whimsical."
£100-150
- 419 Mid 20th century French painted wrought iron coffee table, the rectangular top of mirror glass over pierced frieze raised on scrolling cabriole supports with foliate knees and conforming feet, the painted finish distressed, 90cm x 45cm x 49cm high
40 Winks, London
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£80-120
- 420 Parcel gilt globe and stand, likely early 20th century, the globe decorated in low relief with representations of pegasus on a black ground, raised on ebonised turned spreading base, 57cm high
40 Winks, London
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£100-150
- 421 Late Victorian gilt metal harpist's stool, the adjustable swivel action deep-buttoned seat with bar back, raised on outswept tubular stretchered supports and pad feet, stamped J. Fitter to underside, 30cm x 37cm x 66cm high
40 Winks, London
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£60-80

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- 422 Giltwood torchère, circa 1900, the circular platform raised on fluted and spiral reeded baluster shaft and spreading moulded base, 104.5cm high, 35cm base diameter
40 Winks, London
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£80-120
- 423 Chinese four-fold lacquer softwood screen, the panels probably late 19th century, the upper sections with geometric piercing interspaced with stylised foliate motifs, over fielded panels, 185cm approx x 209cm high
40 Winks, London
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£100-150
- 424 Late 19th or early 20th century oak artist's easel by Roberson & Co London, the adjustable ledge with circular brass stamp 'ROBERSON & CO, 99 LONG ACRE LONDON', above H-shaped frame with brass casters, 241cm x 52cm x 55cm
40 Winks, London
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£300-500
- 425 Continental cast plaster figure of the Infant Jesus of Prague, early 20th century, modelled in robes wearing a crown with orb in left hand, enamelled in colours with gilt highlights, titled to base, 72cm high
40 Winks, London
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£80-120

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- 426 Three pairs of large glass domes, of cylindrical form raised on ebonised stands, each enclosing a vellum document, 55cm high and smaller (6)
40 Winks, London
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£100-150
- 427 French gilt metal two-light bouillotte lamp, 20th century in the Louis XVI style, the adjustable pale green painted tole shade central square stem raised on Roman style lamp base issuing twin branches over boat shaped standish base, 32cm x 47cm high
40 Winks, London
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£80-120
- 428 Collection of mid-20th century vellum covered luggage, to include four graduated suitcases, three hat boxes and vanity case, various makers, 80cm x 45cm x 23cm high and smaller (9)
40 Winks, London.
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£100-150
- 429 Pair of large painted wood shop display scissors together with a vintage abacus in rectangular wooden frame, scissors 53.5cm, abacus 43.5cm (2)
40 Winks, London
In 2009 interior designer David Carter, opened his stately East London townhouse home to guests as *40 Winks*, the world's first "micro boutique hotel." Designed not for scale but for soul, it offered just two rooms and an experience described by *German Vogue* as "*the most beautiful small hotel in the world.*" What began as a labour of love soon became a global sensation. The world's leading fashion and design magazines, from *Vogue* and *Elle Decor* to *Tatler* and *The Guardian*, featured 40 Winks, each enchanted by its magical, immersive atmosphere. "It's like slipping down Alice in Wonderland's rabbit hole," wrote *Tatler*. "Witty and whimsical."
£50-70

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- 430 Early 19th century French document wallet (portefeuille) originally belonging to François Antoine Lejéas, Bishop of Liège, red morocco leather with gilt tooling and shaped foliate engraved silver plated lock, with gilt panel inscribed 'M. GNR LEJEAS EVÊQUE DE LIÈGE', the interior with concertina action part lined in green morocco leather with gilt tooling, inscribed 'PRESTAT L'AINE, GARNISSEUR DU ROI, PARVIS NOTRE-DAME, A PARIS' 48cm x 36cm
40 Winks, London. In 2009 interior designer David Carter, opened his stately East London townhouse home to guests as *40 Winks*, the world's first "micro boutique hotel." Designed not for scale but for soul, it offered just two rooms and an experience described by *German Vogue* as "*the most beautiful small hotel in the world.*" What began as a labour of love soon became a global sensation. The world's leading fashion and design magazines, from *Vogue* and *Elle Decor* to *Tatler* and *The Guardian*, featured 40 Winks, each enchanted by its magical, immersive atmosphere. "It's like slipping down Alice in Wonderland's rabbit hole," wrote *Tatler*. "Witty and whimsical."
François Antoine Lejéas was Bishop of Liège from 1809 to 1815. Born in Paris in 1744, he was a French Cistercian monk and priest who also served as Vicar General of Paris before becoming Bishop of Liège under the First French Empire. He died in Brussels in 1827.
£400-600
- 431 Victorian tooled tan morocco leather Peer's despatch box, the hinged rectangular lid mounted with conforming carrying strap, gilt inscribed '*Earl of Carnarvon, August 1867*', opening to reveal interior fitted with lift-out tray enclosing an arrangement of compartments and large and small travelling inkwells in black morocco covered boxes with gilt metal handles, the former inscribed 'C' over coronet, fitted Brammah lock, 41cm x 26cm x 14cm high
Henry Howard Molyneux Herbert, 4th Earl of Carnarvon (1831-1890)
40 Winks, London
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Henry Howard Molyneux Herbert, 4th Earl of Carnarvon, KP, PC, DL, FRS, FSA, was a British politician and a leading member of the Conservative Party. He was twice Secretary of State for the Colonies and also served as Lord Lieutenant of Ireland. In 1867 he introduced the British North America Act, which conferred self-government on Canada, and created a federation. Later that year, he resigned (along with Lord Cranborne and Jonathan Peel) in protest against Benjamin Disraeli's Reform Bill to enfranchise the working classes.
£300-500

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- 432 Continental giltwood and gesso seven branch altar style candlestick, probably 18th century, with seven wirework branches each with scallop edge drip pan issuing from turned pedestal vase raised on swollen triform base on claw feet, together with a smaller Baroque style candlestick raised on swollen baluster stem and triform base, 105cm high and smaller (2)
40 Winks, London
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£150-200
- 433 Collection of 19th century and later bird cages, comprising late 19th century painted beech wood and wirework small dome top birdcage mounted with two escaped occupants, another with rectangular dome top, together with two painted birdcages, 22cm x 50cm high overall and smaller (4)
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£80-120
- 434 Early 20th century French galvanised metal wine grape Hod or Hotte, of flared form the front painted 'SAINT-ÉMILION GIRONDE' with crest 60cm x 35 cm (base width) 60cm (rim width)
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£80-120
- 435 Italian giltwood and gesso hall lantern, late 18th or early 19th century, the corona top of three brackets interspaced with palmettes over three downswept scroll brackets and suspended wooden tassels, the lower section with guilloche and acorn drop finial, 30cm x 70cm high
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£80-120

