

CONSTRUCTING A LEGACY

THE COLLECTION OF SIR WILLIAM & LADY MCALPINE



DREWEATTS

WEDNESDAY 12 AUGUST 2026 | NEWBURY

EST. 1759

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A LEGACY

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FOREWORD

BY
LADY MCALPINE

I'm a hoarder. My husband was a hoarder. We bought stuff because we fell in love with it, or we felt sorry for it (it was unloved). Because it pertained to things that excited us: trains (Bill), cars (me), books (I arrived with 2,500: only to find two libraries already overflowing), paintings, textiles (me), carpets, furniture (far too much...), beautiful craftsmanship, silver, jewellery, anything lovingly made by someone skilled. I hang Pucci dresses on the wall (and one of Anna Pavlova's!). My children think I'm "nuts"... but that's OK.

Bill was, of course the world's greatest "trainspotter". He said his love of trains was evident before he could walk. He built the railway here, rescued Flying Scotsman, cared for her for 23 years and spent the rest of his life regretting letting her go. Our museum is only one example of his need to conserve all that was great about Great Britain and the engineering and technical skills she gave the world.

When we married, people asked how I had moved from cars to railways. "I haven't" was my response: "It is all beautiful engineering." That is what we have tried to preserve and some of that I am now, with Bill's blessing, passing on.

He always said, "Don't give stuff to museums to hide in their storerooms: sell to people who want to own a bit of history and will care for it."

While I MAY live for another ten years or more... I'm not sure I really want to! But I don't want to leave the children with our chaos to sort out. This, then, is a first attempt to rationalise the chaos. It is eclectic. I have allowed Dreweatts to create what they believe will be an interesting sale. Naturally there is an awful lot still to cause the children a headache if I do depart and naturally there is still a great deal with which I am not prepared to part... not yet.

I do hope that those who do acquire a little of the flotsam of our lives will derive as much pleasure from their acquisitions as we have: and should they want to hear more of the "stories" they are welcome to ask.



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WEDNESDAY 12 AUGUST 2026 | NEWBURY

LOTS 1-185 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Monday 27 July: 10am–4pm
Tuesday 28 July: 10am–4pm
Wednesday 29 July: 10am–4pm
Thursday 30 July: 10am–4pm
Friday 31 July: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Saturday 8 August: 10am–3pm
Sunday 9 August: 10am–3pm
Monday 10 August: 10am–4pm
Tuesday 11 August: 10am–4pm
Wednesday 12 August: 10am–4pm

ENQUIRIES & CONDITION REPORTS

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Interior images: Barney Hindle

DREWEATTS
EST. 1759

A GUIDE FOR BUYERS

REGISTRATION AND BIDDING

We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants in order to comply with sanctions regimes. Clients are advised to register with a correct account as re-billing will not be possible. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

BUYER’S PREMIUM

27% of hammer price up to £20,000
(32.4% including VAT), plus

26% of hammer price from £20,001 up to £500,000
(31.2% including VAT), plus

20% of hammer price in excess of £500,001
(24% including VAT)

ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Artist’s Resale Right (Droit de Suite) royalty charges.

Y - Indicates that this lot may be subject to CITES regulations when exported.

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyer’s premium.

Ø - Indicates that the lot is a zero rated item and therefore subject to buyer’s premium of 27% exclusive of VAT (0% VAT).

± - Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due.

Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked ‘IN BOND/β’.

Note, the import VAT charged for lots with symbols ± or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

PAYMENT

If you are successful, an invoice will be sent to the email address registered on your bidder account. The invoice will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be completed before we can release any purchases. Third party payments are not accepted. First time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

COLLECTIONS, SHIPPING AND STORAGE

Goods will be released on receipt of payment of all sales charges. Please check the collection point of your lot prior to arrival.

Large items (furniture, carpets, rugs, mirrors and large works of art and garden items): items will be moved to Sackville-West Moving & Storing, Andover (SP10 3SA) on Friday 14 August and will be ready for collection from Monday 17 August. Storage will be free of charge until Friday 21 August. Property not collected before Monday 24 August will incur storage charges: a one-off fee of £20 plus a daily storage fee of £3 per lot per part or full day thereafter (charges subject to 20% VAT). Collection is available by appointment, Monday – Friday (9am – 4:30pm). All storage charges are the responsibility of the purchaser, billed directly by Sackville-West and are payable prior to collection. Sackville-West will provide an additional week’s free storage if they are instructed by the purchaser to deliver to them.

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Please note: Lot 183 (The Wembley Stadium Flagpoles): viewing and collection is from Fawley Hill Estate. Lot 185 (1927 Rolls-Royce): viewing at Dreweatts Donnington Priory from 7-12 August. Collection from Fawley Hill Estate. Enquiries: housesales@dreweatts.com.

A list of our suggested shippers is available on the Dreweatts website. Third party collections are permitted on receipt of authorisation from the invoiced buyer. To arrange a collection, contact Dreweatts: tel: +44 (0) 1635 553553 | email: collections@dreweatts.com.

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CONDITION OF ITEMS

Buyers must satisfy themselves to the condition of any item prior to bidding. Detailed condition reports and additional images are available upon request.

EXPORT OF ITEMS

Prospective bidders are advised to familiarise themselves with any export and import restrictions or prohibitions applicable to the lots they wish to purchase. For example, the lots may contain prohibited material such as endangered species (and therefore be subject to CITES regulations) or be subject to shipping or trade restrictions. Cultural objects of certain age and value may require a UK export licence. It is buyer’s responsibility to obtain any relevant export and/or import licences and permits, as well as pay any customs duties, taxes and other fees applicable on import into the destination country. Dreweatts will not cancel the sale if a lot may not be exported, imported or it is seized for any reason by a government authority.

GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

SPECIALISTS FOR THIS AUCTION



Joe Robinson
Head of House Sales & Private Collections (Head of Sale)



Silas Currie Leigh-Wood
Sculpture & Works of Art



Henry Jones
Sale Co-ordinator,
House Sales & Private Collections



Peter Horwood
Senior Furniture Specialist,
House Sales & Private Collections



Rosie Jarvie
Senior Picture Specialist,
House Sales & Private Collections



Jennie Fisher
Modern &
Contemporary Art



Sarah Hobrough
Modern &
Contemporary Art



Leighton Gillibrand
Clocks, Barometers & Scientific Instruments



Geoffrey Stafford Charles MRICS
Ceramics & Glass

Sophia Woods
Catalogue Design

Jack Curtis Joyce
Photographer,
House Sales & Private Collections

INTRODUCTION

Few private collections of the late 20th and early 21st centuries so completely embody the character, curiosity, and joie de vivre of their creators as that formed at Fawley Hill by Sir William McAlpine and Lady McAlpine. Conceived over more than half a century, the collection represents not merely an accumulation of objects, but the material expression of a singular imagination, at once scholarly, eccentric, and deeply rooted in Britain's industrial and decorative heritage.

Set within the remarkable Buckinghamshire estate of Fawley Hill, described by "Country Life" as "the most bonkers estate in Britain", the collection evolved in dialogue with its extraordinary surroundings. Sir William, an engineer by instinct and member of one of Britain's great construction dynasties, clearly approached collecting with both connoisseurship and instinctive enthusiasm. His particular devotion to the history of the railway age informed not only the celebrated private railway that winds through the grounds, but also a vast assemblage of related artefacts, architectural salvage and ephemera, rescued with urgency and conviction from the threat of loss or destruction.

Yet to characterise the collection solely through this lens would be to understate its breadth and spirit. Within the house, outwardly a disciplined Georgian composition but within a richly theatrical sequence of interiors, the McAlpines have created an environment in which objects of widely differing date, origin and purpose coexist in harmonious exuberance. Salvaged 18th-century panelling, theatrical interiors by leading designers such as Oliver Messel, model railways, textiles, folk objects and curiosities from across the globe are brought together in a manner that is at once deeply personal and visually arresting.

Lady McAlpine's flair for decoration and passion for entertaining has brought a further dimension to the house, continuing to enrich this vision. Her instinct for colour, texture, and display, evident in boldly conceived interiors and imaginative juxtapositions, ensured that the collection remained a living entity, constantly evolving rather than fixed in time. Together, Sir William and Lady McAlpine cultivated what has aptly been described as a "temple of wonder": a place where antiques, engineering, theatricality, and humour are united in equal measure.

Underlying the apparent exuberance, however, lies a serious and purposeful philosophy of collecting. Sir William was driven by a profound belief in preservation, particularly of Britain's industrial and engineering heritage, and by a conviction that objects should be experienced, enjoyed and, ultimately, returned to circulation. As he himself advised, the collection was never intended to remain static, but to pass into new hands when the moment felt right.

Each piece carries with it something of the spirit of Fawley Hill: a place where scholarship meets playfulness, where rarity meets invention, and where the boundaries between house, museum and theatre dissolve into a uniquely compelling whole





1

**A. J. ADIE EDINBURGH; AN EARLY VICTORIAN MAHOGANY BOWFRONT STICK BAROMETER
CIRCA 1835-1845**

With domed gadroon carved surmount over glazed rectangular silvered Vernier scale signed Adie & Son, Edinburgh, trunk beneath terminating in an inverted reeded caddy cistern cover with stepped ogee top mouldings and leafy bud pendant incorporating a level adjustment disc to underside
104cm high

Alexander Adie is recorded in Nicholas Goodison "English Barometers, 1680-1860" as being born 1774 and apprenticed to his uncle, the eminent Scottish instrument maker John Miller, in 1789. In 1804 his uncle took him into partnership under the name of Miller and Adie which continued until after Miller's death in 1815. Adie was particularly interested in meteorological instruments and is perhaps best known as the inventor of the Sympiesometer in 1818. In recognition of his work he was elected a Fellow of the Royal Society of Edinburgh in 1819 and appointed optician to William IV and later Queen Victoria.

£1,200-1,800



2

2

**A LARGE PAIR OF BRONZE RECUMBENT
GREYHOUNDS OR WHIPPETS**

MID/EARLY 19TH CENTURY
White and pink marble bases,
probably Fior de Pesco
19cm high overall, bases 27cm by 13cm

£1,500-2,500

3

**A PAIR OF GEORGE III MAHOGANY
ARMCHAIRS**

CIRCA 1780
Each with a shaped top rail, turned finials
and two rows of turned spindles above a
padded seat on square chamfered legs,
minor differences in detail
92cm high, 56cm wide, 56cm deep

£600-1,000



3



1



4

**A LARGE LOUIS XV STYLE GILT AND PATINATED BRONZE CLOCK
'EUROPA AND THE BULL'**

ANAIOM A PARIS, 19TH CENTURY

Case with surmount of seated figure of Europa holding trailing floral bouquet, bull on scrolling naturalistic base below, signed white enamel dial with Roman numerals, Arabic 5 minute numbers, 8 day movement striking on a bell with outer count wheel, pendulum
72.5cm high overall, 47cm wide, 23cm deep at base

£3,000-5,000

5 Y

**A PAIR OF LATE GEORGE III BRAZILIAN ROSEWOOD
AND SATINWOOD CROSSBANDED GAMES TABLES
EARLY 19TH CENTURY**

Each with a hinged, folding top above a conforming line-inlaid and tablet-centred frieze on sabre legs, labelled JNL 1734, one with indistinct inscription to underside
74cm high, 96cm wide, 49cm deep

£1,000-2,000



4



5



6

6
**QUEEN VICTORIA'S DIAMOND JUBILEE;
 A LARGE AND RARE COAT OF ARMS FOR
 THE ROYAL TRAIN**
 1897

A large scale cast and painted brass Royal coat of arms produced at Swindon works, used on the engine and tender of the Royal train on Journeys between Paddington and Windsor, Queen Victoria's Diamond Jubilee 1897, with oak presentation triangular presentation plaque gilt inscribed "ROYAL COAT OF ARMS, designed by J S Currall, carriage department drawing office Swindon, patterns made in carriage finishing shop, cast in brass foundry loco department in May 1897, painted in carriage paint shop...", with metal hanging loops to the reverse, wooden support

base and small brackets
 the arms approximately 106.5cm, 138cm wide,
 approx 150-200kg

In 1897, the Great Western Railway (GWR) constructed a special Royal Train with six-coaches to mark Queen Victoria's Diamond Jubilee. The Locomotive was the Achilles-class locomotive named Emlyn, which was specially repainted in GWR livery and renamed The Queen for the occasion and hung with two royal coat of arms- of which this is one. The Queen's carriage royal saloon is preserved at Steam, the Museum of the Great Western Railway in Swindon and featured custom silk, gold plating, and Axminster carpets.

It is possible that these same armorials were again used in January 1936 to decorate the engine "Windsor Castle" which drew the Royal train at the funeral of his majesty King George V.

£6,000-10,000



Sir William was leaving the Gucci shop on Bond St. where he had been buying Christmas presents when he spotted the wooden bag being used as a doorstep. Staff said it was not for sale; but he bought it. It has been used as a doorstep here ever since.

When I contacted Gucci prior to this sale they hadn't a clue what I was talking about and asked me to send them the "number you will find just inside the interior pocket". They couldn't grasp that it is a solid wood carving of a bag.

LADY MCALPINE

7
 AN UNUSUAL
 GUCCI GILT METAL
 MOUNTED SOLID
 CARVED WOOD
 DISPLAY '1947'
 HANDBAG
 LATE 20TH CENTURY
 With simulated
 bamboo handle and
 turnlock closure,
 detailed stitching
 around edges,
 metalwork stamped
 "GUCCI ITALY"
 27cm wide,
 9cm deep

£500-800



7



8

8
EDWARD SCARLETT; A GEORGE II
MAHOGANY STICK BAROMETER
 MID 18TH CENTURY
 Silvered scale to arched top over extended
 scale spirit thermometer to trunk, turned and
 carved reservoir, signed to top scales
 95cm high

Scarlett (1688-1743) is recorded as trading
 at Archimedes & Globe in Dean St. nr. St.
 Anne's Church, Soho (1705-43), Archimedes
 & Globe, King St., Soho (1722) & Archimedes
 & Globe in Market St., nr. St. Anne's Church,
 Soho (1722).

£1,200-1,800

9
RUBERGALL COVENTRY STREET
LONDON; A MAHOGANY BOWFRONT
STICK BAROMETER
 EARLY/MID 19TH CENTURY
 Scrolling swan neck pediment with ivory
 roundels and glazed silvered scales,
 thermometer to stem, classical style urn
 decorated reservoir
 101.5cm high

Thomas Rubergall (1775-1854) was a
 prominent 19th century maker of optical,
 mathematical, and philosophical instruments
 and in business from 1802 to 1854.

£800-1,200



9



10

10
AN UNUSUAL GEORGE III CLASSICAL
ORDER MAHOGANY STICK BAROMETER
 LATE 18TH CENTURY
 Stepped cornice above unsigned enamel dial,
 reeded column stem
 95cm high

£1,000-1,500

11
THOMAS WRIGHT: A GEORGE II BRASS
MOUNTED WALNUT STICK BAROMETER
 CIRCA 1730-1750
 Hinged door enclosing signed scales
 99cm high

Thomas Wright (?-1767) learned his trade
 under John Rowley and was active from
 1718. He traded at the sign of The Orrery &
 Globe, Fleet Street, London and appointed
 Mathematical Instrument Maker to His Royal
 Highness, George, Prince of Wales (later
 George II).

£800-1,200



11



12

MYLES BIRKET FOSTER (ENGLISH 1825-1899)

BEN VENUE, LOCH ACHRAY IN THE TROSSACHS

Pencil and watercolour, heightened with touches of bodycolour
22 x 30.5cm (8½ x 12in.)

Provenance:

The artist's studio, 1899 (according to an inscription on the reverse).
Charles Nicholls & Son, Manchester, 1939

Birket Foster visited Scotland on many occasions and was often accompanied by various members of his family. In the Summer of 1869 he travelled with his father for a particularly long sketching tour of Scotland. Departing from London on the way they visited Ely, Grantham, Lincoln, York and Durham. They spent a few days in North Shields, where the artist had been born, before continuing their journey to Melrose, Abbotsford and Edinburgh. At Lanark Birket Foster drew the Falls of the Clyde and afterwards he sketched Dunblane Cathedral. They stopped again at Pitlochry before returning home through the Trossachs.

£600-1,000



12

13 λ

SYDNEY HARPLEY (1927-1992)

A BRONZE FIGURE 'SWIMMER'

CIRCA 1988

Set on a Travertine marble base, unsigned, remains of auction paperwork to underside (a digital copy of the auction catalogue is available)
15.5cm high overall, figure 68cm long

Purchased by Lady McAlpine at a charity auction she organised for the Great Ormond Street Wishing Well Ball for the Renaissance of Great Ormond Street Hospital Friday 23rd September 1988. Sydney had promised to sign the work but Lady McAlpine's husband was dying and she forgot to take the bronze to HIM before he too became too ill and passed away.

£1,000-1,500



13

14

A PAIR OF REGENCY SIMULATED ROSEWOOD AND PARCEL GILT ARMCHAIRS

EARLY 19TH CENTURY

Each with a curved Greek-key bar top rail above an oval panel decorated with a landscape with pagodas and pavilions, above a squab cushion on tapering and slightly splayed turned legs, one chair retaining its caned seat
84cm high, 64cm wide, 59cm deep

£1,500-2,500



14

CLAUDE MUNCASTER (BRITISH 1903-1974)

LOTS 15-21



15

15 λ
CLAUDE MUNCASTER (BRITISH 1903-1974)
LOW WATER: BANKSIDE
Watercolour on two joined sheets
Indistinctly signed (lower left)
45 x 141cm (17½ x 55½in.)