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- 436 Louis XVI style carved, painted and parcel gilt six-light wooden chandelier, circa 1900, central corona with reeded exterior acorn drop finial supporting foliate capped scroll arms terminating in broad drip pans, 86cm x 68cm
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£80-120
- 437 Six large glass dummy display bottles, mid 20th century, labelled for Moët & Chandon, Johnnie Walker Red Label, Martell, Castillon, and Boulestin, 60cm high and smaller (6)
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£60-80
- 438 Group of decorative items, comprising Balinese wooden carved and painted marionette, with jointed mouth and sequin embellished cotton clothes, together with a cotton bust of a hare with ruff collar, velvet tasselled cap, bellboy cap, and a sailor's cap marked for H.M.S. Victory, 58cm long and smaller (5)
40 Winks, London
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£60-80
- 439 Continental carved wood and painted devil marionette, probably 18th century Bohemian, the head detailed with horns and beard, over carved torso with pot belly, stuffed upper limbs and wooden lower limbs with jointed feet, dressed in velvet costume with yellow silk banding and fringing and green cotton waistcoat, 110cm high
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£300-500

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- 440 19th century black lacquered and parcel gilt tole shaving stand, with adjustable oval mirror flanked by candle sconces over circular wooden tray, raised on a column with tripod base and ball feet, 127cm high
40 Winks, London
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£60-80
- 441 Five window seat cushions, each upholstered in striped velvet, 89cm x 29cm
40 Winks, London
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£50-80
- 442 Pair of painted and parcel gilt Louis XVI style side chairs, circa 1900, with caned back and seat raised on acanthus capped slender cabriole supports with scroll feet (one with removable squab cushion), 39cm x 39cm x 90cm high (2)
40 Winks, London
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£80-120
- 443 Three French Tricolour flags, early 20th century, each mounted on pole with stamped gilt metal finial marked 'RF', together with a collection of vintage and modern Union Jacks and bunting and an early 20th century coloured print of heraldic shields (framed under glass), 134cm high overall and smaller
40 Winks, London
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£50-70

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| <p>444 Vintage life ring, of typical form with cotton cover painted 'QUEEN MARY' and embroidered with an 'R', 59cm diameter
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£60-80</p> <p>445 Chinese late Qing dynasty Emperor scroll, early 20th century printed and painted in colours with a stylised portrait of the Kangxi Emperor (1662 - 1722), 135cm x 67cm, framed under glass
40 Winks, London
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£100-150</p> | <p>446 Pair of black leather Cavallo riding boots, one with tree, (the insides marked '10' '9' '49' '39' '3774'), another pair of riding boots and two willow switches, etc
40 Winks, London
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£50-80</p> <p>447 Early 20th century Continental silver plate hand mirror, of Secessionist influence, the teardrop shaped bevelled plate with scroll surmount knopped and tapered handle, 24cm x 49cm
40 Winks, London
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£80-120</p> |
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- 448 Collection of mostly vintage shop letters and numbers, to include ebonised and painted tin examples, 42cm high and smaller (21)
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£50-80
- 449 Pair of 'Medusa' cast bronze and patinated metal eight light wall sconces, designed by David Carter circa 1995, each with scrolling branches and hemispherical drip pans issuing from Medusa head medallion mounted on copper quadrilateral backplate, 48cm diameter (2)
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£100-150
- 450 Collection of eclectic decorative items, to include two early plastic 'Reserved' table signs, shagreen cigarette case with gilt metal interior, two ceramic ashtrays one commemorating the Coronation of Edward VIII, and two outsized fountain pens, 21cm and smaller
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£50-70
- 451 Pair of French Louis XVI style carved and painted wooden and upholstered bedsteads, with arched guilloche moulded headboard flanked by fluted acanthus capped tapered supports with acorn finials, raised on fluted tapered feet, with guilloche moulded runners and conforming footboards, reupholstered in linen, 122cm x 208cm x 116cm high approx (2)
40 Winks, London
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£150-250

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- 452 Anthony Parfitt 'Kinetic Teapot', circa 1985, of stylised form, aluminium with nylon insulator to the angled handle, moulded marks, 31cm x 24cm high
40 Winks, London
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£80-120
- 453 Art Deco carved ebonised wood figural candlestick or lampbase, circa 1930, in the manner of Hagenauer, modelled as a stylised kneeling female figure raised on oval plinth, 40cm high
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£80-120
- 454 Collection of early to mid 20th century French 'glamour' ephemera, to include 'Moulin Rouge 1925-1926 La Revue Mistinguette', Palace magazine 'Palace aux Femmes' and 'Femmes & Sports', Folies Bergere, etc, together with four French 'saucy' postcards, together with four early 20th century bead decorated evening bags
40 Winks, London
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£50-70
- 455 Middle Eastern (Persian) wool rug, of Feraghan type, mid 20th century, the dark field with central medallion, urns to the lobed niches, and all over flowerheads, within pale blue spandrels and main border flanked by brick-red ground meander guard bands, 232cm x 158cm
£120-180
- 456 Antique Caucasian Kazak runner, circa 1900, the field of ten octagonal medallions with hooked stepped motifs, within conforming triangular niches, polychrome main border and a pair of ivory ground foliate meander guard bands, 405cm x 110cm (a/f)
£200-300
- 457 Middle Eastern (Persian) wool Heriz runner, the ochre field decorated with five hexagonal medallions, peacocks, and animals to the indigo ground spandrels, within ivory ground floral meander border, 310cm x 77cm
£150-200
- 458 Kershaw Peregrine III camera, with Taylor-Hobson Adotal F2.8/80mm lens, no.351124, with travel carry case
£1,800-2,200

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- 459 Rare early 20th century Whitehead & Co. of Fiume torpedo gyroscope, stamped '747 W&Co.', mounted on a fold-down section of the mahogany carry case with brass handle, with brass plaque to front stamped '747 A', 24cm x 21cm x 16cm high (case)
£400-600
- 460 Short & Mason - Early 20th century golden oak cased barograph, No. 15845, with eleven tier vacuum and brass furniture, stamped to bedplate 'Short & Mason London No. B 15845', the five-glass case over chart drawer, 37cm x 21.5cm x 23cm high, sold with winder and spare charts
£200-300
- 461 Queen Anne walnut eight-day longcase clock, Samuel Townson, London, circa 1710, the 12-inch square brass dial with signed silvered chapter ring having Roman hours, Arabic minutes, cruciform half hour markers and inner quarter hour track, framing a matted centre with ringed winding arbors, subsidiary seconds ring and calendar square within applied baroque style Crown and cherub spandrels, with pierced blued steel hands, the finned five pillar movement inside countwheel-striking on a bell, with anchor escapement regulated by seconds pendulum, the burr walnut veneered case with ogee moulded cornice and fine foliate scroll pierced frets to front and side friezes, generous three-quarter hood columns with gilt brass capitals, over burrwood cavetto throat moulding, cushion-moulded long trunk door with brass-framed lenticle, and crossbanded base with plinth, 221.5cm high, sold with two brass sleeved weights, pendulum, key and winder
*Internal handwritten note reads:
"Jacobean 8 Day Clock.
Period about 1688-1714
Latter part of Stuart Period
Temp. William & Mary, or, possibly, in reign of Queen Anne
The Maker 'Sam Townson' was also known as "Sam" or "Samuel" Townsend, "London"
This man as a clockmaker became celebrated, or at least a leading man, and as a maker of clocks prominent for his fine work. He traded under two names at some period.
He was a Member of the Clockmakers Co in 1702."*
£1,500-2,000
- 462 George III inlaid mahogany cased 8-day brass dial longcase clock, (William) Taylor of Whitehaven, (fl. c. 1775-1791), having a 12-inch two-piece dial, signed 'TAYLOR KING STR. WT:HAVEN', the silvered chapter ring with Roman hours and Arabic minutes framing engraved foliate scrollwork, false winding squares, terrestrial calendar crescent and engraved flowerhead, within baroque Crown and cherub spandrels, the arch with silvered boss between sea serpents, the movement rack-striking on a bell, the case having an arched hood with eagle and spire finials over inlaid supports flanking pierced scroll cresting, the boxwood-strung hood door between fluted Corinthian columns, the arched crossbanded long trunk door inlaid with shell patera and bat's wing motifs between canted chequer-string edges, on similar base with husk patera and foliate quadrants, raised on bracket feet, 237cm high, sold with two weights, pendulum, key and winder
£300-500
- 463 Camerer Cuss & Co. - Early 20th century mahogany-cased chain fusee wall clock, the rarer large sized 14-inch Roman dial inscribed 'CAMERER CUSS 56 New Oxford St. LONDON', the chain-driven single fusee timepiece movement numbered 15178, the case with glazed brass bezel and box body, 45.5cm diameter, sold with pendulum and winder
£150-250
- 464 Hodkinson of Clevedon - 20th century walnut-cased three train chiming 'Vienna' style wall clock, having a 7-inch silvered Roman dial with recessed cut brass foliate scroll centre, the movement chiming on four gong rods, in a Biedermeier 'Dachluhr' style walnut case, 114cm high, sold with bimetallic gridiron pendulum, weight, and winder
£200-300
- 465 Dolland, London - Late George III figured mahogany stick barometer, the partially exposed main tube flanked by signed silvered scale reading from 27 to 31 inches of pressure with vernier, and a mercury Fahrenheit thermometer, both with Remarks, the caddy-moulded case with turned cistern cover, 97cm high
£150-250

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- 466 Exhibition type 'stick' barometer, perhaps scratch-built, the mercury-filled 83cm main tube with vernier for 'Yesterday' and 'Today', incorporating a silver scale reading from 27 to 31 inches of pressure, all within brass four column 'portico' beneath pagoda surmount, 126cm high overall including backing board
£200-300
- 467 Victorian marine compendium weather station - T. Hill 4 Haymarket, London (Thomas Robert Hill, 1824-1898), of 'cue' pattern form, the rotating drumhead surmount with signed thermometer scale, the near-circular mercury tube with Reaumur and Fahrenheit scales, the reverse with white enamelled 'pocket watch' style clock dial having black Roman hours and red Arabic quarters, the timepiece movement with winding square between V and VI, behind convex glazed bezel, the ebonised tubular stem headed by a barometer reading from 27 to 31 inches of pressure via a partially exposed mercury main tube, behind convex glazing beneath stamped brass plate 'T. Hill Haymarket London', over brass gimbal mount, broadening ebonised stem and bulbous brass cistern cover, 99cm high
£200-300
- 468 Victorian George Betjemann & Sons patent 'kettle drum' desk barometer, modelled in silver-plated brass, the silvered scale reading from 25 to 31 inches of pressure with Remarks, within foliate engraved border and a pair of beaters, raised on crossed tripod support and circular plinth base with rope twist surround, impressed beneath 'G. B. & Sons', design registration lozenge for 24th April, 1873, 9cm rim diameter x 12.8cm high
£150-200
- 469 George III fruitwood-cased twin fusee bracket clock, (Thomas) Baddely, Albrighton, circa 1795, having a 7-inch break-arched silvered dial with Roman hours and Arabic minutes, signed 'Baddely ALBRIGHTON', beneath Strike / Silent and State of Wind rings (raising and lowering the pendulum crutch), the chain-driven movement striking on a bell, the ogee caddy-top case with brass carry handle over pierced spandrels on ogee bracket feet, the sides with pierced 'rose window' sound frets, 53cm high (handle up), sold with pendulum and winder
£300-500
- 470 George IV or William IV mahogany bracket clock, Browne & Short, Bristol, circa 1830, having a signed 7.75-inch silvered dial with Roman hours and Arabic minutes, the chain-driven twin fusee movement, striking on a bell, with additional engraved oval cartouche and a stiff leaf border, the break-arched case with cavetto cornice, fluted quadrant columns flanking convex glazed brass bezel, the sides with brass fish scale frets, raised on bun feet, 45cm high, sold with original stiff leaf-engraved pendulum, key, and winder, together with a mid 19th century mahogany bracket, 38cm x 25cm x 31.5cm high (2)
Sold with provenance note stating: "Initially it was in the Nursery at my great-great-grandparents house, Sufton Court in Herefordshire, then with them at Fernhill (Haverford West, Pembrokeshire, College Road (Clifton, Bristol), and Barton Grange (Corfe, Somerset). Subsequently with great-grandparents in Yeovil, then my aunt in Bristol and Surrey, then looked after by my parents in Bristol and Somerset".
Literature: See Moore, A. J., 'The Clockmakers of Bristol 1650-1900', 199, p. 114 where Browne & Short listed at 37 Corn Street 1830 (a Brown [no 'e'] & Short also found 1825)
£250-350
- 471 Late 19th century French red bouille mantel clock, AD. Mougin, Paris, circa 1890, having a 3.5-inch cellular Roman dial, the two-train movement with 'Deux Medailles' exposition stamp, striking on a coiled gong, in a waisted case with convex glazed hinged bezel, cast finial and foliate scroll front edges, 30.5cm high, sold with cast 'sunburst' pendulum, and a winder
£150-200
- 472 Late 19th century French brass and champlévé enamel four-glass mantel clock, anonymous circa 1880, having a 3.5-inch Arabic chapter ring with blue numerals, between enamel center and border, the unmarked two-train movement striking on a coiled gong, the bow breakfront case with champlévé decoration to cornice, uprights and base, plus accompanying two-jar mercury pendulum, the bevelled four glass case with bowfront door, 27cm high, sold with pendulum and winder
£250-350