Muncaster’s association and friendship with Sir William McAlpine had started at the end of the 1950s when he was commissioned by Sir Robert McAlpine & Sons to paint a series of large industrial subjects. The first of these was the new atomic power station to be built at Bradwell- coincidentally designed by Lady McAlpine’s father. With the success of these initial paintings further commissions followed- dry dock construction; hospital buildings and iron works. These were demanding works – and it was necessary to create drafts for approval, depicting the complexity of scaffold poles, stagings and cranes. In all this hard work his son records that he found pleasure in the friendships he build with ‘Billy’ McAlpine and his brother Alastair. (*The Wind in the Oak*, Martin Muncaster, Robin Garton, 1978).

£2,000-3,000

Claude Muncaster was another “family friend” whose son Martin was a regular visitor to Fawley Hill. I think we had, at one time, the largest single collection of works by Claude Muncaster in the world. To my great regret I sold a lot of small sketches a few years ago.

He was prolific and most of the pictures we bought were of boats and angry seas made while he was sailing round the world on cargo-carrying sailing ships. At least two of those now for sale were painted on the “old bit of sail” that covered his bunk because he had run out of canvas and was desperate to capture the moment. I didn’t meet him. I wish I had. He clearly had that passion and intensity and zest for life that was so evident in David Shepherd and Terry Cuneo. It shows in his work. His son was adorable, in awe of his father’s talent; and I miss him too.

LADY MCALPINE

15 (detail)



16 λ
CLAUDE MUNCASTER (BRITISH 1903-1974)
ROLLING HER EASTING DOWN
Oil on canvas
Signed and dated 1932 (lower right)
76.5 x 102cm (30 x 40in.)

Provenance:
Private collection, Frances, Lady Riverdale
Her sale; Christie’s, London, 7 April 1961, lot 23 (8 gns)

This picture was painted on board the ship by Muncaster. The artist had run out of canvas so cut a section from the sail canvas on his bed and painted directly onto it.

£2,000-3,000



16

17 λ
CLAUDE MUNCASTER (BRITISH 1903-1974)
A LOW DAWN AND WE’RE IN THE WASTE
Oil on canvas
Signed (lower right); further signed, titled and dated 1938 (to stretcher verso)
76.5 x 102cm (30 x 40in.)

Provenance:
Sale, Christie’s, London, 7 April 1961, lot 23 (sold 8 gns).

£1,500-2,500



17



18

18 λ
CLAUDE MUNCASTER (BRITISH 1903-1974)
THE OLIVEBANK ROUNDING CAPE HORN
 Oil on canvas
 Signed and dated 1932 (lower left); further signed and extensively inscribed (to stretcher verso)
 78 x 102cm (30½ x 40in.)

Muncaster was born Grahame Hall, the son of the painter Oliver Hall. He was encouraged as an artist by his father, but was largely self-taught and to avoid accusations of nepotism he took his mother's maiden name alongside that of the 17th Century painter Claude Lorrain, whom he greatly admired. He profoundly loved the sea and travelled as a deck-hand, making several voyages, the sketches from which he turned into illustrated books, including *Rolling Around the Horn* (1933).

During World War II he was a Lieutenant Commander of the Royal Naval Volunteer Reserve and advised the Admiralty on camouflage. He was President of the Society of Marine Artists.

This present work is painted on a piece of sail cloth that served as the artist's bed cover when he was onboard the Olivebank.

£1,000-1,500



19

19 λ
CLAUDE MUNCASTER (BRITISH 1903-1974)
ATLANTIC SWELL
 Oil on canvas
 Signed and dated 1947 (lower left)
 77 x 101.5cm (30¼ x 39¾in.)

£1,000-1,500



20

20 λ
CLAUDE MUNCASTER (BRITISH 1903-1974)
GRAVESEND
 Oil on canvas
 Signed (lower left); further signed, titled and dated 1933-4 (to stretcher verso)
 76.5 x 101.5cm (30 x 39¾in.)

£1,000-1,500

21 λ
CLAUDE MUNCASTER (BRITISH 1903-1974)
POOL OF LONDON AT DAWN
 Oil on canvas
 Signed (lower left)
 76 x 101.5cm (29¾ x 39¾in.)

£1,000-1,500



21



22



22

22
A PAIR OF GEORGE III GILTWOOD GIRANDOLES
CIRCA 1760, IN THE MANNER OF
THOMAS JOHNSON

Each with a ho-ho bird above an architectural rockwork, foliate and C-scroll surround enclosing divided mirrors and issuing scrolled candle branches with gilt-metal foliate sconces
91cm high, 40cm wide

Provenance:
Stair & Co, 1977

Thomas Johnson published his set of *Twelve Girandoles*, engraved by William Austin, in 1755, a collection of designs of fanciful ornament incorporating animals and birds from Barlow's illustrations of Aesop's fables. In the following years he published more designs, including frames, candle stands, pier tables etc, compiled and reissued as *One Hundred and Fifty new Designs* in 1761. All are in a similar style taking images from Aesop's fables and adding naturalistic elements, animals, birds and sea creatures.

£2,000-4,000

23
A NORTH EUROPEAN GILTWOOD CENTRE TABLE
19TH CENTURY

With a circular simulated marble top and guilloche frieze, the stand modelled as a tree with entwined leaf branches and a young Bacchus seated at its rocky base
83cm high, 68cm diameter

Provenance:
H Blairman & Sons, 1976

£1,500-2,500



23



24

A CARVED GILTWOOD MIRROR IN THE GEORGE III STYLE
20TH CENTURY

The rectangular plate in a pierced surround of rockwork, scrolls, flowers and acanthus, the cresting with a small mirror with a C-scroll cartouche
149cm high, 63cm wide

£2,000-3,000



24

25 Y

A GEORGE III BRAZILIAN ROSEWOOD
AND SATINWOOD TEA TABLE
EARLY 19TH CENTURY

The hinged rectangular top with canted corners with a wide crossbanded and ebony line-inlaid border above a conforming frieze, centred by a tablet and with ormolu lion mask clasps to the angles, on paired tapering supports and a plinth with stepped sabre legs and brass paw caps and castors
76cm high, 91cm wide, 45.5cm deep

£1,500-2,500



25

TERENCE CUNEO (BRITISH 1907-1996)

David Shepherd once described Terry Cuneo to us as “A far better artist than I am.” He and David both began as commercial artists, painting their own “stuff” in their own time. Both had a far wider range of subjects than the majority of admirers now realise. We were fortunate to be good friends with both of them and privileged to have access to much that others may not even recognise as Cuneo’s or Shepherd’s work.

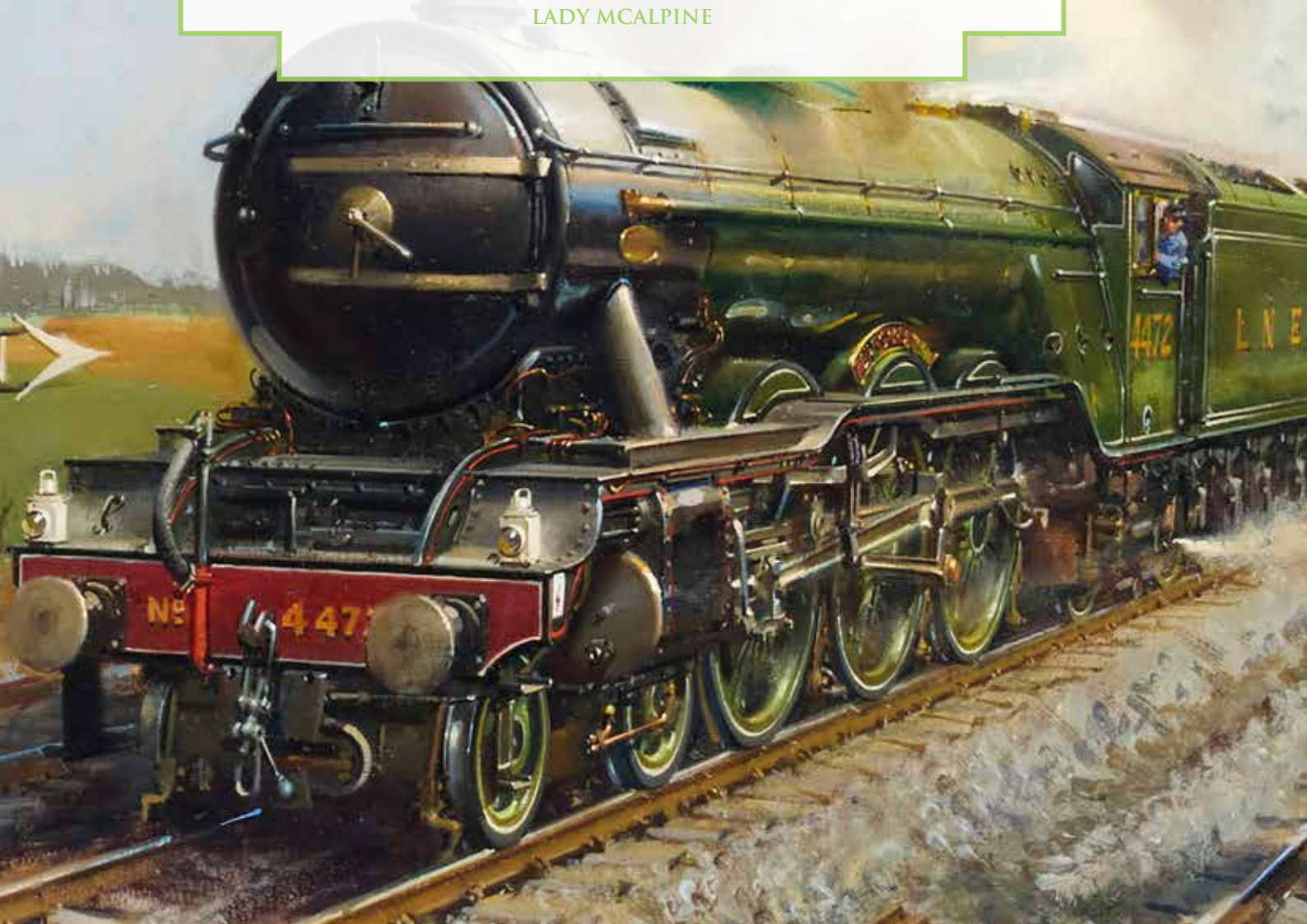
David was a near neighbour of mine long before I married Bill McAlpine and I remembered watching him teaching painting from a signal box in a TV series when my children were small. When my daughter Vicky Palmer was trying to become an established “artist”: it was David who helped and encouraged her. When did he switch from trains to animals? Of course he didn’t: they were always all in the mix along with chocolate box twee interiors with benign old men and perfect children. Now of course all that anyone wants is a raging bull elephant or Flying Scotsman roaring through the night.

With Terry, the story was the same: Princess Anne once commented that she passed his painting of the Coronation (her mother’s) every morning en route to breakfast and never ceased to admire the fact that she recognised most of the congregation as he depicted them. Had she then any idea he painted trains? I doubt it. Now, everyone knows Terry because of a mouse his cat brought to him when he was mid-painting. How many have seen the series he did for his children of mice dressed up for outings, tea parties etc.? Or his pictures of his girlfriend on beach or riverbank: one easily mistaken for the work of one of the Impressionists, the other so romantic and detailed that it is perhaps by Richard Dadd?

Terry was more prolific than David. “A day without painting is a day wasted” he said if asked what he did to relax.

The two are forever linked in this family’s memory and the world is a sadder place without two such giants of the art, railway and conservation world. I count myself so fortunate to have had them and their families as friends.

LADY MCALPINE



26

26 λ
TERENCE CUNEO (BRITISH 1907-1996)
THE FLYING SCOTSMAN HALF WAY ON
THE EDINBURGH TO LONDON LINE
Oil on canvas
Signed and dated December 1975
(lower right) and with artist’s mouse motif
(to top of sign)
76.5 x 102cm (30 x 40in.)

Exhibited:
London, The Mall Galleries, Terence Cuneo
Exhibition, 1988, cat. no. 124

This picture was licensed to Hornby Railways who used it on the cover of their 1993 catalogue. No. 4472 Flying Scotsman is an LNER Class A3 4-6-2 “Pacific” type steam locomotive built in 1923 for the London and North Eastern Railway (LNER) at Doncaster Works to a design of Nigel Gresley. In 1935 it set the world record for steam traction, becoming the first locomotive to reach the authenticated speed of 100 miles per hour.

Retired from service in 1963, the locomotive has been owned and preserved by Adam Pegler, Sir William McAlpine, Tony Marchington and, since 2004, the National Railway Museum. Sir William’s ownership of the locomotive was between 1973 and 1995. In 1973 he cleared the existing debts on the engine, purchased it for £25,000 and had it shipped back to England from San Francisco. In the following 23 years he paid for its restoration and two subsequent overhauls and in 1984 it became the first preserved steam locomotive to haul the Royal Train on the British mainline, taking The Queen Mother to the official opening of the North Woolwich Old Station Museum.

£20,000-30,000

DAVID SHEPHERD (BRITISH 1931-2017)



27

27A
DAVID SHEPHERD (BRITISH 1931-2017)
THE FLYING SCOTSMAN
Oil on canvas
Signed and dated 75 (lower right)
56 x 104.5cm (22 x 41in.)
Unframed
£30,000-50,000



Sir William McAlpine with the Flying Scotsman

GERALD BENNEY (1930-2008) | LOTS 28-45

28
GERALD BENNEY (1930-2008)
A PAIR OF SILVER SUGAR CASTER
LONDON 1972

Of tapering cylindrical form with alternating polished and bark texture decoration
16.4cm high, 533g (17.1oz)

In his biography of Gerald Benney (Gerald Benney Goldsmith, London 1998), the author Graham Hughes relates how the Worshipful Company of Goldsmiths was the craftsman's first major patron- and established a record of over 47 years of patronage. A succession of business, private and Royal patrons followed- the latter with such success that Benney became the first British craftsmen to hold four Royal Warrants at the same time.

Following commissions and collaborations with Charles Clee, and the financier Michael Behrens for his bank, the Ionian, his next big patron was Alistair McAlpine, who was running his family building and contracting company. He invited Gerald to put up a temporary building as a place of work at the company's empty site Falcon Wharf on the Thames riverfront. Alistair was "a lover of all the modern arts, a powerful socialite, an ideal patron if you could retain his interest". Together with his then wife he went on to commission over 450 works from Benney and introduced his work and talent to his friends and family- in this case his older brother Sir William. The lots in this auction reflect the delight of craftsman and Sir William took in elevating everyday household items into things of rarity- and beauty.



28

£800-1,200



29

29
GERALD BENNEY (1930-2008)
A SET OF FOUR SILVER CANDLESTICKS
LONDON 1972

Each with polished fixed flared drip pan over bark textured stems, polished bases, marked to undersides Gerald Benney London
25cm high, 1571g (50.5oz)

£3,000-5,000

30
GERALD BENNEY (1930-2008)
A SET OF TWELVE SILVER AND BLUE
ENAMEL VODKA TOT CUPS
LONDON 1973

Silver rims above blue enamel over textured ground, silver gilt interiors, enameller's initials JES (untraced), and marked Gerrald Benney, London
5.5cm high, 1810g (58oz) gross

£2,500-4,000



30

Gerald Benney was not just a brilliant silversmith; he was so much larger than life. He and his wife Janet threw outrageous parties and were fantastic guests at their friends' parties. If Gerald was "present" at Chelsea Arts Club, you knew it! I feel fortunate to have counted them as friends.

So - why am I selling so much that he created? Because it spends too much time in cupboards when it should be constantly in use. Every piece is a joy to hold, the cutlery is heavy but perfectly balanced, and unique. This set was a prototype for a Viners' design called "Sable" but considerably larger, heavier of course as Viners produced it in stainless steel. My husband and his brother commissioned so much from Gerald to give to others, but they also bought pieces for each other. I'm keeping those.

LADY MCALPINE



31

31
GERALD BENNEY (1930-2008)
A SILVER SLEEVE CASED CIGARETTE LIGHTER
 MARKED STERLING SILVER, MAKER MARKS
 Unbranded plastic lighter
 sleeve 7.2cm high, 40.2g (1.29oz)

£300-500

32
GERALD BENNEY (1930-2008)
A CASED SILVER PAPERKNIFE
 LONDON 1970
 Original black case, green velvet interior with
 Benney Bankside address details
 knife 20.2cm long, 98.5g (3.1oz), case 24cm long

£250-400

33
GERALD BENNEY (1930-2008)
A SILVER TASTE DU VIN
 LONDON 1972
 Of twin handled form with part textured surface
 13.3cm wide 129.2g (4.15oz)

£400-600



33



32



34 (detail)

34
GERALD BENNEY (1930-2008)
A RARE SILVER FLATWARE SERVICE FOR TWELVE SETTINGS IN
THE SABLE PATTERN
 LONDON 1973
 Comprising: 24 pairs of small table knives with steel blades and forks;
 12 pair of large table knives with steel blades and forks; 12 large spoons;
 11 large spoons (with 1 similar plated example); 11 small spoons (with 1
 similar plated example); 12 small forks; a later stilton scoop, initialled
 BMGMcA SA&RA McA 1976; 12 soup spoons; set of 6 pairs of servers
 approx. 7687g (247oz) weighable

The Sable pattern was designed by Benney for Viners 1960-1969.
 Gerald Benney informed the McAlpines that this service in silver was
 at the time "unique". However, although rare, it was not unique and
 a similar service from 1967 with the Brabourne crest sold Sotheby's
 London, The Family Collection of the late Countess Mountbatten of
 Burma, 24th March 2021, lot 195.

£10,000-15,000



34



35

35 λ

GERALD BENNEY (1930-2008)

A LARGE AND RARE SILVER AND ENAMEL
TABLE BOX

LONDON 1977

The lid inset with red, yellow and green
enamels in emulation of racing silks, cedar
lined interior, probably for cigars, exterior with
bark texture decoration, radial texture to base,
enameller marks RVW for Robert Vidal Winter
and marked Gerald Benney London
30.5cm wide, 10.2cm high, 13cm deep

Literature:

The Pearson Silver Collection, Benney &
Devlin, Highlights 1952-2000, exhibition
catalogue

These colours were the racing silks of Sir William's father, Robert Edwin McAlpine, Baron
McAlpine of Moffat (23 April 1907 - 7 January 1990) who was an enthusiastic racehorse breeder,
owned his own stud at Henley-on-Thames, and was chairman of Sandown Park Racecourse.