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| <p>473 19th century French sienna marble and gilt metal mantel clock, circa 1880, the 3.5-inch white-enamelled convex Roman dial with 'Breguet' moon hands, the anonymous two-train movement outside countwheel-striking on a bell, stamped 9766, the case with drumhead dial housing and cast eagle surmount with wings outstretched, on a spreading base with cast husk pendants and urn mount, 36cm wide x 41.5cm high, sold with pendulum
£120-180</p> <p>474 George III Chippendale-style giltwood and gesso wall mirror or pier glass, having a plain rectangular mercury-silvered mirror plate (44cm x 29.5cm) within gilt foliage and scroll surround (minor losses), overall 42.5cm wide x 81.5cm high
£300-500</p> <p>475 Giltwood and gesso framed convex wall mirror, probably early 20th century in Regency style, the circular plate in ebonised reeded slip and concave musket ball mounted frame surmounted by eagle cresting with balls and chains in its beak, flanked with scrolled candle sconces and with foliate carved apron, 103cm x 68cm high
£300-500</p> <p>476 19th century Star and Garter design giltwood wall mirror, having a 50.5cm diameter plain mercury-silvered plate, within foliate main border and reeded 'starburst' surround, 90cm diameter overall
£200-300</p> <p>477 Mid-19th century gilt overmantel mirror, circa 1840, the inverted breakfront top over acanthus cavetto frieze, horizontal foliate capped column baton and rectangular plate within reeded slip, flanked by conforming batons, 163cm x 125cm high
£250-350</p> <p>478 19th century giltwood wall mirror, with gesso scroll cresting over ogee moulded rounded rectangular frame and conforming 80cm x 64cm plain plate, overall 87cm wide x 123cm high
£120-180</p> <p>479 Late Victorian giltwood overmantel, the shallow arched plain mirror plate beneath musket ball frieze and eagle surmount flanked by foliage and thistles, 114cm x 115cm
£150-250</p> | <p>480 Pair of late Victorian Aesthetic movement ebonised and parcel gilt mirror back wall brackets, circa 1880, each with shaped surmount enclosing inset roundel painted with floral spray on gilt ground over canted shelf and rectangular bevelled plate, demi-lune shelf with spindle gallery frieze and conforming apron, 33cm x 67cm high (2)
£100-150</p> <p>481 William & Mary style walnut framed and needlepoint decorated wall mirror, possibly by Charles Tozer, the rectangular plate within narrow surround enclosed by flowering foliage on a green ground within conforming outer frame, 68cm x 52cm
£120-180</p> <p>482 Green lacquer chinoiserie wall mirror, early 20th century in George II style possibly by Charles Tozer, the rectangular plain plate enclosed in cushion frame with shaped cresting gilded with buildings in a wooded landscape with figures in a dragon boat, 70cm x 43cm
£150-200</p> <p>483 George III style mahogany fret-frame wall mirror, circa 1900 possibly by Charles Tozer, the rectangular plate within foliate embossed shaped silvered cushion surround, the frame with gilt ho-ho bird cresting and shaped apron, 91cm x 53cm
£80-120</p> <p>484 Venetian cut and etched glass wall mirror, probably mid 20th century, the bevelled rectangular plate with canted corners enclosed by broad borders etched with foliate sprays, with foliate cresting and apron, 142cm x 75cm
£200-300</p> <p>485 Group of foliate carved pine architectural fragments, early 20th century in 17th century style, to include oak husk swags and pendants, 107cm long (largest)
£120-180</p> <p>486 19th century gilt brass-framed circular specimen marble occasional table, the loose brass-bound circular top inset with rosso antico, verde antico, sienna, and other specimen marble samples in petal formation, raised on a square frame with four faux bamboo supports united by x-stretcher, 53cm diameter x 53cm high
£200-300</p> |
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| <p>487 George III brass-bound mahogany bucket or log bin, of nine coopered sections with three brass bands beneath swing handle, enclosing a brass liner with rolled rim, 31.5cm diameter x 27.5cm high to external rim / 43cm (handle up)
£150-250</p> <p>488 George III brass bound mahogany cellaret, of hexagonal form enclosing six divisions, the banded exterior with carry handles, on separate boxwood-strung hexagonal frame and tripod support with brass square caps with swivel castors, overall 47.5cm max. diameter x 66.5cm high
£200-300</p> <p>489 Gilt metal Victorian style club fender, 20th century, close nailed green leatherette covered rests above cylindrical section uprights on stepped plinth base, 141cm x 43cm x 45cm high (approx.)
£300-500</p> <p>490 Gilt metal Victorian style club fender, 20th century, close-nailed tan leather covered rests above cylindrical section uprights on stepped plinth base, 150cm x 57cm x 59cm high
£250-350</p> <p>491 Gilt metal Victorian style club fender, 20th century, buttoned green leatherette covered rests above cylindrical section uprights on stepped plinth base, 140cm x 43cm x 50cm high (approx.)
£300-500</p> <p>492 17th century cast iron 'Armada' chest, Nuremberg or Augsburg, typically bound and riveted, the hinged cover with concealed escutcheon and sprung lock mechanism, the interior with decorative steel back plate pierced and engraved with mythical beasts amongst flowering foliage, 65cm x 36cm x 35cm high
£500-800</p> <p>493 Early 20th century oak coffer, perhaps ecclesiastical, in the Renaissance revival manner, the hinged lid with black painted iron mounts flanking carving of a wyvern and foliate scrollwork, over zoomorphic scrollwork to front panels, 103cm x 44cm x 72cm high, accompanied by an oak shield shaped plaque inscribed in gothic blackletter script <i>'Made by R. U. Lawton, 1906'</i>
£120-180</p> | <p>494 19th century ebonised and gilt metal mounted French Empire style rocking cradle, the rectangular crib with turned acorn corner finials, on columnar end supports with swan neck finial to the head, raised on out swept supports united by stretcher, 70cm x 117cm x 137cm high
£150-250</p> <p>495 Mid 19th century Continental fruitwood rocking cradle, the rectangular crib mounted on ring turned raised supports with turned stretchers and swan neck finial holding cross bar in its beak with cotton drapes of recent manufacture, 108cm x 55cm x 137cm high
£150-250</p> <p>496 Early 20th century optometrist's mahogany cabinet, the sloping tambour front enclosing interior fitted with eight banks of columns with ivory markers housing lenses etc., over drawer fitted with two pull-out trays and slide drawer over open shelf raised on tapered square section supports on large castors, together with a mahogany box, the hinged cover fitted compartments with further lenses, 61cm x 69cm x 97cm high overall and smaller
£100-150</p> <p>497 Indian Colonial carved hardwood folding table, circa 1900, the two-piece hinged wavy top pierced with a frieze of flowering plants, on folding cabriole supports, 129cm diameter x 77cm high
£200-300</p> <p>498 19th century French marquetry drop leaf occasional table, of serpentine form with rosewood and satinwood foliate scroll marquetry, the conforming shaped frieze drawer between drop flaps, raised on slender cabriole supports with gilt sabots, 70cm closed / 114cm open x 60cm x 72cm high
£250-350</p> <p>499 Regency style painted and parcel gilt console table, the marbled rectangular top over frieze painted with a scallop shell flanked by cornucopia and scroll supports with lion's paw feet raised on inverted breakfront plinth base, 89cm x 46cm x 84cm high
£200-300</p> |
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| <p>500 Mid Victorian inlaid figured walnut breakfront credenza or side cabinet, circa 1875, the moulded top over inlaid frieze and central door enclosing velvet lined shelved interior, between cast gilt metal terms, flanked by conforming glazed cabinets on plinth base, 183cm x 38cm x 111cm high
£300-500</p> <p>501 Pair of French Louis XVI-style painted and parcel-gilt fauteuils or open armchairs, each with padded panel back between conforming acanthus capped downswept open arms with curved fluted seat rail raised on turned and fluted tapered cylindrical supports, upholstered in striped damask, 65cm x 104cm high
£300-500</p> <p>502 Victorian figured mahogany wardrobe, circa 1840, of 'Beaconsfield' type with 'sentry box' cupboards each with plinth and gadroon cornice surmount and recessed arch panel door, flanking pair of conforming doors enclosing bank of four sliding shelves over two deep drawers with gilt metal handles, raised on plinth base, 210cm x 55cm x 192cm high
£150-250</p> <p>503 Late George III mahogany drum library or centre table, the circular top with rotating action, blind-tooled dark green skiver over reeded edge and an arrangement of eight cockbeaded drawers each with brass swan neck handle, raised on four swept supports with brass caps and swivel castors, 115cm x 73cm high
£500-700</p> <p>504 Sheraton Revival painted satinwood open armchair, circa 1880-1900, the oval back having with a central medallion painted with a young girl in Regency style playing badminton enclosed within radiating canework, with outswept arms and caned seat raised on turned tapered supports, together with a side chair <i>en-suite</i>, the caned back with an oval medallion of a young boy with dog, each polychrome painted overall with arabesques, chains of flowers and Prince of Wales Feathers and with loose squab seat, 51cm x 46cm x 92cm high and smaller (2)
Ex. Sotheby's Belgravia, lot 177, 13th April 1977
£200-300</p> | <p>505 Bristol and Exeter Railway (B&ER) - Victorian oak balloon back chair, the top rail carved with company initials 'B&E', the seat supported on turned tapered front and splayed back legs, 45.5cm (seat's widest point) x 90cm high
<i>The Bristol and Exeter Railway (B&ER) was formed to connect Bristol and Exeter, engineered by Isambard Kingdom Brunel. It operated between 1841 and 1876, and was allied with the Great Western Railway (GWR), which built its main line between London and Bristol, and in time formed part of a through route between London and Cornwall.</i>
£200-300</p> <p>506 Early 19th century mahogany 'Gainsborough' chair, the serpentine top rail and gently scrolling open arms, raised on acanthus knee-carved cabriole supports terminating in conforming scroll feet on castors, upholstered in dark green fabric with tasselled fringing, 67cm x 95cm high
£300-500</p> <p>507 Late 19th century ebonised Sussex armchair, the shaped top rail over turned spindle gallery and outswept arms with rush seat raised on turned stretchered supports, 53cm x 45cm x 91cm
£100-150</p> <p>508 Arts & Crafts mahogany barrel back chair, circa 1905, possibly retailed by Liberty & Co, the curved cresting rail above a row of vertical slats extending to the base, the conforming end supports pierced with a roundel and leaf motif in the manner of Charles Francis Annesley (C. F. A.) Voysey, over upholstered seat with serpentine seat rail, 54cm x 48cm x 75cm high
£120-180</p> <p>509 Manner of Gustav Stickley, early 20th century oak ladder back rocking chair, with broad panel back, wide flat arms, saddle seat and raised on square section supports united by stretchers, 67cm x 77cm x 92cm high
£120-180</p> <p>510 Pair of 18th century walnut dining chairs, circa 1730, possibly Irish, the arched overstuffed panel back and seat, raised on cabriole hipped front supports with platform pad feet, 52cm x 104cm high (overall)
£120-180</p> |
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- 511 Pair of Knole type sofas, of recent manufacture, of typical form with shaped rectangular back, hinged drop ends with tassels and loose cushion seats, upholsterd in yellow fabric worked with a trellis and sunburst pattern, raised on tapered square section supports with brass caps and castors, 240cm x 106cm x 100cm high (overall) together with two large and two small conforming scatter cushions (2)
£200-300
- 512 Charles Tozer - Early 20th century pale green lacquer occasional table, the oval pie-crust top decorated in the chinoiserie taste with islands and buildings raised on concave triform base with downswept supports and claw and ball feet, 52cm x 61cm high; together with a Sutherland table similarly decorated, the shaped drop leaf top raised on turned supports with gateleg action united by stretchers, 50cm x 75cm x 60cm high (extended)
The Tozer family, by descent.
Charles Tozer was a retailer of high quality revivalist furniture and was established at 25 Brook Street London from the early 20th century.
£200-300
- 513 Pair of early 20th century limewood open armchairs or fauteuils by Charles W. Tozer, in the Louis XVI style, the oval backs with laurel wreath frame centred with floral spray over padded open arms and conforming bow front seat raised on turned and fluted tapered supports, with ivorine label to underside, upholstered in modern blue and white geometric woven fabric, 62cm x 92cm high
£300-500
- 514 Early 20th century red and black lacquer cabinet on stand, in mid 18th century chinoiserie taste, the rectangular top over two doors with arched fielded panels decorated with figures and buildings and with latticework quadrants, enclosing shelved plain interior over frieze with two drawers with brass bale handles and shaped apron raised on cabriole supports with pad feet, the sides painted and gilded with wading birds and floral sprays, 66cm x 39cm x 107cm high
£300-500
- 515 Limewood and yew wood demi-lune table by Charles Tozer, in George III Neoclassical style, the crossbanded and quarter veneered yew wood top over parterae and fluted frieze centred on a vase, raised on fluted tapered square section supports with spade feet, with ivorine label underneath inscribed 'Tozer, 25 Brook Street London', 83cm x 36cm x 76cm high
£150-250
- 516 19th century satinwood-crossbanded mahogany D-end pedestal dining table, second quarter 19th century, extending with two additional leaves on inlaid octagonal stepped pedestal raised on quadripartite base with bun feet and castors, the outermost leaves with additional hinged turned tapered support at the apex raised on brass caps and castors, 285cm x 148cm x 74cm high (extended)
£200-300
- 517 French brass-mounted circular mahogany occasional table, early 20th century, the pierced galleried top inset with rouge marble over brass inlaid frieze raised on fluted tapered supprts with brass cap feet, 60cm x 76cm high (overall)
£150-250
- 518 Late Victorian or Edwardian inlaid rosewood 'envelope' card table, circa 1900, the hinged four-part top with swivel action opening to baize lined interior over single frieze drawer, raised on tapered square section supports with ceramic castors united by galleried lower tier, 53cm x 53cm x 71cm high
£150-250
- 519 Early 19th century mahogany three-drawer library or writing table, circa 1835, rectangular top with leather skiver over central plain frieze drawer flanked by cockbeaded drawers each with ebonised turned handles raised on ring-turned tapered supports with brass caps and castors, 145cm x 59cm x 77cm high
£150-250
- 520 Mid 18th century style inlaid mahogany demi lune fold over tea table, circa 1900, the hinged top with ebony and boxwood line inlay flanking a leaf carved main border, enclosing conforming stringing, over matching front and gadrooned apron raised on club supports, 76cm x 38cm x 73cm high (closed), 76cm diameter x 71cm high (open)
£150-250

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- 521 19th century satinwood knee-hole desk with inset leather top, three drawers to the frieze and two cupboards to pedestals, circular brass handles, 121cm x 59cm x 79cm high
£300-500
- 522 George II 'red walnut' side table, probably Irish circa 1750, the later moulded rectangular mahogany top over acanthus carved ogee moulding and Vitruvian scroll frieze between bead and reel banding, raised on cabriole supports with shell knees to the front, terminating in shaped pad feet, 123cm x 64cm x 74cm high
This lot is offered by Clevedon Salerooms at no selling cost from the Bristol & Weston Hospitals Charity collection, and is being sold in line with their heritage assets policy.
The later replacement top suggests this piece may have originally had a marble top, intended for a hall or dining room.
£1,200-1,800
- 523 Mid Victorian Gothic revival figured oak library bookcase, circa 1870, with stylised quatrefoil decorated cornice over pair of glazed arched doors enclosing two banks of leather fronted shelves flanked by chamfered pilasters over conforming lower stage with projecting cornice enclosing slide with leather skiver over pair of rectangular glazed doors enclosing shelved interior raised on pinth base, the locks stamped J. Moreton & Co, VR Patent, 163cm x 38cm x 228cm high
£400-600
- 524 George II figured walnut, crossbanded and featherbanded bureau, circa 1730-40, the fall front with brass escutcheon enclosing an arrangement of pigeon holes and small drawers centred on door over sliding well, between lopers and two short and two graduated drawers, each with brass bale handles, shaped backplates and escutcheons, raised on bracket feet, 95cm x 53cm x 100cm high
£200-300
- 525 Early 18th century figured walnut and burr walnut veneered chest on stand, the burr veneered and feather banded rectangular top above two short and three long graduating drawers with conforming veneer, with fielded panel sides, over lower stage with shallow drawer flanked by two deep drawers and shaped apron all with punch brass bale handles, raised on later cabriole supports with pad feet, 98cm x 59cm x 128cm high
£1,500-2,000
- 526 Attributed to John Barrow for Gillows of Lancaster - George IV walnut open arm library chair, circa 1830, in the early George II manner, of curved shield back design with green hide-covered oval drop-in seat between open 'shepherd's crook' arms, raised on four cabriole supports, the scroll-backed front pair with anthemion carved knees over foliage, terminating in claw and ball feet, the oval seat frame stamped J. B. beneath, 64.5cm across arms x 90.5cm high
Private collection, North Somerset - consigned by the same family as the stamped Gillows table in this sale.
Literature: see Stuart, Susan E., 'Gillows of Lancaster and London 1730-1840', ACC, 2008, Vol. I, p. 231 pl. 225 for a comparable oak "open armed library chair in the Old English style, and identical chair was drawn in the Estimate Sketch Book on 13th June, 1827, made in yew, but Gillows made the same pattern in a variety of woods including mahogany, walnut, yew and elm. The boldly carved knees and massive lion claw feet were carved by Rigby and Robert Lawson made both the chair illustrated in the Estimate Sketch Book and this example, and Rigby probably also carved this chair". See also plates GG15, GG16, B21 and B22.
Ibid Vol. II p. 215 records: "John Barrow, son of William Barrow, was apprenticed to Leonard Redmayne on 26.9.1826. His indenture was witnessed by Richard Wilcock and James Moon". It is likely that, as an apprentice when this chair was made, he would not have been permitted to use the firm's stamp and that the chair was not intended for commercial sale.
A pair of yew wood chairs sold Christies, 27th May 2010 lot 55, "one with brass plaque inscribed 'Pair Walnut 'Hogarth' Chairs from Portman Collection, Buxted Park Exhibited Loan Exhibition Georgian Art 1931 illustrated in catalogue page 53 Illustrated Macquoid's Dictionary of English Furniture Page 237, fig. 91".
See also a single mahogany example, Christies, 31st October 2012 lot 116, and a burr elm example Christies 15th April 2021 lot 279.
£800-1,200