As John Andrew recounts in the Pearson Exhibition catalogue, Gerald Benney sought inspiration
and possible sales beyond the alchemy of silver and gold. He found inspiration in a well-known
department store: 'One day in Peter Jones I saw these banks of towels. They were just great
banks of colour. I thought, now that is one thing missing in silver - colour'. Travelling to Europe
he befriended Berger Bergersen, former head enameller at Meinrad Burch-Korrodi who had
previously worked for Bolin, a rival of Fabergé. Mr Bergersen, was persuaded to travel to England
to advise the Benney enamelling studio based Beenham House near Reading and the superlative
techniques of late 19th century Russia travelled via Sweden and Switzerland to England.

By 1971 the Benney workshop had perfected translucent enamels in green, blue and red, and
since that date, the initials of the studio's skilled enamellers are generally shown on the silver they
enamelled in addition to Gerald Benney's maker's mark.

A comparable but smaller box, with white and blue enamel top sold Bonhams London,
Decorative Art & Design, 4 September 2019, lot 109.

£6,000-8,000



36
 GERALD BENNEY (1930-2008)
 A SET OF FOUR BLUE ENAMEL MOUNTED
 SILVER TABLE LIGHTERS
 LONDON 1984
 Each inset to top with cypher for William
 McAlpine, Braun lighter fitments
 9.2cm high

£2,000-4,000

37
 GERALD BENNEY (1930-2008)
 A SET OF SIX SILVER PEDESTAL SALTS
 LONDON 1972
 Glass liners
 6.6cm high, bases 8.5cm diameter, 1429g (45.9oz)

Together with three original long spoons, and three
 associated short spoons by Benney, 81g (2.6oz)

£1,500-2,500



36

38
 GERALD BENNEY (1930-2008)
 A SET OF EIGHT SILVER AND GREEN
 ENAMEL BEAKERS
 LONDON 1972
 Silver rims above green enamel over textured ground,
 silver gilt interiors, enameller's mark RVW, for Robert
 Vidal Winter and marked Gerald Benney London
 each 8.3cm high, 1553g (49.8oz) gross

£2,500-4,000



37



38



39

39
GERALD BENNEY (1930-2008)
A LARGE PAIR OF SILVER PEPPER GRINDERS
 LONDON 1972
 Of flatted cylindrical form with bark texture decoration
 10.5cm high, bases 7.5cm diameter

£1,000-1,500

40
GERALD BENNEY (1930-2008)
A PAIR OF DOME TOP SILVER PEPPER GRINDERS
 LONDON 1972
 With bark effect textured spherical tops over waisted polished necks, lower body with bark texture tapering sides
 15cm high

£800-1,200

41
GERALD BENNEY (1930-2008)
A PAIR OF SILVER MOUNTED HAIRBRUSHES
 LONDON 1971
 Of demi lune form
 each 10.5cm wide

£600-1,000



41



40



42 λ
GERALD BENNEY (1930-2008)
A RARE SILVER, BLUE ENAMEL AND OPAL INSET BOX
 LONDON 1973
 Central cabochon opal with stellar mount, deep blue enamel over textured ground, white enamel border, bark effect sides, radial effect base, suede to interior, enameller mark AAE for Alan Alfred Evans and marked Gerald Benney, London
 9.7cm wide, 3cm high, 6.2cm deep, 254.8g (8.2oz) gross

Literature:
 The Pearson Silver Collection, Benney Devlin, Highlights 1952-2000, exhibition catalogue, no. 45
 Graham Hughes, Gerald Benney Goldsmith, Starcity Ltd, London 1998, p.117

The use of this blue enamel seems to be rare for boxes of this form. More typically, as with the example purchased by The Queen Mother and presented to the Shah of Iran in 1974, the enamel surround tends to be red.

£5,000-8,000

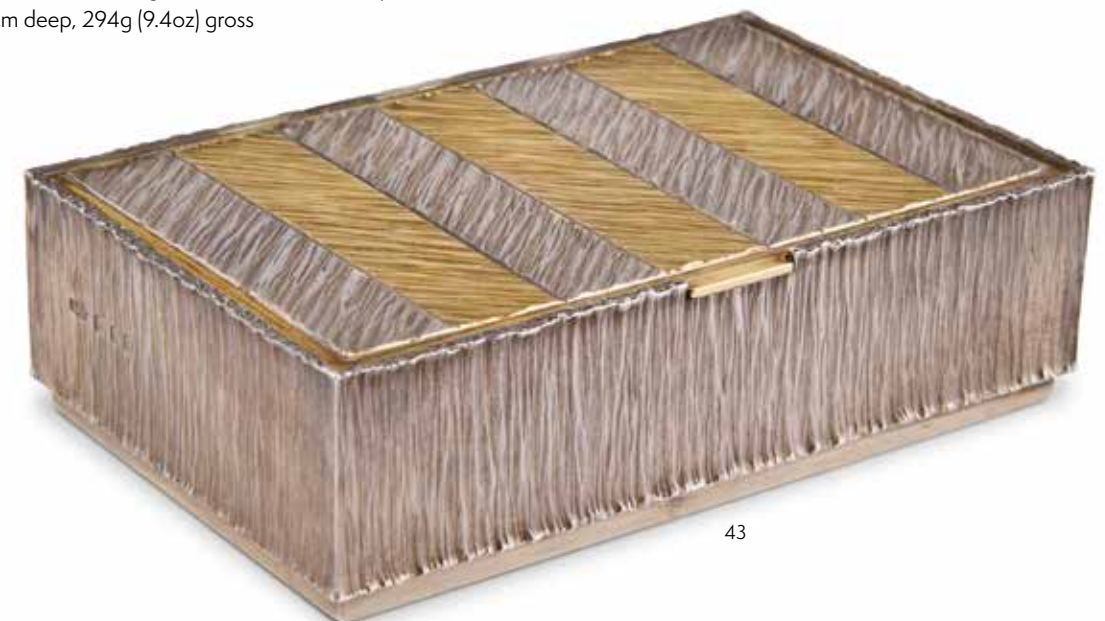
43 λ
GERALD BENNEY (1930-2008)
A RARE SILVER AND 18 CARAT GOLD TABLE BOX
 LONDON 1969
 Of 7 vertical stripe form, alternating gold and silver bands in alternating diagonal textures, body with bark texture decoration, gold thumbpiece, base with radial texture, remains of leather to interior, marked "Sterling and 18k", Gerald Benney London
 10.2cm wide, 3cm high, 6.2cm deep, 294g (9.4oz) gross

For similar please see The Pearson Silver Collection, Benney Devlin, Highlights 1952-2000, exhibition catalogue, no 18 for an example with horizontal stripes.

£2,000-3,000



42



43



44 λ
 GERALD BENNEY (1930-2008)
 A RARE AND LARGE SILVER AND GREEN ENAMEL ICE BUCKET
 LONDON 1972

Knop finial and domed lid in deep green over textured ground, polished band beneath knop, body with textured ground, plain base, plastic ice sleeve to interior with glass liner
 29cm high, base 20cm diameter

Unusual in form and scale, this ice bucket is also distinguished by having no enameller's marks. From the early date of the work, and innate quality, it may be that the enamel work was executed by Gerald Benney himself. At the time of cataloguing, no similar work has been found indicating it may be a one off commission and that the process of enamel decoration over such a large domed surface had proved to be so demanding it was never attempted again. Reflecting on the difficulties of enamelling Benney had noted of his earliest attempts: *"For two years great crates full of rubbish. The least speck of dust, or a tiny air bubble, can ruin enamel"*.

£4,000-6,000



44



45

45 λ
 GERALD BENNEY (1930-2008)
 A RARE SILVER DRESSING TABLE OR 'VANITY' MIRROR
 LONDON 1971

Of double sided mirror form, with bark effect texture finish to the drum body, tilting on pedestal base
 23cm high, 15.5cm long

At the time of cataloguing no comparable example has been found and it is understood that this may have been a one-off commission by Sir William McAlpine.

£2,500-4,000



ROYAL COPENHAGEN FLORA DANICA LOTS 46-60

'Flora Danica' was initially the work of Georg Christian Oeder, head of the Royal Botanical Institution in Copenhagen. King Frederik the 5th of Denmark had requested that a record be made- a complete botanical encyclopaedia of Danish plants. Under Oeder's control, 10 booklets each with 60 copper prints, were published between 1761-1771. This project continued over the next 100 years and in the end the 'Flora Danica' comprised 3240 depictions and descriptions of flowers and plants organized in 51 booklets (plus 3 supplement booklets).

The transcription of these illustrations to porcelain came in the late 18th century when King Christian VII of Denmark (1749-1808) commissioned the Royal Danish Porcelain Manufactory (now known as Royal Copenhagen) to create a dinner service for 100 settings decorated after the illustrations. The service was to be a gift for Empress Catherine the Great of Russia- a gift of reconciliation the King wished to present after Denmark withdrew their support for the Russian armies in the Russo-Swedish War of 1788-1790. Johann Christoph Bayer (1738-1812), an artist who had worked on the illustrations for the books, was hired to paint the porcelain pieces and it is thought that he single-handedly painted 1,802 pieces of porcelain before production was completed in 1802. However, by the time the service was ready, Catherine the Great had died. The service stayed in Denmark, where it became a national treasure, used by the Royal family on important state occasions and displayed in at Rosenborg Castle, Christiansborg Castle, and Amalienborg Palace.

In 1863, Royal Copenhagen decided to revive the pattern and in keeping with the original Flora Danica service, each piece of porcelain was painstakingly hand-moulded, gilded and decorated. Success followed swiftly and the factory continues to produce this pattern in the same way today.

46
A SET OF TWELVE ROYAL COPENHAGEN
FLORA DANICA PORCELAIN PLATES
SECOND HALF 20TH CENTURY

Each with a named botanical specimen, titled in black on the reverse, each marked to underside with wave marks in underglaze blue, factory marks stencilled in green, painters' marks and numerals in green
23cm diameter

£3,000-5,000



47
A GROUP OF FOUR ROYAL
COPENHAGEN FLORA
DANICA COMPORTS OR TAZZA
SECOND HALF 20TH CENTURY

Slight size variance, each with a named botanical specimen, titled in black on the reverse, each marked to underside with wave marks in underglaze blue, factory marks stencilled in green, painters' marks and numerals in green
largest 14.5cm high, 21.5cm diameter

£1,200-1,800



46

47

48
A GROUP OF FIVE ROYAL COPENHAGEN
FLORA DANICA PORCELAIN DISHED
SERVERS AND BOWLS
SECOND HALF 20TH CENTURY

Each with a named botanical specimen, titled in black on the reverse, each marked to underside with wave marks in underglaze blue, factory marks stencilled in green, painters' marks and numerals in green
largest 26cm diameter, smallest 21cm diameter

£600-1,000



48

49
A ROYAL COPENHAGEN FLORA DANICA
PORCELAIN CHOCOLATE POT AND COVER
SECOND HALF 20TH CENTURY

With a named botanical specimen, titled in black on the underside, ebonised turned wood handle, marked to underside with wave marks in underglaze blue, factory marks stencilled in green, painters' marks and numerals in green
18cm high

£800-1,200



49

50
A ROYAL COPENHAGEN FLORA DANICA
PORCELAIN SHAPED SQUARE SECTION
SERVER AND STAND
SECOND HALF 20TH CENTURY

Each with a named botanical specimen, titled in black on the reverse, each marked to underside with wave marks in underglaze blue, factory marks stencilled in green, painters' marks and numerals in green, stand associated
37cm and 35cm wide

£500-800



50

51
A ROYAL COPENHAGEN FLORA DANICA PORCELAIN WINE GLASS COOLER
SECOND HALF 20TH CENTURY

With named botanical specimens, titled in black on the reverse, marked to underside with wave marks in underglaze blue, factory marks stencilled in green, painters' marks and numerals in green
34cm wide, 12cm high

£800-1,200



51



52
A GROUP OF NINE
ROYAL COPENHAGEN
FLORA DANICA
PORCELAIN PLATES
SECOND HALF 20TH
CENTURY
Comprising large centre
plate and eight others
smaller, each with a named
botanical specimen, titled in
black on the reverse, each
marked to underside with
wave marks in underglaze
blue, factory marks
stencilled in green, painters'
marks and numerals in green
largest 33.5cm diameter,
smallest 17cm diameter

£1,000-1,500



53
A GROUP OF THREE ROYAL
COPENHAGEN FLORA
DANICA PORCELAIN SHAPED
TRIANGULAR DISHES
SECOND HALF 20TH CENTURY
Each with a named botanical
specimen, titled in black on the
reverse, each marked to underside
with wave marks in underglaze
blue, factory marks stencilled
in green, painters' marks and
numerals in green
each approximately 28 by 26cm

£1,500-2,500



54
A SET OF TWELVE ROYAL
COPENHAGEN FLORA DANICA
PORCELAIN COFFEE CUPS AND
SAUCERS
SECOND HALF 20TH CENTURY
Each with a named botanical
specimen, titled in black on the
reverse, each marked to underside
with wave marks in underglaze
blue, factory marks stencilled
in green, painters' marks and
numerals in green
cups 6cm high

£1,800-2,500



55
A GROUP OF ROYAL COPENHAGEN FLORA DANICA PORCELAIN
SECOND HALF 20TH CENTURY

Each with a named botanical specimen, titled in black on the reverse, each marked to underside with wave marks in underglaze blue, factory marks stencilled in green, painters’ marks and numerals in green and comprising:

- Two porcelain pickle dishes with handles, 18cm and 16.5cm long
- Three twin handled circular boxes and covers, 11.5cm wide
- A set of ten small pin trays, 8cm diameter

£600-1,000



55

56
A SET OF THREE ROYAL COPENHAGEN FLORA DANICA
PORCELAIN CACHE POTS OR PLANTERS
SECOND HALF 20TH CENTURY

Each with a named botanical specimen, titled in black on the reverse, each marked to underside with wave marks in underglaze blue, factory marks stencilled in green, painters’ marks and numerals in green
slight size variance, largest 16.5cm high, 28cm wide

£1,500-2,500



56

57
A GROUP OF ROYAL COPENHAGEN FLORA DANICA PORCELAIN
SECOND HALF 20TH CENTURY

Each with a named botanical specimen, titled in black on the reverse, each marked to underside with wave marks in underglaze blue, factory marks stencilled in green, painters’ marks and numerals in green and comprising:

- Set of six coffee cups and saucers, cups 6cm high
- Two oval salts, 10.5cm wide
- A triangular section pot, cover and stand, 9cm high
- A circular section pot, cover and stand, 9cm high

£800-1,200



57

58
THREE LARGE ROYAL COPENHAGEN FLORA
DANICA PORCELAIN OVAL DISHES
SECOND HALF 20TH CENTURY

On larger and a pair smaller, each with a named botanical specimen, titled in black on the reverse, each marked to underside with wave marks in underglaze blue, factory marks stencilled in green, painters’ marks and numerals in green
largest 52cm wide, two 40cm wide

£1,000-1,500



58

59
A ROYAL COPENHAGEN FLORA DANICA PORCELAIN OVAL
TUREEN COVER
SECOND HALF 20TH CENTURY

With named botanical specimens, titled in black on the reverse, marked to underside with wave marks in underglaze blue, factory marks stencilled in green, painters’ marks and numerals in green
19cm high, 31.5cm wide

Together with an associated shaped oval dish, 27cm in length

£1,000-1,500



59



60

60
A GROUP OF ROYAL COPENHAGEN FLORA DANICA PORCELAIN
SECOND HALF 20TH CENTURY

Each with a named botanical specimen, titled in black on the reverse, each marked to underside with wave marks in underglaze blue, factory marks stencilled in green, painters’ marks and numerals in green and comprising:

- Twin handled circular basket, pierced sides, 9cm high, 24cm wide
- Two graduated shaped oval vegetable serving dishes, branch handles, 22.5cm and 25cm long
- A pair of oval serving dishes, 24.3cm wide

£1,200-1,800

DAVID SHEPHERD (BRITISH 1931-2017)



61

61λ

DAVID SHEPHERD (BRITISH 1931-2017)

THE RED ELEPHANTS OF TSAVO

Oil on canvas

Signed and dated 04 (lower right); further signed, titled, copyrighted 2004 and extensively inscribed (verso)
51 x 102cm (20 x 40in.)

Literature:

Program, 20th Anniversary Dinner, *An Evening for Wildlife*, 25 November 2004
(illustrated on the front cover).

The present work was donated by the artist to raise funds for the David Shepherd
Wildlife Foundation at the Natural History Museum, London, 25 November 2004.

£15,000-25,000

Renowned for his paintings of African wildlife and steam locomotives, David Shepherd gained international recognition for his technical realism and atmospheric compositions. After leaving Stowe School in Buckinghamshire, Shepherd became a self-taught artist before studying under Robin Goodwin for three years.

He spent much of his early career painting aircraft and was reportedly known for setting up his easel on the tarmac at Heathrow Airport. He secured several commissions from commercial airlines before later being appointed an official artist to the Royal Air Force. In 1960, the RAF sent him to Kenya to paint its landscapes and wildlife, where his first African painting depicted a rhinoceros standing on a runway. That same year, Shepherd held his first solo exhibition in London.

His visit to Africa sparked a lifelong commitment to wildlife conservation, which came to define both his artistic practice and charitable endeavours. In 1973, his painting *Tiger Fire* raised £127,000 for Indira Gandhi's Operation Tiger—an initiative established to protect tigers' natural habitats. Shepherd later founded the David Shepherd Wildlife Foundation, which remains dedicated to combating wildlife crime and protecting endangered species across Africa and Asia. His wildlife paintings are especially admired for their profound sense of empathy and vulnerability, qualities beautifully expressed in the present work, *A Tiger Cub*.

Alongside his commitment to conservation, Shepherd maintained a lifelong passion for steam locomotives. Over the course of his life, he acquired and restored several engines, including 9F *Black Prince* No. 92203 and Class 4MT No. 75029 *The Green Knight*. Shepherd's friendship with Sir William was founded on their shared enthusiasm for steam locomotives, and his painting of *Flying Scotsman*, offered in the collection, stands as an exceptional tribute to their admiration for Britain's railway heritage.

Writing in *The Railway Magazine*, Shepherd succinctly put: "You can always build another steam loco, but you can't build another tiger."



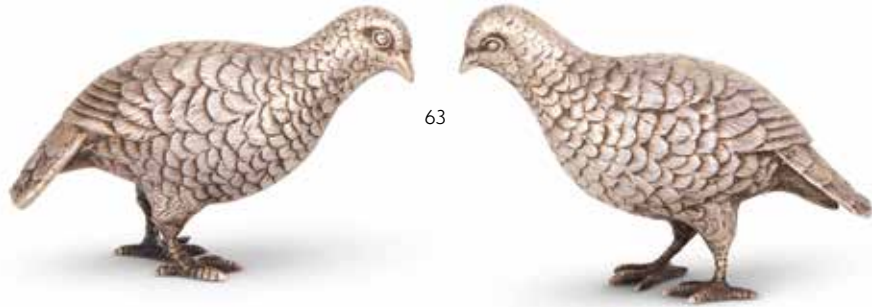
62 (actual size)

62 λ
DAVID SHEPHERD (BRITISH 1931-2017)
A TIGER CUB
Oil on canvas
Signed (lower right); further signed and copyrighted 1975 (to stretcher verso)
15 x 15cm (5¾ x 5¾in.)

£3,000-5,000

63
A PAIR OF SILVER PARTRIDGES
EDWARD BARNARD & SONS LTD,
LONDON 1983 & 1984
Modelled realistically
7cm high, 335g (10.8oz.)

£300-500



63

64
A GEORGE III MAHOGANY KETTLE STAND
CIRCA 1770
The square top with a fret-carved gallery and candle
slide below on a turned pedestal and tripod base
75cm high, 31cm square

Provenance:
Stair & Co, early 1970s

£400-600



64

65
A LATE VICTORIAN POLYCHROME PAINTED SATINWOOD TRIPLE CHAIR BACK SETTEE
LATE 19TH CENTURY
The back formed of three shield-shaped panels each centred by a ribbon draped classical urn, the scrolled arms with
downcurved supports, above a caned seat with dark green silk squab cushion, on square tapering legs painted with
bellflowers and peacock feathers
105cm high, 140cm wide, 54cm deep

£400-600



65



66

66
TWO FRAMED GRAND TOUR FAN PANELS
ITALIAN, LATE 18TH/EARLY 19TH CENTURY
Decorated gouache on vellum ground, the first with central panel depicting Angelica and
Medoro from Ariosto, the second in the manner of Tommaso Bigotti with Pompeian style
decoration, each set into shaped mounts under glazed frames
fans 42.5cm and 46.5cm wide, frames 33 by 55.5cm

£1,500-2,500



67

67
A GEORGE III MAHOGANY SUPPER TABLE
THE BASE 18TH CENTURY, THE TOP REPLACED
The eight lobed, dished top on a gun-barrel stem and tripod base
70cm high, 50cm diameter

£400-600

68
AN EDWARDIAN POLYCHROME
PAINTED SYCAMORE AND
CANED WINDOW SEAT
EARLY 20TH CENTURY
Decorated overall with ribbons,
flowers and foliage, each end with
a shaped and scrolled top rail and
an oval panel centred by a tablet
depicting seated cherubs, on square
tapering legs with spade feet
78cm high, 102cm wide, 32cm deep

£500-800



68





69

69
JOHN NOST SARTORIUS
 (ENGLISH 1759-1828)
HARE COURSING
 Oil on canvas
 indistinctly signed and dated 1787 (lower left)
 35 x 44cm (13¾ x 17¼in.)

Provenance:
 Richard Green, London.
 Rutland Gallery, London, 1974

£800-1,200



70

70
ATTRIBUTED TO ANTHONY HIGHMORE
 (ENGLISH 1718-1799)
ELEGANT FIGURES IN A PARK
 Oil on canvas
 with inscription A. Highmore pinxt
 (on the stretcher)
 37 x 65.5cm (14½ x 25¾in.)

£800-1,200

71
ATTRIBUTED TO ARTHUR DEVIS (ENGLISH 1712-1787)
PORTRAIT OF A GENTLEMAN, SMALL FULL-LENGTH, IN PALE GREY BREECHES AND COAT, GOLD AND WHITE WAISTCOAT HIS HAT UNDER HIS LEFT ARM, IN AN EXTENSIVE WOODED LANDSCAPE; AND PORTRAIT OF A LADY, SMALL FULL-LENGTH, IN A GREY DRESS AND HOLDING A BASKET AND HAT IN HER LEFT ARM, CHICKENS AT HER FEET, AN EXTENSIVE VIEW OF THE HOUSE AND PARK BEYOND

Oil on canvas
 75 x 64cm (29½ x 25in.) (2)

Provenance:
 Sale, Christie's, London, 13 March 1970, lot 77.
 Rutland Gallery, 29 Bruton Street London

Arthur Devis was born in Preston, Lancashire and was one of the principal exponents of the 'conversation-piece', a genre of portraiture which became highly fashionable in England in the 1720s and 1730s. He was eldest son of Anthony Devis, a carpenter and bookseller and it may have been his father who was responsible for introducing Devis to the Flemish painter Peter Tillemans (1684-1734) who became his teacher. Devis's work is characterised by a doll-like posture, indicative of the articulated lay-figures he used in his studio and which could be clothed in the latest fashions and posed so as to save his sitters the inconvenience of visiting his studio repeatedly. His compositions were packed with details which served to underline the status, wealth and interests of his sitters, his interiors included luxuries such as West Indian mahogany tables, imported Chinese porcelain and Turkish carpets. His landscapes or buildings were often creations of his imagination, his paintings portraying his sitter in surroundings, not as they actually were, but as they aspired to be.

Devis married Elizabeth Faulkner (1719–1788) in 1742, they had twenty-two children, though only six survived past infancy. Two sons, Thomas Anthony Devis (1757–1810) and his younger brother, Arthur William Devis, became painters. Devis's half-brother Anthony Devis (1729-1816) also was a painter, as was a son-in-law, Robert Marris (1750-1827), who as a young man had lived and travelled with Anthony Devis and later married Arthur Devis's daughter Frances.

£10,000-15,000



71



72
CIRCLE OF SAMUEL HOWITT (ENGLISH 1756-1822)
SHOOTING WOODCOCK
Oil on canvas
51 x 61cm (20 x 24in.)

£1,000-2,000



72



73

73
A PAIR OF BRONZE
GREYHOUNDS OR WHIPPETS
19TH CENTURY
Now set on giltwood bases
17cm high, base 36cm by 15cm

£800-1,200



74

74
A GEORGE III SATINWOOD AND BLACK AND GILT JAPANNED
D-SHAPED SIDE TABLE
LATE 18TH CENTURY
With a crossbanded top above a conforming frieze centred by a tablet
with stag's head armorial on turned tapering legs, the top and backrail
possibly replaced
86cm high, 121cm wide, 42cm deep

£800-1,200



75

75
A PAINTED CHIMNEY BOARD OR FIRE BOARD
WITH KING CHARLES SPANIEL AFTER
SIR EDWIN LANDSEER
20TH CENTURY
Oil on wood, black frame
92cm high, 84.5cm wide overall

£400-800



76

76
WELLINGTON AND NAPOLEON- AN
UNUSUAL VICTORIAN LEATHER PAPER
HOLDER CLIP
LATE 19TH CENTURY
Of heart shaped form, the hinged holder top with
glazed centre holding dried flower and hair, label to
reverse stating "Duke of Wellington's hair 1833, from
Ditton (?), Flower from Napoleon's grave, St Helena
bought by George 1860"
base 8.2cm high, 7.2cm wide

£300-500

77
A PAIR OF REGENCY SIMULATED ROSEWOOD
AND PARCEL GILT TRIPOD TABLES
CIRCA 1815
Each with an octagonal tilt top centred by a grisaille
putto group and with a guilloche border, on a
tapering ring-turned shaft and sabre legs
72.5cm high, 32cm wide, 40cm deep

£1,200-1,800



77



TERENCE CUNEO (BRITISH 1907-1996)

The present work features the GWR Castle Class locomotive No. 5037, known as Monmouth Castle, emerging from the sea wall tunnel at Dawlish. It was published as a limited edition print of 500 in 1973. Writing in *The Mouse & His Master* Cuneo recalled:

"Castle on the Coast; A childhood memory with a vengeance. Coming back to my home in Cornwall from boarding school I would stand eagerly at the carriage window, waiting for the train to rush out of a certain tunnel west of Dawlish and expose to my delighted gaze the famous 'Old Man Rock'.... My Rock - the 'hols' had started! Of course the picture had to be in 'Great Western' days and the engine had to be 'Monmouth Castle', as this was the locomotive I rode whilst making sketches".

Cuneo was the son of artist parents, Cyrus Cincinato Cuneo and Nell Marion Tenison, who met while studying with Whistler in Paris. Terence Cuneo studied at Sutton Valence School in Kent, Chelsea Polytechnic and the Slade School of Art and initially worked as a commercial artist for publications such as *The Illustrated London News*. During World War II he served as a Sapper in the Royal Engineers and was commissioned by the Foreign Office to produce anti-Nazi drawings and cartoons which were used as propaganda. He also completed illustrations of tank and aircraft factories for the War Artists Advisory Committee.

After the war, Cuneo became popular as a society portrait painter and in 1952 was commissioned to paint the visit of HRH The Duke of Edinburgh to the Department of Engineering. It was his official painting of the Coronation of Elizabeth II at Westminster Abbey in 1953 which brought public recognition. He painted Queen Elizabeth II and Prince Phillip several times in both formal and informal settings.

Cuneo became the pre-eminent military painter of his time fulfilling commissions for many varied Regiments of the British Army. He depicted conflicts through the ages ranging from the 17th Century to the Falklands War in 1982, often recreating famous battle scenes in his local Oxshott Woods using serving soldiers and real military hardware.

His signature moniker of a mouse became his trademark after 1956, and came from the tribute he painted to the little mouse his cat presented to him as a gift one day. This led to a series of humorous 'mouse portraits' where mice were personified as both historical and fictional characters.

Cuneo is perhaps best known for his locomotive paintings, he had a deep love of steam trains and often rode on the footplate and in the engine compartment whilst drawing and researching his subjects. His train paintings were turned into advertising posters for British Rail and were also used to advertise Hornby trainsets. In 1985 Royal Mail featured five of his train paintings on a special set of stamps entitled 'Famous Trains'. Cuneo's monumental 6 metre wide, 1967 painting of Waterloo Station hangs in the National Railway Museum in York.

He was appointed an Officer of the Order of the British Empire in 1987 and a Commander of the Royal Victorian Order in the 1994 Birthday Honours.



78

78 λ
TERENCE CUNEO (BRITISH 1907-1996)
CASTLE ON THE COAST: MONMOUTH CASTLE EMERGING FROM A SEA WALL TUNNEL,
DAWLISH, DEVON
Oil on canvas
Signed and dated July 1970 (lower left) and with artist's mouse motif (to wall centre right)
61 x 104cm (24 x 40¾in.)
Unframed

Literature:
Terence Cuneo, *The Mouse & His Master*,
New Cavendish Books, London, 1977,
illustrated on p.176.

£15,000-25,000



79

A LOUIS XV STYLE GILT AND PATINATED BRONZE CLOCK
'EUROPA AND THE BULL'

FRENCH, 19TH CENTURY

Case with surmount of seated figure of Europa astride the top holding trailing floral chain, bull on scrolling naturalistic base below, white enamel dial with Roman numerals, Arabic quarter minute numbers, 8 day movement striking on a bell with outer count wheel, pendulum with silk suspension

55.5cm high, 46cm wide, and 20cm deep at base

£1,000-1,500



79



80

80

AFTER GIAMBOLOGNA (1529-1608)
A BRONZE MODEL OF A PACING BULL
19TH CENTURY

Chased surface with gilt highlights to the patina, set on Portoro marble base

31.5cm high overall, base 24cm by 10.5cm

Provenance:

Partridge Fine Arts, 1975

£2,500-4,000



81 Y

A RARE PALAIS ROYALE MUSIC BOX NECESSAIRE OF GRAND PIANO FORM

FRENCH, CIRCA 1830/1850

Gilt metal and engraved mother of pearl frame, with hinged lid enclosing mirrored reverse, tray with fitments of various dates, with vacant space beneath, music mechanism stamped 'AUBERT & FILS No.615', with original gilt tooled green leather box inscribed 'Souvenir'
piano approx. 9cm high, 19cm long
case 10.5cm high, 21cm long

£1,500-2,500



81

82 Y

A PALAIS ROYALE CHERUB WITH HARP MUSIC BOX STAND

FRENCH, MID/LATE 19TH CENTURY

Gilt metal and mother of pearl, cherub playing a stringed harp, a swept rectangular box base with single red satin lined drawer to one end, concealed cylinder musical movement, key to winding hole beneath
22cm high, base 17 by 11.5cm

Provenance:

Partridge Fine Arts, 1975

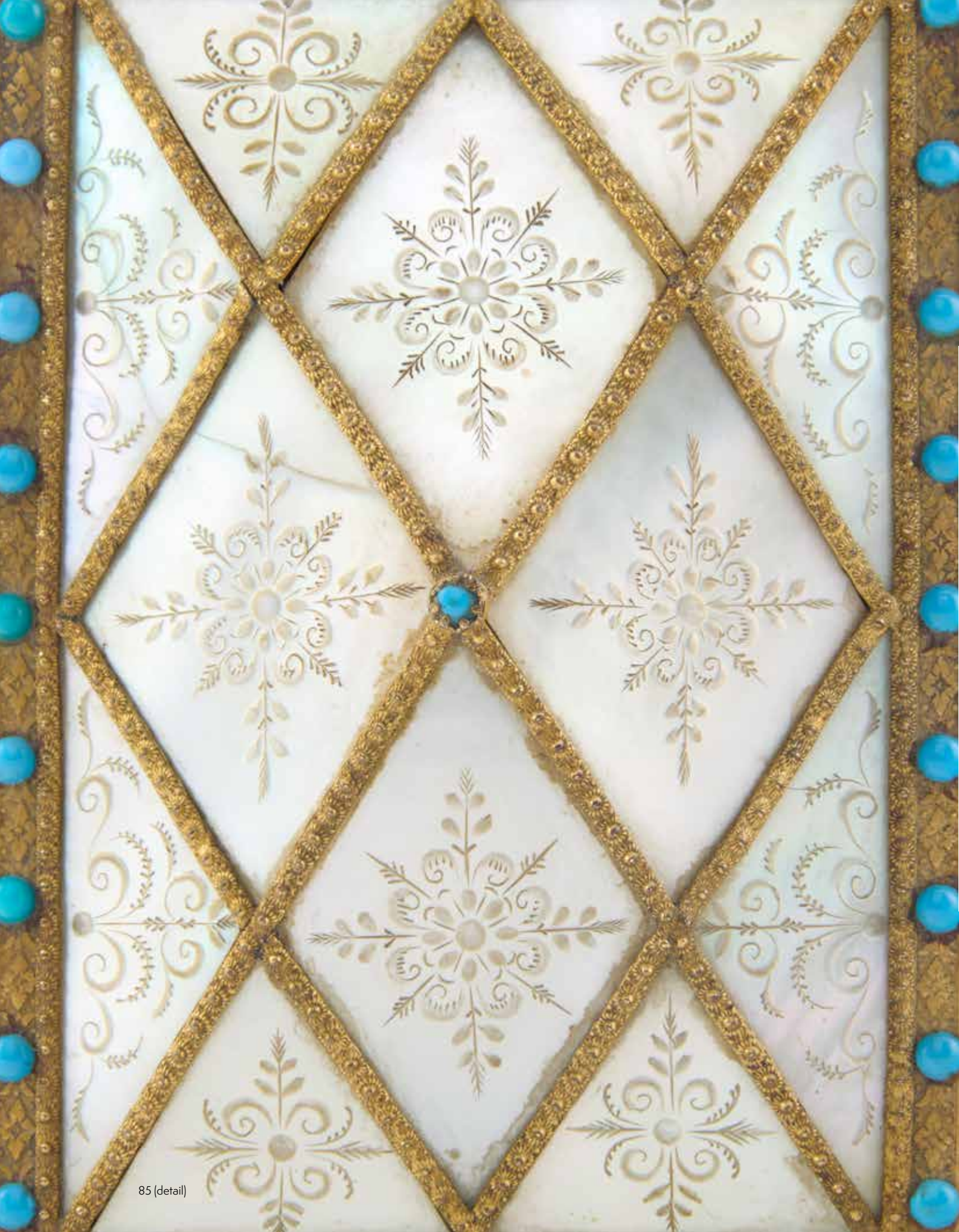
For similar examples please see:

Antiquorum, Geneva, Important Modern & Vintage Timepieces, 10th November 2013, lot 383,
Batemans Stamford Lincolnshire, Fine Art, Antiques & Specialist Collectors, 18th December 2021, lot 106 (£2,600 hammer).