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- 527 Gillows of Lancaster - Late George III mahogany serving or side table, circa 1800, of bow-breakfront form with lobed front corners, above a cockbeaded bowfront central drawer, stamped to upper edge GILLOWS LANCASTER, between two conforming plain drawers, all with angular bale handles with octagonal backplates, raised upon four turned tapered supports with brass caps and brass swivel castors, 138.5cm x 38cm x 77.5cm high
Private collection, North Somerset - consigned by the same family as the Gillows-attributed chair in this sale.
Literature: see Stuart, Susan E., 'Gillows of Lancaster and London 1730-1840', ACC, 2008, Vol. II p. 383 plates GG38 to GG40 for a "mahogany dressing table made in September 1801 for Ardgowan, Sir John Shaw Stewart's impressive home in Renfrewshire" which displays similar lobed front corners and bow breakfront outline. P. 335 plates c and e display similar handles.
£1,200-1,800
- 528 Early 19th century inlaid mahogany breakfront serving table, line inlaid top over three frieze drawers each with brass ring handles with sunflower type backplates and opening to interior fitted with compartments and green baize lining, raised on tapered square section supports, with spade feet, 220cm x 60cm x 92cm high
£200-300
- 529 George IV mother-of-pearl inlaid amboyna and ebony teapoy, of bombé sarcophagus form, the hinged rectangular top inlaid with stylised foliage enclosing velvet lined interior with two cut lead glass caddies each with mushroom stopper and later replacement mixing bowl with Bramah lock inscribed 'J. Bramah 14 Piccadilly', raised on stepped rectangular section pedestal on concave base with scroll feet and brass castors, 42cm x 30cm x 73cm high
£400-600
- 530 'Lizardman' Derek Slater (b.1945) - Oak coffee table, the adzed top on a cruciform base, with carved lizard trademark, 87cm diameter x 44cm high
£200-300
- 531 'Lizardman' Derek Slater (b.1945) - Oak twin pedestal desk, the rectangular top with adzed finish over single shallow frieze drawer with green baize lining over two banks of four graduated drawer fronts with brass swan neck handles and shaped back plates between chamfered dividers enclosing three drawers, with fielded panel sides and back, raised on faceted block feet, with carved lizard signature, 69cm x 154cm x 73cm high, together with an oak open armchair, with a narrow lattice panel above a tan leather upholstered back panel and seat, raised on faceted baluster legs continuing to blocks joined by stretchers with lizard signature, 58cm x 52cm x 92cm high (2)
£700-900
- 532 Workshop of Robert 'Mouseman' Thompson of Kilburn - English oak tea trolley or dinner wagon, with two galleried tiers raised on square section supports, on shepherd castors, with carved mouse trademark, 86cm x 37cm x 75cm high
£300-500
- 533 Château La Croix St-Sauveur, 1995, Bordeaux, 3 bottles
£80-120
- 534 Beringer - Proprieter Grown Cabernet Sauvignon, 1985, Knight Valley, California, 1 bottle, and Beringer - Estate Bottled Cabernet Sauvignon, 1985, Napa Valley, California, 2 bottles (3)
£80-120
- 535 De Toren - Fusion V, 2009, Stellenbosch, South Africa, 3 bottles
£80-120
- 536 Kanonkop Estate Wine - Paul Sauer, 1995, Stellenbosch, South Africa, 1 bottle
£50-70
- 537 Rutini - Felipe Rutini, Vino Fino Tinto, 1996, Uco Valley, Mendoza, Argentina, 1 bottle in presentation case
£150-200
- 538 Sandeman Vintage Port, 1950, 1 bottle
£120-180
- 539 Warre's Vintage Port, 1963, 1 bottle
£60-80
- 540 Offley Boa Vista Vintage Port, 1963, 1 bottle
£80-120
- 541 Sandeman Vintage Port, 1970, 2 bottles
£80-120
- 542 Sandeman Vintage Port, 1975, 1 bottle
£50-80