£1,200-1,800



82



85 (detail)

83 Y

A PAIR OF CHARLES X PALAIS ROYALE ORMOLU, PATINATED BRONZE, AND MOTHER OF PEARL FIGURAL TABLE ORNAMENTS

FRENCH, CIRCA 1860-1880

Modelled as Robinson Crusoe and Man Friday, each holding parasol
13cm and 12cm high

£500-800



83



84

84 Y

A PALAIS ROYALE JEWELLERY BOX OF DRESSING TABLE FORM
FRENCH, CIRCA 1850-1880

Gilt metal framed mother of pearl, revolving double-sided mirror above hinged lid and fall front both with pale turquoise silk lining
24.5cm high, 15cm wide, 9cm deep

£1,200-1,800

85 Y

A PALAIS ROYALE MUSIC BOX SEWING CASKET
FRENCH, 19TH CENTURY

A gilt metal framed floral engraved mother of pearl, with simulated turquoise spot beading, single tray to interior with fitments of various dates, with replaced music mechanism below, stamped M. Bordie(?) No.11807, lacking stop work
9.5cm high, 14.5cm wide, 9cm deep

Provenance:

Partridge Fine Arts, 1975

£800-1,200



85



86

86
A LOWESTOFT PORCELAIN MODEL OF A PUG
CIRCA 1775
Modelled seated on its haunches, on a rectangular
base painted with puce scrolls
9cm high

£1,000-1,500



87



87
A GEORGE III ENAMEL PUG DOG OVAL SNUFF BOX
PROBABLY SOUTH STAFFORDSHIRE, LATE 18TH CENTURY
Of oval tapering form, lid painted with pug reclining on a cushion,
interior of lid and body with floral sprays, gilt metal mounts
5cm high

Together with a rectangular folding enamel case,
late 18th century, decorated to front and back
with pugs in landscapes, classical ruins behind,
5.5 by 8cm

£500-800



88

88
TWO DRESDEN PORCELAIN PUGS WITH PUPS
LATE 19TH CENTURY
One larger brown and white, the smaller brown with
blue and gilt collar, each marked to undersides
23cm and 17.5cm high

£400-600

*Bill was nuts about PUGS!
he had them as soon as he could have his own dogs.
Sadly, our last two pugs died two summers ago.*

LADY MCALPINE

89
A PAIR OF DERBY PORCELAIN PUGS
CIRCA 1765
Modelled seated on their haunches and
facing left and right
9cm high

£300-400



89



90



90
TWO GEORGE III ENAMEL PUG DOG
SNUFF BOXES OR BONBONNIÈRES
LATE 18TH CENTURY
Both modelled as pugs seated on cushions,
first sable coloured, yellow and red collar, lid
to underside painted with pug in cartouche,
hinge lacking, 5.8cm high, base 7.2cm wide,
second with white and brown textured hair,
green collar, lid painted with flowers, 6.2cm
high, base 7.1cm wide

£400-800

91
A PAIR OF DRESDEN PORCELAIN PUGS
LATE 19TH CENTURY
Brown and white, pink collars, marked to sides
17.5cm high

£400-600



91





92

92
A LARGE ENAMEL PUG DOG SNUFF BOX OR BONBONNIÈRE
PROBABLY SOUTH STAFFORDSHIRE OR GERMAN, LATE 18TH CENTURY
Modelled as the head of a pug, its coat shaded in black and light tan, the circular lid painted with a pug dog lying in front of ruins, inside of lid with begging dog with blue collar
6.8cm diameter, 7cm high

£500-800



92 (detail)

93
A MEISSEN PORCELAIN GROUP OF THREE PUG DOGS
LATE 19TH CENTURY
Modelled playing, each wearing a blue and gilt collar, on a naturalistic base, crossed swords in underglaze blue and incised 'F.186' to base, paper label for Rogers de Rin
base 16.2cm wide

£300-500



93

94
THREE VARIOUS ENGLISH CERAMIC PUGS MODELLED SEATED ON THEIR HAUNCHES
VARIOUS DATES FIRST QUARTER 19TH CENTURY
Comprising; a Derby porcelain pug on a scroll-moulded base, paper label for Klüber & Klüber, 6.5cm high; a Chamberlain's Worcester pug, script marks to base, 6.5cm high and a Staffordshire example, 9cm high

£250-350



94

95
TWO GEORGE III ENAMEL PUG DOG SNUFF BOXES OR BONBONNIÈRES
LATE 18TH CENTURY
Both modelled as pugs seated on cushions, first sable coloured, naturalistic base, lid to underside painted with pug in cartouche, hinge lacking, 5cm high, base 4.8cm wide, second on red swirling base, lid painted with flowers, 4.2cm high, base 4cm wide

£300-500



95



96
TWO ENAMEL PUG DOG SNUFF BOXES OR BONBONNIÈRES
PROBABLY SOUTH STAFFORDSHIRE OR GERMAN, LATE 18TH CENTURY
Each modelled as the head of a pug, first white and black, lid painted with stellar motif, 4.8cm high, base 5cm wide; second white with delicate brown detailing, lid painted with woman with a lute, 4.5cm high, base 4cm wide

£300-500



96



97
TWO ENAMEL PUG DOG SNUFF BOXES OR BONBONNIÈRES
PROBABLY SOUTH STAFFORDSHIRE OR GERMAN, LATE 18TH CENTURY
Each modelled as the head of a pug, first brown and black, plain lid, 6.3cm high, bases 5.5cm wide: second sable and white, lid painted with pug on a cushion, 6cm high, base 6.2cm wide

£300-500



97



98

98
A PAIR OF GEORGE III GILTWOOD OVAL MIRRORS
CIRCA 1760
Each with a palm leaf and pagoda cresting hung with bells
and a surround of ribbon-tied palm branches, re-gilt and the
plates replaced, one chalked to the reverse THORNTON
107cm high, 71cm wide

Provenance:
Thornton.
Redburn Antiques, at Claridges 49 Brook Street, London.
1972. Where they were recorded as formerly in the
Collection of Lord Hatherton, Hatherton Hall, Staffordshire
£4,000-6,000

98 (detail)





99

**A PAIR OF REGENCY SIMULATED
ROSEWOOD AND PARCEL GILT
ARMCHAIRS**

EARLY 19TH CENTURY, POSSIBLY
BY GILLOWS

Each with an interlaced back bisected
by a bidirectional arrow, scrolled
arms on lion monopodia supports
and a caned seat on tapering turned
and slightly splayed legs, with
journeyman's stamp MP
87cm high, 57cm wide, 57cm deep

Provenance:
Mallet, 1971



99

The stamp MP, the initials of the journeyman chair-maker, have been recorded on a number of chairs of similar period and/or style to those offered here. They include a set of green-painted and parcel-gilt dining-chairs sold Christie's, London, 4 July 1996, lot 269, and a pair of mahogany shell-back hall chairs sold Christie's, London, 2 October 2002, lot 269, while a set of four oak side chairs showing similarities to the work of George Bullock, sold Bonhams 13 March 2007, lot 105, were likewise marked.

The initials suggest the work of a journeyman employed by a large firm of furniture makers such as Gillows, where employees often identified their work, probably for accounting purposes.

£1,200-1,800

100

**A PAIR OF GILTWOOD AND
COMPOSITION CONSOLE TABLES
IN THE MANNER OF THOMAS JOHNSON,
20TH CENTURY**

Each with a brown variegated marble top, the
stand modelled as a branching leafy tree with
birds perching on its branches on a rockwork
base with a squirrel and sitting terrier and an
egg and dart moulded plinth
84cm high, 68cm wide, 34cm deep

This pair of marble-topped pier tables, with
their naturalistic gnarled tree-trunk supports
and rockwork are designed in the French
'picturesque' fashion promoted by the St
Martin's Lane Academy. A number of designs
for such tables were published in Thomas
Johnson's *Collection of Designs*, 1758 (inc.
pl. 19) and again in his *One Hundred and
Fifty New Designs*, 1761 (inc. pl. 41) which in
turn derived from M. Lock & H. Copland's
Chinoiserie designs in their *New Book of
Ornaments*, 1752 (pl. 2).

£5,000-8,000



100

TERENCE CUNEO (BRITISH 1907-1996)

101 λ

TERENCE CUNEO (BRITISH 1907-1996)

EPITAPH FOR STEAM

Oil on canvas

Signed (lower left)

91.5 x 122cm (36 x 48in.)

Provenance:

Sladmore Gallery, London.

Exhibited:

London, The Mall Galleries, *Terence Cuneo Exhibition*, no. 17.

Literature;

Terence Cuneo, *The Railway Paintings of Terence Cuneo*, pub. New Cavendish Books, 1984

The present work depicts Locomotive 6009, King Charles II in the Southall Shed at night.
When exhibited at The Mall Galleries it carried a different title "Preparation for Departure".

Writing in "*Railway Paintings*", Cuneo analysed the impact of this type of scene:
"A shed scene offers the most dramatic and intimate association with the steam engine that an artist could wish for and when the night closes in, that quality is increased, ten-fold".

£15,000-25,000



101



102

102
EDMUND WARD GILL (ENGLISH 1794-1868)
A GREYHOUND AND TERRIER IN AN EXTENSIVE LANDSCAPE
 Oil on canvas
 Signed and dated 1823 (lower left)
 51 x 61cm (20 x 24in.)

Provenance:
 Rutland Gallery, London.

£800-1,200



103

103
A PAIR OF BRONZE RECUMBENT GREYHOUNDS OR WHIPPETS
 19TH CENTURY
 On rosso levanto marble bases
 10.5cm high overall, bases 17cm by 8cm

£600-1,000



104

104
A GEORGE III MAHOGANY TEA TABLE
 CIRCA 1770
 The hinged serpentine top with a ribbon and rosette carved edge above a conforming frieze and channelled square tapering legs
 73.5cm high, 77cm wide, 38cm deep

£800-1,200





105

105
VULLIAMY: A REGENCY ORMOLU
MOUNTED DERBYSHIRE BLACK MARBLE
LIBRARY MANTEL TIMEPIECE
 LONDON, CIRCA 1810
 Drumhead case with fine gilt crouching eagle surmount, the black detailed engine turned gilt dial signed to top 'Vulliamy London', Roman numeral dial with dot minute markers and ebonised heart hands, within an ormolu serpentine ouroboros bezel, circular four pillar single fusee movement with off-set pallets for the half deadbeat escapement regulated by heavy lenticular bob pendulum with pivoted beam rise-fall regulation, the backplate signed Vulliamy, London and numbered 723, the adjustable pendulum bob stamped 723 33cm high, base 13.5cm by 9.2cm

Benjamin Lewis Vulliamy is recorded in Baillie, G.H. Watchmakers & Clockmakers of the World as born 1780 to Benjamin Vulliamy and gaining his freedom of the Clockmakers' Company in 1809. He worked from 52 Pall Mall, served as Warden 1821-5 and was appointed Master five times. He was the last of the celebrated dynasty of Royal clockmakers which started with his grandfather, Justin, forming a partnership with George II's clockmaker, Benjamin Gray. Benjamin Lewis Vulliamy was perhaps one of the most influential horologists of his time publishing many works and undertaking numerous high profile public commissions as well as holding the Royal Warrant. He supplied many clocks to the Royal family including the turret clock for Windsor Castle in 1829. The Vulliamys started numbering most of their clocks from 1788 until 1854 and two of the original Vulliamy work books still survive in the library of the British Horological Institute at Upton Hall. Unfortunately, the records are incomplete hence only note clocks with serial numbers 296-469 and 746-1067 can be dated and their original commission traced.

£3,000-5,000





106

106 λ
FRANK SAMUEL EASTMAN
 (ENGLISH 1878-1964)
AN OFFICER OF THE ROYAL ENGINEERS
MOUNTED ON HORSEBACK
 Oil on canvas
 Signed and dated 1919 (lower right)
 110 x 76cm (43¼ x 29¾in.)

Eastman studied at Croydon School of Art followed by the Royal Academy Schools from 1899 to 1904, during which time he was awarded the British Institution scholarship and the Landseer scholarship for painting. The present work is very probably a commemorative post war portrait commission, either of a returning officer or to honour the memory of a soldier killed in battle.

£7,000-10,000





107

107
A PAIR OF FRENCH DIRECTOIRE ORMOLU AND WHITE MARBLE
CHINOISERIE CANDLESTICKS
CIRCA 1810
Later nozzles supported on parasols with bell and acorn drops, held by
Orientalist style male and female figures, floral mounted stems below
33cm high, bases 7.8cm square

Provenance:
H. Blairman & Sons, 1976

£600-800



108

108 λ Y
GERALD BENNEY (1930-2008)- A PAIR OF SILVER AND
GREEN ENAMEL MOUNTED EMU EGGS
LONDON 1990
The loose eggs set into egg bodies, silver rims, silver gilt
interiors, pale green enamel decorated stems and polished
bases
23cm high
The eggs for this lot were laid at Fawley Hill, and then given
to Benney who mounted them with silver and enamel. The
emerald green enamel was chosen to complement the natural
dark green of the emu eggs. A letter from Benney in 1990
referred to his design as "emu-ey" looking.

£600-1,000



109

109
A RARE PAIR OF FRENCH ORMOLU AND WHITE MARBLE
CANDLESTICKS
CIRCA 1800
The glazed stems inset with paper calendar and thermometers
respectively, the former with French Republic calendar dates
'Messidor An VIII- Juin 1800'; Thermidor An VIII' Juillet 1800';
'Fructidor An VIII- Aoust 1800'; latter with two thermometer
scales in mercury and red spirit, and with Astrological
denotations of the days of the week
29cm high, bases 9cm diameter

£2,000-3,000





110

110
A PAIR OF WOOL FLORAL CREWELWORK CURTAINS
MODERN
approx. 160cm drop, approx. 105cm wide at the top

£200-300



111

111
A PAIR OF LATE GEORGE III TOLE PEINTE
CANDLESTICKS
MANNER OF MATTHEW BOULTON,
CIRCA 1800-1820
Each of stylised Corinthian form, with gilt
metal capitals, floral painted stems, with
swept bases with landscape vignettes, iron
loaded bases
20ch high, bases 11cm square

£600-800

112
A PAIR OF MAHOGANY MECHANICAL
TRIPOD MUSIC STANDS
20TH CENTURY
Each with a circular top hinged and revolving
to form a duet music stand, the central turned
shaft with additional brass-mounted S-shaped
supports, on sabre legs with brass caps and
castors
78cm high, 60cm diameter (as tables)

£1,000-1,500



112



113

113
CIRCLE OF SIR THOMAS LAWRENCE, P.R.A. (ENGLISH 1769-1830)
PORTRAIT OF A LADY, HALF-LENGTH, IN A RED DRESS AND WHITE SHAWL
Oil on canvas
92 x 71cm (36 x 27¾in.)

Sir William McAlpine always referred to this lady as "Auntie" - sadly her true identity was never known.

£1,000-1,500



114

114
A PAIR OF FRENCH GILT BRONZE
AND GLASS SET CANDLESTICKS
CIRCA 1820-1840
Decorated with figures of Robinson
Crusoe and Man Friday respectively
one 30.5cm high, the other 29.5cm
high, bases 13cm wide

£700-1,000



116

115
A BRASS-MOUNTED AND NAILED
GREEN LEATHER COVERED
LIBRARY POLE LADDER
LATE 20TH CENTURY
With seven turned rungs
265cm long (closed)

Provenance:
Mallet, 1971

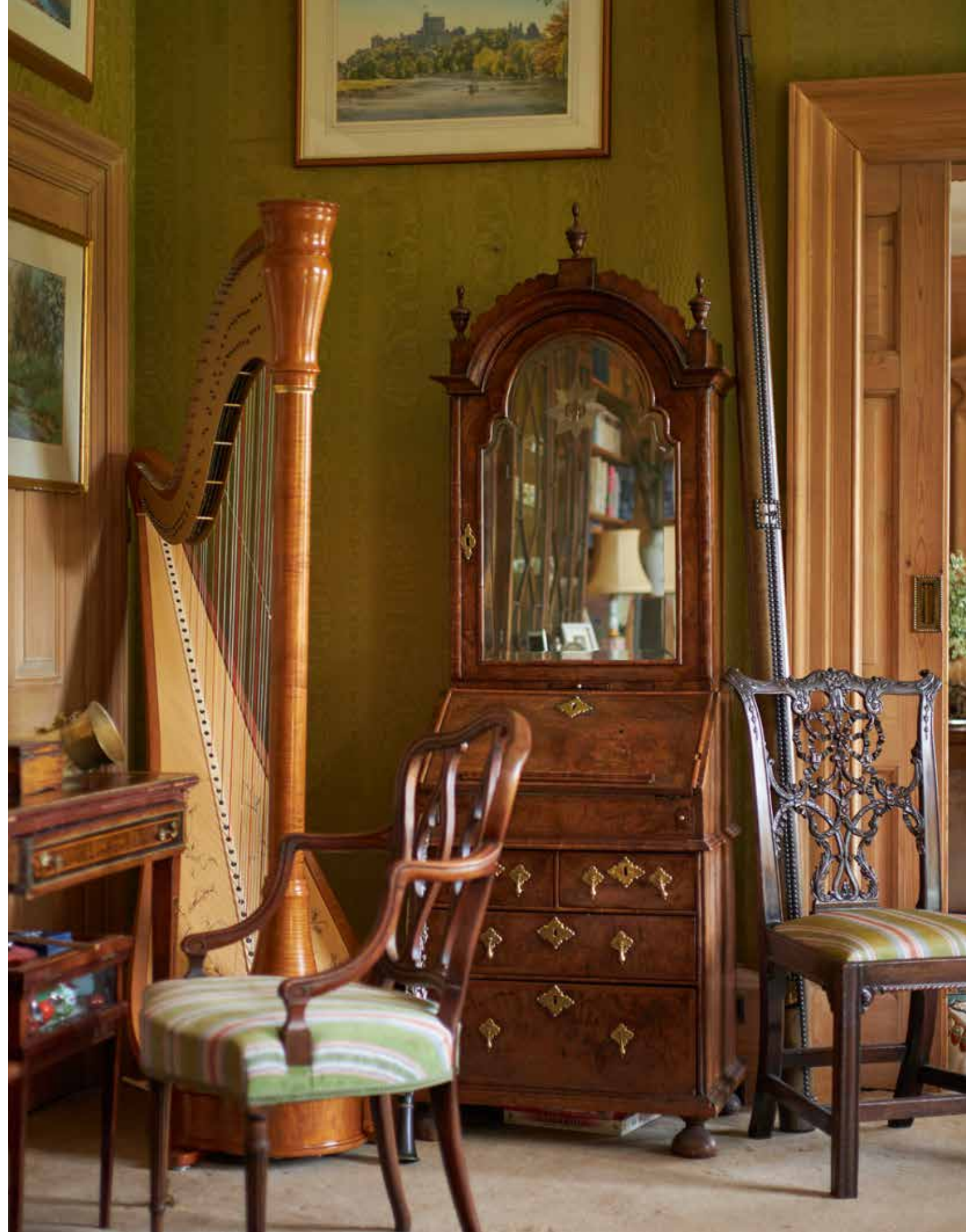
£600-1,000

116
A WALNUT BUREAU CABINET
EARLY 18TH CENTURY AND LATER
The arched cavetto cornice with
turned finials above a mirrored door
enclosing adjustable shelves, the fall
front revealing a fitted interior with
three drawers, pigeon holes and a
well and with three drawers below
on bun feet
191cm high, 64cm wide, 49cm deep