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| <p>543 Niepoort Colheita Port, 1970, 1 bottle
£50-80</p> <p>544 The Scotch Malt Whisky Society 'The Vaults Collection' - The Macallan 31 Year Old 'A Wizard's Spell', Society cask number: 24.163, Outrun: 1 of 595 Highland single malt scotch Whisky, Speyside, 1 bottle in presentation case
<i>Distilled at The Macallan on the 25th of September 1989, this single cask was released by Scotch Malt Whisky Society (SMWS) 31 years later</i>
£1,500-2,000</p> <p>545 The Macallan - James Bond 007 60th Anniversary Release, Decade V, Highland single malt Scotch Whisky, Speyside, 1 bottle in presentation case
<i>The fifth release celebrating the fifth decade of a collection celebrating The Six Decades of Bond</i>
£1,000-1,500</p> <p>546 Douglas Laing's Old & Rare Platinum Selection Single Cask Single Malt Speyside Scotch Whisky, aged 21 years, distilled at Macallan Distillery, limited edition number 254 of 300, 1 bottle in a wooden presentation case
£1,300-1,700</p> <p>547 The Macallan Double Cask Gold Highland single malt Scotch whisky, 1 bottle in original cardboard sleeve
£100-150</p> <p>548 GlenAllachie Batch number Three, Highland single malt Scotch Whisky, 30 years old, Speyside, 1 bottle in presentation case
£700-900</p> <p>549 Ardbeg Distillery - Anthology series 'The Harpy's Tale', very rare Islay single malt Scotch Whisky, 13 years old, Argyll, 1 bottle in presentation cardboard box
£200-300</p> <p>550 The Lakes Distillery - 'The Whiskymaker's Editions' Odyssey, limited edition single malt whisky, Cumbria, number 099 of 763, 1 bottle in presentation cardboard box
<i>The Whiskymaker's Editions Odyssey is the second of exclusive limited-edition single malt whiskies from The Lakes Distillery, in partnership with Selfridges</i>
£200-300</p> <p>551 Mortlach Rare Old Highland Malt Scotch whisky, aged 21 years, Proprietors George Cowie & Son Ltd (Mortlach Glenlivet Distillery), matured and bottled by Gordon & MacPhail (Elgin), 1 bottle
£80-120</p> | <p>552 Glendronach Single Highland Malt Scotch Whisky, aged 15 years, 1 x 1 litre bottle in presentation box
£70-90</p> <p>553 Haig's Dimple Old Blend Scotch Whisky, four bottles in original cardboard presentation boxes (4)
£80-120</p> <p>554 Haig's Dimple Old Blend Scotch Whisky, four bottles in original cardboard presentation boxes (4)
£80-120</p> <p>555 John Jameson Very Special Old Irish Whisky, aged 15 years, circa 1970s, 1 bottle with cardboard case
£80-120</p> <p>556 Jameson 1780 Old Irish Whiskey, aged 12 years, circa 1980s, 1 bottle with cardboard case
£80-120</p> <p>557 Jack Daniels Monogram Tennessee Whiskey, 94 proof, 1 bottle in a card presentation box
£200-300</p> <p>558 Jack Daniels Monogram Tennessee Whiskey, 94 proof, 1 bottle in a card presentation box
£200-300</p> <p>559 Jack Daniels Tennessee Whiskey - 1914 Gold Medal Special Limited Edition, 1 bottle in a card presentation box
£70-90</p> <p>560 Jack Daniels Old No.7 Brand Tennessee Whiskey - Maxwell House Bottle edition, 1 x 1.5 litre/liter bottle in a card presentation box
£150-250</p> <p>561 Jack Daniels Silver Select Single Barrel Tennessee Whiskey, 2 bottles in a card presentation box
£100-150</p> <p>562 Jack Daniel's Gentleman Jack twice charcoal mellowed Rare Tennessee Whiskey, 2 x 1 litre/liter bottles
£70-90</p> <p>563 Jack Daniel's Tennessee Whiskey - Single Barrel Select, 3 bottles, (Rick No ??, Barrel No. 1-0071, Bottling Date ??-?-01; Rick No ??, Barrel No. 2-1341, Bottling Date ??-?-02; and Rick No L-06, Barrel No. 10-0413, Bottling Date 2-1-10)
£150-250</p> <p>564 Jack Daniel's Old No.7 Brand Tennessee Whiskey - Scenes From Lynchburg edition, 2 x 1 Litre bottles, Number Six and Number Seven
£150-250</p> |
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All lots illustrated at www.clevedonsalerooms.com