£1,500-2,500



115



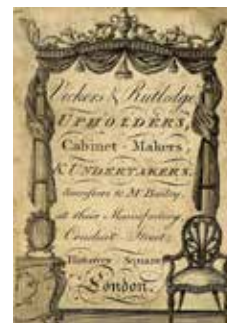


117
TWO PAIRS OF GEORGE III STAFFORDSHIRE ENAMEL CANDLESTICKS
 LATE 18TH CENTURY
 The first pair with gilt and polychrome floral decoration and pastoral scenes, the second pair smaller and plainer
 larger pair 31cm high, smaller pair 23cm high

£300-500



118
A GEORGE III MAHOGANY ARMCHAIR
 CIRCA 1780, AFTER THE DESIGN BY VICKERS & RUTLEDGE, POSSIBLY BY GILLOWS
 The oval back filled with a large carved palmette above a padded serpentine seat on tapering turned, fluted and stiff leaf carved legs headed by sunflower paterae
 96cm high, 62cm wide, 53cm deep



Vickers & Rutledge, cabinet-makers, upholsters and undertakers of Conduit Street, Hanover Square, were active from c.1766 - 1780. Their trade card illustrates a related Adam-style chair with an oval back filled with a large anthemion (published in A. Heal, *The London Furniture Makers*, London, 1953, p. 72, pl. 9). A similar pattern dated March 1785 was included in Gillows' *Estimate Sketch Books* (see S. Stuart, *Gillows of Lancaster and London 1730-1840*, London, 2008, vol. I, p.175, the design p.135).

A suite of seat furniture of slightly differing pattern was supplied to Lyonel, 5th Earl of Dysart for Ham House, Surrey around 1780 (P. Thornton, 'Ham House', *Furniture History*, 1980, fig. 188).

£500-800



119
A SHERATON REVIVAL GREEN AND POLYCHROME-PAINTED CYLINDER BUREAU
 LATE 19TH CENTURY
 The arched top with ball finials and a drawer above a rising tambour enclosing a fitted interior, above a frieze drawers and cupboards flanked by fluted columns on turned feet
 113cm high, 65cm wide, 42cm deep

£500-800





120

120
ATTRIBUTED TO THOMAS LUNY (BRITISH 1759-1837)
AN EAST INDIAMAN OFF THE SOUTH COAST
oil on canvas
70.5 x 106.7cm (27¾ x 42in.)

Provenance:
The Rutland Gallery, label to reverse.

£3,000-5,000

121 λ
TERENCE CUNEO (BRITISH 1907-1996)
THE EDGE OF THE JUNGLE, PENANG, MALAY
Oil on canvas
Signed (lower left); further signed and titled (to canvas overlap verso)
51 x 61cm (20 x 24in.)

Literature:
Terence Cuneo an Exhibition of Paintings, 7th-24th April 1976, Sladmore Gallery; Hazeldene Hall Johannesburg.

This distinctive and unusual hanging branch motif was rarely used by Cuneo. A comparable example can be seen in his picture “The Beach at Gusmay, Southern Italy”, No.28 in the 1976 exhibition at Sladmore Gallery.

£3,000-5,000



121

122 λ
TERENCE CUNEO (BRITISH 1907-1996)
THE QUIET BAY, CRETE
Oil on canvas
Signed and with artist’s mouse motif (lower right)
30.5 x 41cm (12 x 16in.)

Literature;
Terence Cuneo, *The Railway Paintings of Terence Cuneo*, pub. New Cavendish Books, 1984

In the above book, Cuneo related his process of painting and the necessities for success- and respite:

“It is only physical involvement, this ‘living the part’, finding out what makes it tick, that can make a finished work ring true..

However, there comes a time when a halt must be called. When escape from this total involvement becomes imperative.

At such times, I drop everything, get out a paint-box and camp-stool, and go in search of the quietest landscape I can lay eyes upon. I paint trees, boat and river scenes. I get myself abroad- paint Arabs in Marrakesh, still-life, flowers, a portrait of my granddaughter- anything that spells relaxation and tranquillity”.

In Marrakesh, South Africa, France and as here Crete, Cuneo found this relaxation and tranquillity- feelings this picture strongly evokes.

£2,000-3,000



122



123



124

123

TWO PAIRS OF MOROCCAN STYLE
HANGING GLAZED LANTERNS
20TH CENTURY

Both of octagonal form, one with metal upper
section, the other with glazed upper section
the larger pair 83cm high, the smaller pair
80cm high to top of loop

£600-1,000

124

AFTER THE ANTIQUE- A COMPOSITION
BUST OF THE APOLLO BELVEDERE
ITALIAN, LATE 20TH CENTURY

Stamped Giannelli to reverse, associated
marble socle
56cm high

£300-600

125

'FAWLEY COURT' NAME PLATE FROM THE G.W.R SAINT CLASS 4-6-0 STEAM
LOCOMOTIVE 2942 FAWLEY COURT
MAY 1912- DECEMBER 1949

Painted brass mounted cast iron, and with crests for the cities of London and Bristol
176cm wide

Designed by George Jackson Churchward, Fawley Court was built by the Great Western
Railway's Swindon Works and entered traffic in May 1912. First shed allocation Old Oak
Common and last shed allocation Bristol, Bath Road. Withdrawn December 1949.

£4,000-6,000



125



126

126
GEORGE PHILIP & SON LTD- A LARGE RELIEF MAP OF THE BRITISH ISLES
MID 20TH CENTURY

Scale 1 inch- 7 ¾ miles horizontal, 1 inch to 5000 feet vertical, with refineries, trunk roads and trunk railways, moulded paper and mixed composition, printed details, in a green painted frame, inscribed lower left 'George Philip & Son London EC4'
218cm high, 186.5cm wide, 10.5cm deep overall

£1,000-1,500



FELIX KELLY (BRITISH 1914-1994)
LOTS 127-133



127

127 λ
FELIX KELLY (BRITISH 1914-1994)
AVENUE OF TREES, TIBET
Oil on board
Signed and dated 73 (lower right)
44 x 56cm (17¼ x 22in.)

Provenance:
Arthur Tooth & Sons Ltd., London
(stock no. C8785)

Felix Runcie Kelly (1914-1994) was an artist, illustrator, and stage-set designer who achieved critical acclaim in Britain during the twentieth century for distinctive architectural landscapes. Born in Auckland, New Zealand, he trained as a graphic artist before relocating to England in 1935 to work as a graphic designer.

During the Second World War, Kelly served as a navigation officer in the Royal Air Force. In 1943, he sustained severe injuries that brought his military service to an end, and subsequently, gave him a renewed sense of focus on his artistic career.

Kelly went on to build a reputation for depicting historic houses, receiving invitations to the great country homes of Britain and gaining prized commissions from their owners. In 1982, Kelly painted some murals at Castle Howard, funded by the proceeds from the television adaptation of *Brideshead Revisited* based on Evelyn Waugh's novel.

Over the years, Kelly became renowned for his distinctive Neo-Romantic and Surrealist aesthetic, often incorporating paddle steamers, railways, red-and-white striped deckchairs, and hot air balloons into his compositions.

£3,000-5,000

128 λ
FELIX KELLY (BRITISH 1914-1994)
SPHINX AND NILE STEAMER
Oil on board
Signed and dated 82 (lower right);
titled twice (verso)
43.5 x 56.5cm (17 x 22in.)

£5,000-7,000



128

129 λ
FELIX KELLY (BRITISH 1914-1994)
NILE RIVER STEAMER AND TEMPLE RUINS
Oil on board
Signed (lower right); further signed,
titled and dated 1983 (verso)
56 x 71cm (22 x 27¾in.)

£3,000-5,000



129



130

130 λ
FELIX KELLY (BRITISH 1914-1994)
RAILWAY THROUGH THE PARK
 Oil on canvas-board
 Signed and dated 85 (lower right);
 titled (to label verso)
 43.5 x 56.5cm (17 x 22in.)

The painting depicts Sir William McAlpine next to the steam train.

£4,000-6,000



132

132 λ
FELIX KELLY (BRITISH 1914-1994)
SMOKING CHIMNEYS WITH A PADDLE STEAMER IN THE FOREGROUND
 Oil on board
 Signed and dated 80 (lower right)
 56 x 71cm (22 x 27¾in.)

£3,000-5,000



131

131 λ
FELIX KELLY (BRITISH 1914-1994)
RAILWAY THROUGH THE PARK
 Oil on board
 Signed and dated 89 (lower right)
 56.5 x 71.5cm (22 x 28in.)

The figure depicted in the foreground is Sir William McAlpine, set in an idealised Neoclassical English garden, with his steam train pulling in behind.

£4,000-6,000



133

133 λ
FELIX KELLY (BRITISH 1914-1994)
THE LIGHTHOUSE
 Oil on board
 Signed and dated 77 (lower right); further
 signed, titled and dated 1977 (to label verso)
 43 x 56cm (16¾ x 22in.)

£3,000-5,000



134
ROBERT PAYTON REID (BRITISH 1859-1945)
THE FORTH BRIDGE FROM NORTH QUEENSFERRY
 Oil on canvas
 Signed (lower right)
 41 x 61.5cm (16 x 24in.)

Provenance:
 Sale, Christie's, Glasgow, 27 June 1991, lot 115

The Forth Bridge is a UNESCO World Heritage listed cantilever rail bridge and the first major structure in Britain built from steel by Sir William Arrol & Co. It was finished in December 1890 and including the approach viaducts is 2467 metres long and 110 above water. Sir Alfred McAlpine's construction company was responsible for building the concrete approach roads to the bridge.



134

The Bridge is only crossed by train and at the centenary of its opening Sir William McAlpine arranged for the Flying Scotsman to pull a chartered train across the Forth Bridge from Edinburgh on a round trip through Fife and Dundee.

£400-600



135

135
AFTER EDWARD WILLIAM WYON (1811-1885)- A PLASTER
PORTRAIT BUST OF ISAMBARD KINGDOM BRUNEL (1806-1859)
 CIRCA 1861-1880
 Cast signature and date 1861 to reverse
 59cm high, base 33 by 24cm

A marble example of this portrait bust dated 1862, is currently held in the Steam Museum, Swindon, on loan from the National Railway Museum (Accession number 1986.8164).

£500-800

136
A WILLIAM IV LEATHER UPHOLSTERED MAHOGANY LIBRARY ARMCHAIR
BY ROBERT DAWES, CIRCA 1830
 With a reclining back, ratcheted arms and retractable footrest on turned tapering legs with brass caps and castors, stamped R. DAWES XB and GR PATENT with a crown, and with a large paper label to the underside describing the 'Manner of using R. DAWES'S Patent Recumbent Easy Chair' 110cm high, 61cm wide, 82cm deep

Robert Daws (or Dawes), cabinet-maker and upholster of 17 Margaret Street, Cavendish Square, patented his 'Improved Recumbent Chair' in 1827 and the design was illustrated in J.C.Loudon's *Encyclopaedia of Cottage Farm and Villa Architecture and Furniture*, 1833, fig. 1913. A closely related chair is illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, pl. 281, fig 176.

A similar chair was sold from the collection of Christopher Smallwood, Dreweatts, Newbury, 13 May 2026, lot 506 (£1191 including premium).

£600-800



136



137

137
ENGLISH SCHOOL,
MID 19TH CENTURY
STAMFORD BRIDGE VIADUCT
ON THE YORK & NORTH
MIDLAND RAILWAY; AND
BUBWITH VIADUCT ON THE
SELBY BRANCH OF THE YORK
& NORTH MIDLAND RAILWAY
Pencil, pen and black ink and
watercolour, heightened with
touches of white
37.5 x 62cm (14¾ x 24¼in.) (2)

Provenance:
with Davies Antiques, London

The present pair of works provided the inspiration for *Industry Illustrated: A Memoir of Thomas Jackson*, Thomas Jackson was the contractor for both bridges. Structurally both these bridges are interesting; the central ironwork span of the Stamford Bridge Viaduct is thought to be that last of its type in existence that was built for a railway; all other similar types having since been demolished. The viaduct, over the River Derwent between the East Riding and North Yorkshire used to carry the York-Beverley between 1847 and 1965.

The Bubwith railway viaduct (or the Bubwith Bridge) was a key engineering feature of the Selby to Market Weighton railway line in East Yorkshire. Authorized in 1846 by the York & North Midland Railway, it opened on August 1, 1848. The viaduct was the only major engineering feature on this flat 22-mile single-track section. The line, and subsequently the viaduct, fell to the Beeching cuts, closing in 1954.

£800-1,200



138

138
S.S. GREAT BRITAIN - A PAINTED PAPIER
MACHE TRAY
MID 19TH CENTURY AND LATER
Black and gilt decorated borders with mother
of pearl inlay, with titled hand painted vignette
of the S.S. Great Britain
76cm wide, 59cm high

£1,000-1,500

139
'COBB'S CIRCUS'- A PROMOTIONAL
CARVED PAINTED WOOD FIGURE OF
THE CIRCUS RINGMASTER
EARLY 20TH CENTURY
Titled to base
151cm high

£1,000-1,500



139



140

140
HENRY KOEHLER (AMERICAN 1927-2019)
MINNIE
 Oil on canvas
 Signed (lower right); titled and dated 1999 (verso)
 30.5 x 46cm (12 x 18in.)

Minnie was Sir William McAlpine's dog.

£1,000-1,500

143 λ
PETER F. FULLER (BRITISH 20TH CENTURY)
STILL LIFE WITH ORANGES AND WESTERWALD JUG
 Oil on canvas
 Signed (lower right)
 61 x 91.5cm (24 x 36in.)

£300-500



143

144
A GROUP OF FOUR GEORGE II IRISH EMBOSSED FLOWER PICTURES BY SAMUEL DIXON
 MID 18TH CENTURY
 Each formed from gouache painted embossed paper, original black and gilt frames
 overall: 25.5 x 21.7cm, 25 x 19.8cm, 23.8 x 19.2cm, 23.5 x 19.2cm

Literature:

Ada K Longfield, "Samuel Dixon's Embossed Pictures of Flowers and Birds", Quarterly Bulletin of the Irish Georgian Society, vol. XXIII, no. 4 (Oct 1975)
 Ada K Longfield, "More about Samuel Dixon and his Imitators", Quarterly Bulletin of the Irish Georgian Society, vol. XVIII, no. 1 (Jan 1980)

£800-1,200



144

145
DREW & SONS- AN AUTOMOTIVE WICKER BASKET PICNIC SET
 EARLY 20TH CENTURY
 With ivory plaque to inside of lid reading 'Drew & Sons, Makers, Piccadilly Circus, London W', fitted with contemporary and later accoutrements
 28cm high, 56cm wide, 24cm deep

Together with a canvas picnic trunk of suitcase form, housing a removeable wicker basket with enamelled plates, drinking vessels, and assorted cutlery, the case stamped 'Aluminium' and 'Patent No.304'

£400-600



145

141
M PENNY (BRITISH 20TH CENTURY)
PORTRAIT OF A WHIPPET; AND PORTRAIT OF A PUG
 Ink, watercolour and bodycolour on velvet
 Both signed (lower right)
 21.5 x 25cm (8¼ x 9¾in.); and slightly smaller

£300-500



141

142 λ
ELIZABETH MACDONALD-BUCHANAN (1939-2020) A BRONZE FIGURE OF A LLAMA
 LATE 20TH CENTURY
 Signed with initials to cast, foundry mark for Black Isles Bronze, with a separate oval wood presentation base
 bronze 42.5cm high, base 38 cm wide, 47cm high overall

Dreweatts would like to thank Farquhar Laing from Black Isles Bronze Foundry for his assistance with cataloguing this work and for confirming this work was cast in 1994.

£800-1,200



142



146

146

ANDRÉ ROMAIN PHILÉAS GUILMET: A FRENCH BRASS, PATINATED BRASS NOVELTY MANTEL CLOCK IN THE FORM OF AN INDUSTRIAL STEAM HAMMER MOVEMENT BY JAPY FRÈRES, CIRCA 1885

The silvered dial inscribed H. W. Bedford, 67 Regent Street, London. W, with applied Roman chapters, gilt brass hands, the eight day twin barrel movement with strike on bell and formerly with pendulum which should rise and fall with the escapement and strike on anvil below, black slate base, the back plate stamped Medailles d'or GLT Paris, JAPY FRÈRES and numbered 447, no pendulum or figure to side

45.5cm high, 31cm wide, 41cm deep

Literature:

Derek Roberts, Mystery, Novelty and Fantasy Clocks, Pennsylvania, 1999, p.260, figs.22-18,19

An industrial steam hammer clock by Guilmet was sold Christie's New York, Important Pocket Watches and Wristwatches and the R.O. Schmitt Collection of Skeleton, Mystery and Novelty Clocks, 17 June 2005, lot 9.

£2,000-3,000



147

147

AFTER A DESIGN BY ANDRÉ GUILMET, A LOCOMOTIVE COMPENDIUM CLOCK JAPY FRÈRES, CIRCA 1885

Subsidiary aneroid barometer, compass, Fahrenheit and centigrade thermometers, set on rouge griotte marble base, later door to reverse, JAPY FRÈRES stamp and numbered 686, pendulum 36cm high, base 33cm by 21cm

Provenance:

The Clock Clinic, circa 2000

£3,000-5,000



148

148 λ
VICKY PALMER (BRITISH 21ST CENTURY)
COW
 Oil on canvas
 Signed (lower left)
 image 51 x 50.5cm (20 x 19¾in.), white frame

Vicky Palmer is an award winning artist who has become known for her contemporary photographic style of human and animal portraiture and figurative art. She is based in Wiltshire, where she is inspired by the surrounding countryside and its inhabitants. Vicky's style of plain unfussy backgrounds allow the viewer to place their own take on the animals she paints, removing them from their traditional environments, as often is depicted. Winner of the prestigious Trilogy Award from the Society of Women Artists in 2016. Vicky has exhibited to great success in the south of England and her list of collectors includes Lady Judith McAlpine, Alan Titchmarsh and Dame Mary Berry.

£600-800



149

149 λ
VICKY PALMER (BRITISH 21ST CENTURY)
BLACK LAB 'MUTLEY'
 Oil on canvas
 Signed with initials (lower right)
 60 x 60cm (23½ x 23½in.)
 Unframed

£500-700

150
JUDY NICHOLLS (MCALPINE) (BRITISH CONTEMPORARY)
PORTRAIT OF COURTNEY PINE HOLDING A SOPRANINO SAXOPHONE
 Oil on canvas
 Signed with monogram and dated 87 (lower left)
 76.5 x 61cm (30 x 24in.)

£300-500

My father was a brilliant saxophonist who, like Courtney, also played just about every other instrument well. He admired young Courtney and when a Sunday paper did a piece on him with this photo, holding a Sopranino sax, which no-one recognises as a sax! I painted the portrait for my father.

I met Courtney shortly after and said I had done the painting. He said "May I have it?". I said "No; but I'll do one from life if you wish." I heard no more.

JUDY NICHOLLS (MCALPINE)



150

151 λ
QUENTIN BLAKE (BRITISH B. 1932)
A PLANT WITH A BIRD ON IT
 Pen and ink and watercolour
 Signed and titled (verso) (according to gallery label)
 23 x 14.5cm (9 x 5½in.)

Provenance:
 Chris Beetles Ltd., London.

Exhibited:
 London, Chris Beetles Ltd., *A Quentin Blake Summer. With wind, dogs, kites, and extra ducks*, July 2015, no. 67.

£300-500



151



152

A GEORGE III MAHOGANY ARMCHAIR
CIRCA 1780

The oval back with a central sunflower patera and radiating spokes above a padded serpentine seat on fluted square tapering legs
93cm high, 62cm wide, 48cm deep

Provenance:

Probably W F Greenwood & Sons, York. Invoice dated January 1936; "Fine Old Adams Wheel-back mahogany armchair" £42. To Miss Pickering.
"Bought by Nancy"- "bought for 44 Eaton Square."

£800-1,200



152

153 λ

ELIZABETH MACDONALD-BUCHANAN
(1939-2020) A LARGE EQUESTRIAN
BRONZE OF STRIDING HORSE
MODERN

Apparently unsigned, foundry mark B in a circle, and numbered 1/8
62cm high, base 52.5cm wide

Elizabeth MacDonald-Buchanan lived and worked in London and Scotland. Trained at the Ruskin School of Art, and attended The City and Guilds under Donald Sly. Her work was exhibited at: The Royal Academy, London, The Scottish Royal Academy, The Watercolour Society. Her life-size works can be seen in public collections such as Dawyck Botanical Gardens on the Scottish Borders, and the private collections of both Sir Evelyn and Lady Rothschild and Mr Leo de Rothschild.

£2,000-4,000



153



154
A PAIR OF GILT METAL MOUNTED PORCELAIN TABLE LIGHTS
ITALIAN, MODERN
Variously inscribed to bases, shades
56.5cm high including current silk shades

£200-400



154



155

155
AFTER EDWARD WILLIAM WYON (1811-1885)- A BRONZE PORTRAIT BUST OF
SIR JOHN HAWKSHAW
LATE 19TH CENTURY
With cast signature to reverse, additional
reduction details for C Delpech, titled
faintly to socle
32.5cm high, base 11.5cm diameter

A comparable bust is held in the Science
Museum Collection (Object Number:
1945-84). Sir John Hawkshaw (1811-1891),
was an English civil engineer and served
as President of the Institution of Civil
Engineers from 1862-63.

£600-800

156
A SET OF FOUR EDWARDIAN
MAHOGANY SIDE CHAIRS
EARLY 20TH CENTURY
Upholstered in brass nailed green/brown
leather, each with a padded top rail, the legs
joined by turned stretchers, three feet tipped
87cm high, 53cm wide, 54cm deep

It is thought that these chairs were almost
certainly originally made for one of the
Edwardian railway companies for use in their
head offices. Unfortunately, with no visible or
evident maker or owner stamps this has yet to
be confirmed.

£500-800



156

123



157

157
TWO SCOTTISH RAILWAY LOCOMOTIVE POTTERY MUGS
 CIRCA 1840
 In blue and black, each with scene of the railway locomotive Caledonia pulling a rake of carriages across a bridge to a station with sign inscribed "Success to the Rail, The Shuttle and The Flail", the underside inscribed Albion, McAlpine collection labels 11 & 55
 14.5 and 12.8cm high

Provenance:
 The first- SAS Auctions, The Sockett Collection of Staffordshire, 2 Jun 2007, lot 1.

£300-500



158

158
A LARGE VICTORIAN LOCOMOTIVE & VICTORIA 1887 JUBILEE JUG
 CIRCA 1887
 Of 'dairy jug' scale with additional handle to the front for safe use, decorated in black transfer to upper external and internal rim with the locomotive Nero pulling carriages, numerous vignettes below, Victoria 1887 Jubilee to the front, label for the Hon William McAlpine Collection No.76
 36cm high

£400-800



159

159
A VICTORIAN TRANSFER PRINTED POTTERY MUG- THE 'ENTRANCE TO THE LIVERPOOL MANCHESTER RAILWAY'
 CIRCA 1830
 Printed in pink magenta, with engine and carriages encircling
 12cm high

Together with a pearlware mug with moulded decoration in blue, printed in grey with Fury, circa 1830-1840, McAlpine collection label 13 to underside, 15.4cm high

£200-400



160

160
A SET OF LAURA ASHLEY COTTON CURTAINS IN THE 'ALBERT PATTERN' AFTER A DESIGN BY OWEN JONES MODERN
 To include two sets of stylised floral red, cream and green curtains and pelmets, with a trellis pattern and green piping, both pairs with curtain ties in the same fabric.
 each approx. 260cm drop, 150cm wide
 pelmet approx. 220cm wide; the other approx. 225cm wide

Together with another set of curtains in the same fabric, approx. 220cm drop, 115cm wide

£600-800



161

161
A JAMES I CARVED HIGH RELIEF OAK PANEL
 EARLY 17TH CENTURY
 The central strapwork cartouche showing Hercules and the Cretan Bull, flanked by hunting scenes depicting roughed gentlemen on horseback with dogs, pursuing a lion, a tiger, a swan, foxes and a ram, the trees carved in high relief with low relief architectural buildings in the upper sections, possibly a lintel
 16cm high, 119cm wide

Acquired from the Polish Congregation of Marian Fathers in the late 20th century.

£800-1,200

162
A PAIR OF FRUITWOOD TRESTLE BENCHES
 19TH CENTURY
 Each seat with rounded ends on standard supports and sleigh feet
 47cm high, 191cm long

£600-1,000



162

Someone at Clare College asked my husband to go and look at some bookcases they were hoping to move. Bill was curious as he hadn't suggested to anyone that he needed more bookcases. Someone had seen his library and thought the bookstacks looked similar to those they were trying to move out of a store which, they felt, probably shouldn't just be dumped. He went to look, said "send them home".. and after a year or two we put together a few of them. We have several more, in pieces. Their age is disputed but the paper that accompanied them claimed that they were 15th Century.

Someone should build a Library with them, as Bill did here with "some he bought earlier."

LADY MCALPINE



163

A LARGE PAIR OF VICTORIAN
CAMBRIDGE UNIVERSITY COLLEGE OAK
DOUBLE SIDED LIBRARY BOOKCASES
19TH CENTURY INCORPORATING SOME
17TH CENTURY ELEMENTS

Some hand inscribed alphabet details, each of double sided form with adjustable shelves, the upper friezes carved with grape vines and the pilasters with berried foliage, one end with moulded panels, the other unfinished slight variance- taller 224cm high, 223cm long, 98cm deep, the other 222cm high, 222cm long and 97cm deep

Provenance:

Clare College, Cambridge removed by Sir William McAlpine.

From historical records it seems that these were thought to be probably constructed for the college library located over the chapel when this was refitted in 1627 and were later used in the Fellows' Library and then the Mansfield Forbes Library are now at Fawley Hill, Oxon. However it is more likely that these were made in the late 19th century in emulation of the existing panelled surroundings in which they were to be placed.

Please note; these bookcases will not be on view at Donnington Priory but are available to view by appointment only. Please contact housesales@dreweatts.com

£1,200-1,800



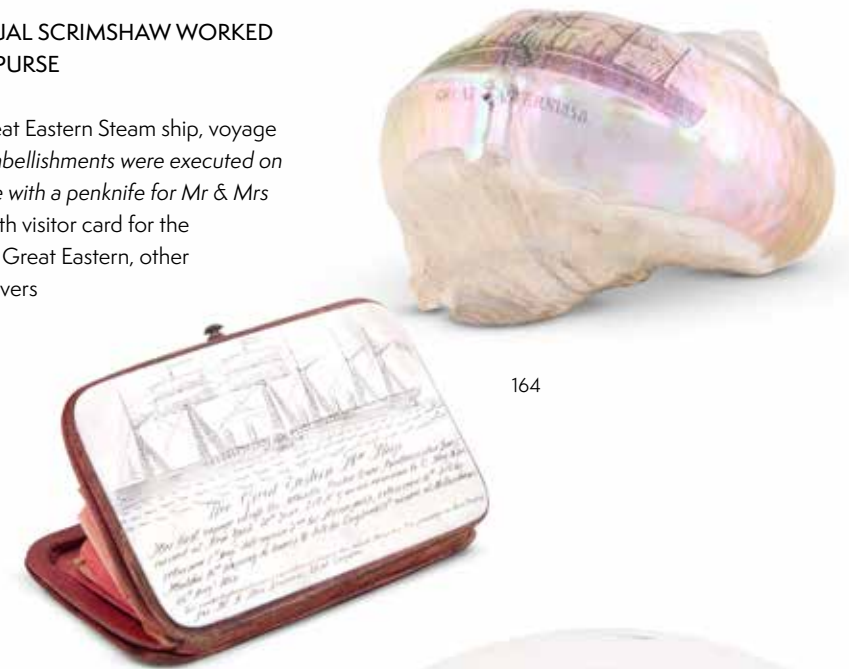


164 Y
S.S GREAT EASTERN- AN UNUSUAL SCRIMSHAW WORKED
MOTHER OF PEARL MOUNTED PURSE
 CIRCA 1860

Decorated to one side with The Great Eastern Steam ship, voyage details below and inscribed "The embellishments were executed on board the above ship on her passage with a penknife for Mr & Mrs MacLennan, Chief Engineer", and with visitor card for the MacLennans with address of the SS Great Eastern, other side with relief scene of theatrical lovers
 9.5cm wide

Together with a scrimshaw worked 'Turban shell', mid 19th century, decorated with the Great Eastern 1858 and attributes above, 15.5cm high

£600-800



164

165 Y
A LARGE SCRIMSHAW WORKED
NAUTILUS SHELL BY CHARLES H. WOOD
 CIRCA 1850

Incised with blacked in decoration overall with designs and captions, including Brunel's steamships The Great Britain and Great Western, the Royal Arms, a short nautical rhyme "In dark mysterious depth profound... The sovereign of the Isles", and the Prince of Wales's feathers and American eagle above shield, signed "C H Wood Del 15 M**Y PLACE, EAST, LONDON", set under associated glass clock dome and base, collection label to the underside for Hon William McAlpine Collection, 5/8/99, NO. 85 11
 shell 16cm high, 9.5cm wide, dome and base 27.5cm high

Charles H Wood was born in Liverpool and was a craftsman who worked in scrimshaw engraving with seashells, ox horn and eggs. His life is little documented but he seems to have progressed from an initial career as a painter and taught himself this highly detailed form of work. The majority of his works depict ships, particularly the vessels of Isambard Kingdom Brunel. Similar Nautilus shells are held in the collection of the Yale Centre for British Art and the S.S Great Britain Museum.

£1,000-1,500



165



166

166
PETER MACGREGOR WILSON
(BRITISH 1856-1924)
VIEW OF CARRADALE, EAST KINTYRE, SCOTLAND
 Oil on canvas
 Signed and dated 1895 (lower left); further signed,
 inscribed Carradale NE and dated 1895 (to fragment
 of canvas affixed to frame verso)
 60.5 x 167.5cm (23¾ x 65¾in.)

Scottish watercolourist and oil painter of portraits, genre scenes, landscapes, marine and animal studies. He was educated at the Glasgow School of Art and later in both London and Antwerp. Having lived in Edinburgh for some years Macgregor Wilson returned to his native city in 1882 to assume the post of President of the Glasgow Art Club. He became a full member of the Royal Scottish Watercolour Society (R.S.W.) in 1885 resigning in 1926. Macgregor Wilson exhibited over sixty watercolours with the R.S.W. and exhibited at both the Royal Scottish Academy and at the Royal Academy (London).

£600-1,000



167

167
A PAIR OF FRENCH ORMOLU MOUNTED ROUGE MARBLE EWERS
LATE 19TH CENTURY IN THE LOUIS XV MANNER
 With scrolling handles set with climbing goats
 54cm high, marble bases 15.5cm wide and deep

£1,200-1,800

168
A NEAR PAIR OF BLACK AND GILT JAPANNED TRIPOD TABLES
PROBABLY SECOND HALF 20TH CENTURY
 Each with an octagonal tilt top decorated with oriental landscapes,
 above a spiral fluted shaft and sabre legs
 76cm and 74cm high, 30cm wide, 29.5cm deep

£600-1,000



168



169 Y
A GRAND TOUR FAN PANEL SET IN A GLAZED GILT METAL AND ROSEWOOD TABLE FRAME
 ITALIAN, LATE 18TH/EARLY 19TH CENTURY
 Decorated gouache on vellum ground, with the Temples of Paestum, gilt metal glazed shaped frame on an English carved table top base frame 44cm high, 38.5cm wide

Provenance:
 Jeremy Ltd, 1978

£1,200-1,800



169



170

170
A GEORGE II BLACK AND GILT JAPANNED BUREAU ON STAND
 CIRCA 1720

Decorated overall with chinoiserie landscapes with figures in wooded and rocky terrain with pagodas and fishing boats, birds and flowering branches, the bureau with a fall front revealing a fitted interior of drawers and pigeon holes, the frieze drawer fitted with six boxes with hinged lids, the stand with a further drawer on cabriole legs with pad feet, the interiors red-painted, with a paper label for COPPLESTONE'S DEPOSITORY..... LIVERPOOL and inscribed G. Knight 95cm high, 52cm wide, 47cm deep

Provenance:
 G. Knight
 Redburn Antiques, at Claridges 49 Brook Street, London. Early 1970s

£2,500-4,000



171

171
A PAIR OF REGENCY SIMULATED MAHOGANY AND POLYCHROME DECORATED ARMCHAIRS
 EARLY 19TH CENTURY
 Each with a turned top rail above a tablet depicting children at play and a trellis panel and with downcurved arms above a caned oval seat and tapering ring-turned legs, possibly re-decorated 85cm high, 54cm wide, 50cm deep

£400-800



172

172
A LOUIS XVI STYLE ORMOLU
MOUNTED WHITE MARBLE MANTEL
CLOCK 'VASE PENDULE A DAUPHINS'
PHILIBERT A PARIS, LATE 19TH CENTURY
Case surmounted by a spouting fountain,
dial flanked by two dolphins, case adorned
with bullrushes, trailing ribbons, caduceus
and stiff leaf frieze to foot and stepped
marble base, the enamel dial with Arabic
numerals, signed Philibert A Paris, 8
day movement striking on a bell, with
pendulum
43cm high, 10cm diameter dial, base
19.5cm square

Literature:
Pierre Verlet, *Les Bronzes Dorés Français*
du XVIIIe siècle, 1987, p. 460, no. 12.
P. Kjellberg, "Encyclopedia of the
French Clock from the Middle Ages to the
20th Century", Les Editions de l'Amateur,
Paris, 1997, p. 214 fig. A.
H. Ottomeyer, P. Proschel et al. "*Vergoldete Bronzen*", Munich, 1986,
Vol. I, p. 196, fig. 3.13.3.

The design for this clock draws on an
example in gilt bronze mounted blue
Sèvres porcelain recorded in Louis XVI's
bathroom at Versailles:
'Une pendule de cheminée à vase en
porcelaine bleu, ornée de deux branches
de lauriers qui entoure la lunette et de
deux dauphins, terminée par un jet d'eau,
h. de 14 po. sur 6 po. 9 l. de large, par
Roque. - Cabinet des bains'.

The vase pendule à dauphins form appears
for the first time in the Versailles records
for 1775. The Royal example was sold
at Christie's London, The Exceptional
Sale, 4th July 2013 lot 22 (£433,875 inc.
premium).