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| <p>565 Jack Daniels Old No.7 Brand Quality Tennessee Sour Mash Whiskey, 1 x 1 litre bottle - 150th Birthday Edition, and 2 bottles - Master Distiller Edition and Green Label
£80-120</p> <p>566 Jack Daniels Old No.7 Brand Quality Tennessee Sour Mash Whiskey, 3 x bottles in presentation tins
£60-90</p> <p>567 Jack Daniels Old Time Old No.7 Brand Quality Tennessee Sour Mash Whiskey, 1 x 3 litre bottle
£80-120</p> <p>568 Appleton Estate Hand-Blended Jamaica Rum, 21 Years Old Estate Distilled, 1 bottle in a card presentation box
£80-120</p> <p>569 Hennessy 'Paradis' Cognac, 1 bottle in presentation box
£400-600</p> <p>570 Armagnac Vaghi, 1950, Bas, one 50cl bottle, in a wooden presentation case
£150-250</p> <p>571 Lheraud Très Vieille Réserve du Paradis 50 years Fine Petite Champagne X.O Cognac, Lot No.1568, 1 bottle in wooden presentation case
£100-150</p> <p>572 Lheraud Très Vieille Réserve du Paradis 30 years Fine Petite Champagne X.O Cognac, Lot No.0341, 1 bottle in wooden presentation case
£80-120</p> <p>573 Lheraud limited edition Reproduction du XVème siècle Cognac, Pièce d'art No066, in a marble glass decanter, etched script to base, 1 x 50cl bottle
£50-70</p> <p>574 Delamain - Très Belle pale & dry Grande Champagne cognac, 1 bottle in presentation box
£60-80</p> <p>575 Trianon V.S.O.P. Armagnac, 1961, Lanepax, Gers, France, two bottles
£80-120</p> <p>576 Trianon V.S.O.P. Armagnac, 1961, Lanepax, Gers, France, two bottles
£80-120</p> <p>577 Remy Martin Fine Champagne Napoleon Cognac, 1 bottle, and Remy Martin Fine Champagne VSOP Cognac, two bottles in cardboard presentation boxes (3)
£80-120</p> | <p>578 Martell Single Distillery VS Fine Cognac, one x 1 litre bottle, and Martell VS Fine Cognac, 2 bottles (3)
£80-120</p> <p>579 Collection of thirty-five Characteristic Old Dutch Houses miniatures of Dutch Young Jenever, made for KLM Royal Dutch Airways by Bols Distilleries, Holland, including examples of Alkmaar, Amsterdam, Amersfoort, Delft, Dordrecht, Gouda, Harlem, Rotterdam, and Utrecht (contents un-checked)
£180-220</p> <p>580 Our London handcrafted vodka, a collaboration with Pernod Ricard, 12 x 350ml bottles
40 Winks, London
In 2009 interior designer David Carter, opened his stately East London townhouse home to guests as <i>40 Winks</i>, the world's first "micro boutique hotel." Designed not for scale but for soul, it offered just two rooms and an experience described by <i>German Vogue</i> as "<i>the most beautiful small hotel in the world.</i>" What began as a labour of love soon became a global sensation. The world's leading fashion and design magazines, from <i>Vogue</i> and <i>Elle Decor</i> to <i>Tatler</i> and <i>The Guardian</i>, featured 40 Winks, each enchanted by its magical, immersive atmosphere. "It's like slipping down Alice in Wonderland's rabbit hole," wrote <i>Tatler</i>. "Witty and whimsical."
£150-250</p> <p>581 Mama Super Premium Quality Vodka, Copenhagen, Denmark, six bottles
40 Winks, London
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£150-250</p> |
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All lots illustrated at www.clevedonsalerooms.com

Winter Specialist Sale, 4th Dec, 2025 10:30

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| <p>582 Mama Super Premium Quality Vodka, Copenhagen, Denmark, six bottles
40 Winks, London
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£150-200</p> | <p>584 Hendrick's small batch handcrafted gin, five bottles
40 Winks, London
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£100-150</p> | <p>585 Royal Tokaji - Tokaji Aszú 1995, Tokaj, Hungary, one 250ml bottle
£50-70</p> |
| | <p>586 Moët et Chandon, Cuvée Dom Perignon Vintage Champagne, 1985, Epernay, 1 bottle
40 Winks, London
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£100-150</p> |
| | <p>587 Salmanzar of Moët & Chandon - Brut Imperial NV Champagne, one Salmanzar / 9 litre bottle
£300-500</p> |
| | <p>588 Moët & Chandon Dry Imperial Vintage Champagne, 1941, Epernay, 1 bottle
£80-120</p> |

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- 589 Jeroboam of Pennrich 1874 Medium Fulius
Pennrich, sparkling wine, Laubenheim am
Rhein, Germany, one Jeroboam / 3 litre bottle
40 Winks, London
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his stately East London townhouse home to
guests as *40 Winks*, the world's first "micro
boutique hotel." Designed not for scale but for
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each enchanted by its magical, immersive
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Wonderland's rabbit hole," wrote *Tatler*. "Witty
and whimsical."
£80-120
- 590 Jeroboam of Lanson - Black Label NV
Champagne, one Jeroboam / 3 litre bottle
£50-80