A comparable clock of near identical form
in ormolu mounted white marble with dial
signed *Le Montjoie A Paris* was offered at
Sotheby's Paris, Style - Furniture and Art
Objects, 19th November 2020, lot 38.

£2,500-4,000



173

173
A GEORGE III BRASS-MOUNTED MAHOGANY AND
SATINWOOD BANDED WORK TABLE
CIRCA 1800, IN THE MANNER OF GILLOWS
With a hinged ratcheted top above a fitted drawer and curved
side compartments, with a sliding work bag below, on lyre-shaped
supports and scrolled sabre legs with brass lion paw caps and
castors
76cm high, 67cm wide, 40cm deep

Provenance:
Stair & Co, early 1970s

£600-1,000





174

ATTRIBUTED TO GEORGE KNAPTON
(ENGLISH 1698-1778)

PORTRAIT OF A BOY IN A BLUE COAT,
HALF-LENGTH AND LILAC WAISTCOAT
AND PORTRAIT OF A GIRL, HALF-LENGTH
IN A WHITE DRESS, HER HAIR TIED WITH A
SPRAY OF FLOWERS

Pastel, feigned oval in the original Kentian style
kit-kat frames

64 x 39cm (25 x 15¼in.) (2)

Provenance:

Anonymous sale (Mrs E.M. Gordon); Christie's,
London, 8 July 1986, lot 89

Literature:

N. Jeffares, *Dictionary of pastelists before
1800*, online edition, 1.432.207 and 1.432.208

£3,000-5,000



174





175
A PAIR OF FLORAL EMBROIDERED
BLUE SILK CURTAINS
MODERN
Double lined
approx. 122cm drop,
approx. 96cm wide

£300-500



175



176

176 Y
AN ENGRAVED COWRIE SHELL
ATTRIBUTED TO THE CHARLES H.
WOOD FAMILY
MID 19TH CENTURY
Carved in relief with The Great Eastern
Steam Ship with attributes below, signed
"Wood Sculpt"
10cm long

Together with two more carved cowrie
shells, mid/late 19th century, each with gift
inscriptions from the Great Eastern Steam
ship, larger 7cm long

£300-500



177

177
A PAIR OF GEORGE III BLACK AND
POLYCHROME-PAINTED ARMCHAIRS
CIRCA 1785, PROBABLY BY GILLOWS
Each with a shield-shaped back painted with
summer flowers, shaped arms with scrolled
terminals and a padded serpentine seat on
square tapering legs with spade feet
98cm high, 62cm wide, 49cm deep

£400-600



178

A CAST IRON FOUR PDR GARRISON CANNON IN THE BLOMEFIELD PATTERN
BOYD & PECK, EARLY 20TH CENTURY

approximately 106cm high, 167cm long overall, 74cm wide, diameter of barrel at widest point 30cm, bore diameter 8cm

This cannon was fired for Sir William and Lady McAlpine's wedding in 2004, and for Sir William's 70th, 75th and 80th birthdays.

£1,800-2,500



178

179

A LARGE PAIR OF CAST IRON
GARDEN URNS

LATE 19TH CENTURY

Of fluted form, floral knopped stem,
square base

78.5cm high, tops 64cm diameter,
bases 34.5cm square

£600-800



179



180

180
A PAIR OF CAST COMPOSITION STONE GRIFFIN GATE FINIALS
EARLY/MID 20TH CENTURY
73cm high, bases 31cm by 34cm

Sir William McAlpine believed these to be "Railway architectural salvage" but no one was sure where they had originated from.

£400-600



181

181
A PAIR OF CAST IRON URNS ON STANDS
LATE 19TH CENTURY
Of gadroon bellied form, tall stands
82.5cm high overall, urns 57cm diameter,
bases of pedestals 30cm square

£400-800

182
A GROUP OF TWELVE FRENCH FOLDING GARDEN CHAIRS
EARLY/MID 20TH CENTURY
Each designed with a flat bar iron framework featuring out curved armrests on scroll iron supports, wood slats
90cm high, 56cm wide

The group is comprised of two distinct finishes, 8 armchairs retain a stripping dark metal frame finish, 4 displaying an older white lacquered finish.

£600-800



182



THE WEMBLEY STADIUM FLAGPOLES

183
THE WEMBLEY STADIUM FLAGPOLES
1923

The flagpoles from the east and west towers of Wembley Stadium, each with crown surmount, painted concrete approx. 21 feet high

This lot is on display at Fawley Hill Estate where it will remain.
Viewing of these flagpoles is by appointment only, please contact housesales@dreweatts.com. The successful purchaser of this lot will have to remove the flagpoles at their liability and cost. It is believed that the flagpoles are set in concrete footings.

£8,000-12,000



Wembley Stadium

The Wembley Flagpoles were already in situ when I came to Fawley Hill. Wembley Stadium was built by Sir Robert McAlpine & Sons for the British Empire Exhibition in 1924. I note that in 2024 the BBC called it “The forgotten event that took the world to Wembley”. The entire exhibition was designed and built by Sir Robert McAlpine & Sons, even down to sending a family member to America to check out how they did such mammoth events and fun-fairs. I don’t think they ever received the credit they deserved for that monumental task.

When the ridiculous decision was made in 2003 to demolish the entire original stadium, including the iconic “Wembley Towers”, Sir William decided that he could at least save the flagpoles! They are unique in that they are entirely made of concrete “Concrete Bob” being his great-grandfather’s nickname. The poles themselves and the crowns on top: all concrete. Many a football fan has asked if they might buy them. My husband felt he should take care of them. However, with him gone and my tenure of this world and this estate unpredictable, I feel it is time for them to have a new custodian. Maybe someone who prefers football to trains?

Money raised by the sale of the flagpoles will go to “football academies” that support young people by keeping them off the streets and hopefully away from trouble...

LADY MCALPINE





184

A LIFESIZE MODEL FILM PROP OF AN AFRICAN RHINOCEROS 'GUS'

CIRCA 1960-1970

Made by Fred Pearl, owner of Art Models Ltd., of naturalistic form in rubber, hessian canvas and composition on armature, set on wheeled base
rhino approximately 170cm high, 387cm long, base 19cm high, 245cm long, 155cm deep

Provenance:

Purchased from Fred Pearl in the late 1990s and nick-named 'Gus' by Lady McAlpine. It is believed that this rhinoceros was made for the proposed movie of Eugène Ionesco's 1959 play "Rhinoceros" which was to star Barbara Windsor and Tony Hancock, but the project was cancelled when the leading man had to go to a clinic to dry out. The matching other model made for the film was unfortunately destroyed after it was hired to a Debutante's ball in London.

'Freddy' Pearl worked for the toy manufacturer, Lines Brothers, as a model maker of dolls and toys in their factory. He went on to make a wide range of models for films, and set up his own model making business, Art Models Ltd., producing models for films, television, museums and exhibitions. Arguably the most well-known of Fred's creations were for the original 1977 Star Wars, including the Dewback, as glimpsed on the planet of Tatooine. Fred Pearl, owner of Art Models Ltd. in Wimbledon, a freelance SFX model maker who worked with many film companies over the years producing fine models and creature effects for a myriad of films. Subsequently he went on to provide the Jerba and the Dewback for Start Wars (1977). The Dewback was created using a Rhino body (such as this) with added head and tail.

£1,000-2,000

ROLLS-ROYCE PHANTOM I

185

1927 ROLLS-ROYCE PHANTOM I LIMOUSINE COACHWORK BY THRUPP & MABERLY

Registration no. RF 3588, Chassis no. 91EF, Engine no. CX25, 45/50hp 7,668cc 6-cylinder overhead valve-gear centre-change manual gearbox

Sir William had decided to sell the larger percentage of his classic car collection in December 2003 through Bonhams Car Department. Shortly before the auction Lady McAlpine had expressed sadness that the Phantom was leaving Fawley, as she rather liked driving it. It was withdrawn from the auction. She thought that it had actually been sold prior to the auction, so was happily surprised when, 22 days later, it was presented to her as a Christmas present.

The recession in the motor trade immediately after the end of the Great War trade prompted Rolls-Royce to progress beyond their existing 'single model' policy and to the introduction of a smaller, cheaper 20hp car to be built alongside the existing 40/50hp Silver Ghost. Henry Royce's new design incorporated a number of modern features such as overhead valvegear for its six-cylinder engine, a centre-change gearbox, and 'Hotchkiss drive' rear axle.

Introduced in 1925, the New Phantom (retrospectively known as the Phantom II) boasted an entirely new overhead-valve six-cylinder engine displacing 7,668cc, and like the 20hp adopted a disc-type clutch and adjustable radiator shutters. Its chassis though, remained essentially the same as that of the later four-wheel-braked 'Ghost, and would continue fundamentally unchanged until the arrival of the Phantom II in 1929 brought with it an entirely new frame.

Despatched to London-based coachbuilder Thrupp & Maberly in April 1927, New Phantom long-wheelbase chassis number '91EF' was sold via Rootes Ltd of Piccadilly to first owner Colonel M A Swinfen-Brown of Lichfield, who service records indicate owned the car until at least 1938. Restored around 1970, the vehicle came into the ownership of Sir William McAlpine in 1977 and has been maintained since then by a recognised marque specialist. Finished in cream/blue with leather/cloth upholstery.

This lot will be on display at Donnington Priory from Friday 7 August until Wednesday 12 August. Prior to this it will be on display at Fawley Hill Estate where it can be viewed by appointment only. Please contact housesales@dreweatts.com.

£40,000-60,000



END OF SALE

SLADMORE

Fine Sculpture – established 1965



Emile-Antoine Bourdelle (French, 1861-1929)
Penelope Waiting, 1912



Kai Nielsen (Danish, 1882-1924)
Dancing Nude Girl, c.1915



Geoffrey Dashwood (British, b. 1947)
Hen Harrier, 1996, monumental



Nic Fiddian Green (British, b. 1963)
Still Water, 9ft, 2016



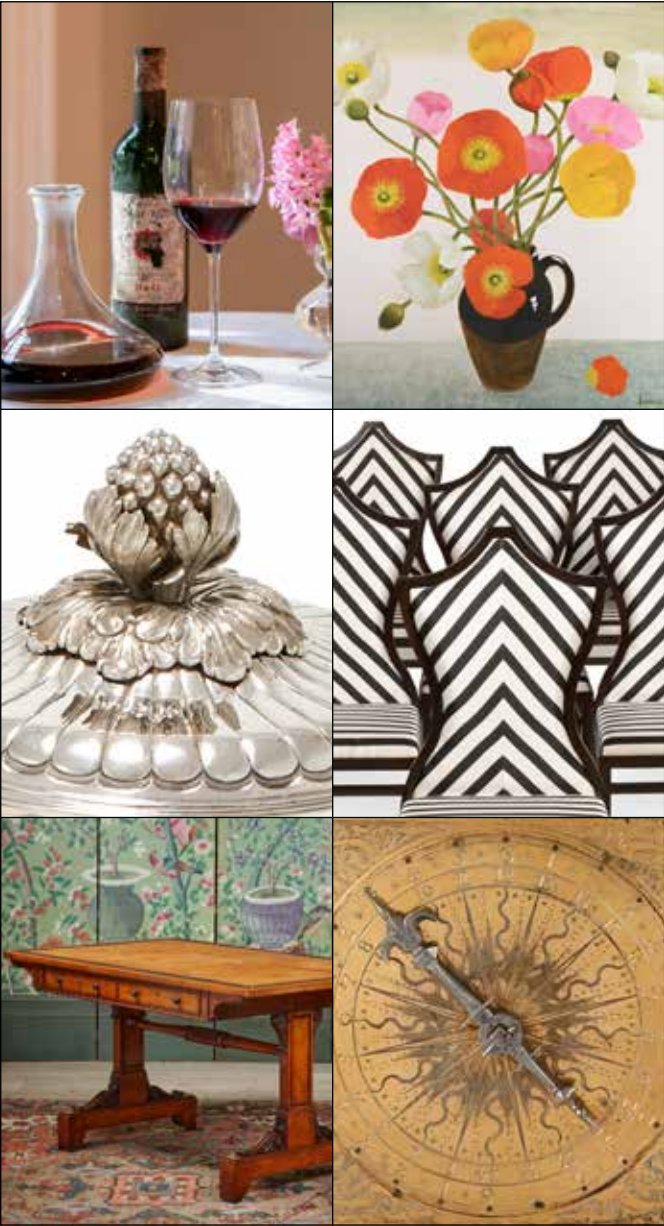
Johnny Hawkes (British, b. 1955) *Sphelix 2000, 2025*

The Sladmore Gallery, founded in 1965, specialises in fine quality sculpture from 1850 to the present day. We are delighted to be showcasing a selection of monumental sculpture in the gardens of Dreweatts this summer. Abstract, figurative and animalier sculptures ranging from 4ft to 12ft will be on display.

57, Jermyn Street St. James's London SW1Y 6LX
+ 44(0)207 629 1144 | contact@sladmore.com | sladmore.com

COMING UP AT DREWEATTS

- 28 July
Fine Wine, Champagne, Vintage Port and Spirits
- 5 August
Silver & Luxury Accessories
- 6 August
Art & Interiors
- 12 August
Constructing a Legacy:
The Collection of Sir William and Lady McAlpine
- 25 August
Fine Wine, Champagne, Vintage Port and Spirits
- 3 September
Art & Interiors
- 8 & 9 September
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art
- 10 September
Fine Clocks, Barometers and Scientific Instruments
- 17 September
Jewellery
- 22 September
Fine Silver & The Art of Dining
- 23 September
Collection Sale
- 30 September
Fine Wine, Champagne, Vintage Port and Spirits
- 1 October
Art & Interiors
- 7 October
Modern Design & Decorative Art
- 21 October
Modern and Contemporary Art
- 29 October
Fine Wine, Champagne, Vintage Port and Spirits



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If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

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DREWEATTS
EST. 1759

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BUYING AT DREWEATTS
There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON
If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS
Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.
Dreweatts will add these bids to the auctioneers’ sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION
Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES
All purchases are subject to a buyer’s premium, which is charged per lot at 27% of the hammer price (32.4% including VAT) up to and including £20,000, 26% (31.2% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price (24% including VAT) in excess of £500,001. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer’s premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

PAYMENT
Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception

of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

CITES REGULATIONS
Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTIONS, SHIPPING AND STORAGE
Goods will be released on receipt of payment of all sales charges. Please check the collection point of your lot prior to arrival.

Large items (furniture, carpets, rugs, mirrors and large works of art and garden items): items will be moved to Sackville-West Moving & Storing, Andover (SP10 3SA) on Friday 14 August and will be ready for collection from Monday 17 August. Storage will be free of charge until Friday 21 August. Property not collected before Monday 24 August will incur storage charges: a one-off fee of £20 plus a daily storage fee of £3 per lot per part or full day thereafter (charges subject to 20% VAT). Collection is available by appointment, Monday – Friday (9am – 4:30pm). All storage charges are the responsibility of the purchaser, billed directly by Sackville-West and are payable prior to collection. Sackville-West will provide an additional week’s free storage if they are instructed by the purchaser to deliver to them.

Small objects and pictures: items will remain at Dreweatts Donnington Priory and can be collected by appointment from Monday – Friday (9am – 5pm). We do not provide packing services. Buyers of large garden items and statuary should ensure they/their carriers are able to remove the items themselves. Please call Dreweatts in advance of any collection for further advice.

Please note: Lot 183 (The Wembley Stadium Flagpoles): viewing and collection is from Fawley Hill Estate. Lot 185 (1927 Rolls-Royce): viewing at Dreweatts Donnington Priory from 7-12 August. Collection from Fawley Hill Estate. Enquiries: housesales@dreweatts.com.

A list of our suggested shippers is available on the Dreweatts website. Third party collections are permitted on receipt of authorisation from the invoiced buyer. To arrange a collection, contact Dreweatts: tel: +44 (0) 1635 553553 | email: collections@dreweatts.com.

FURTHER INFORMATION
The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

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Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 27% of the hammer price up to and including £20,000, 26% of the hammer price from £20,001 up to and including £500,000, and 20% of the hammer price in excess of £500,001. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A beta symbol (β) indicates that the lot is under Bond and, if released for delivery to a UK address, will additionally incur UK Excise Duty and 20% VAT charged on both Excise Duty and hammer price. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation († or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols † or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so.

Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly in the UK, we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **λ ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES.** Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

Royalty Rate	Portion of the hammer
4%	up to £50,000
3%	between £50,000.01 and £200,000
1%	between £200,000.01 and £350,000
0.5%	between £350,000.01 and £500,000
0.25%	in excess of £500,000

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

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The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

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2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. LOSS AND DAMAGE OF GOODS

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. RESERVES

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** You may revoke your instruction to sell the consigned goods by providing us with a written notice (Withdrawal Notice). In the event that you withdraw goods from sale at the time when the goods have been researched, catalogued and prepared for sale, you will pay us Withdrawn Fees calculated as follows:

(a) Vendor Commission charged at the rate agreed in your Consignment Agreement and applied to the mid-estimate; and

(b) Other fees agreed in your Consignment Agreement, such as the Loss and Damage Warranty fee (applied to the mid-estimate) and Illustration fee; and

(c) Any other expenses borne by us in preparing the lot for sale, such as costs of restoration, third-party appraisals, permits and licences; and

(d) A fee equivalent to the Buyer's Premium, charged at the rate applicable to the sale in which the lots would be offered and calculated at the mid-estimate.

All above fees will be subject to VAT at the prevailing rate (currently 20%). You must remove the withdrawn goods from our storage premises at your own expense within thirty days after the date of the Withdrawal Notice. We will not release any withdrawn goods to you prior to receipt in full of any amounts owed to us, including in relation to any costs borne by us or any advance paid by us against the goods to you or a third party.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS

In these Conditions:
(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
(d) Bidders shall be deemed to act as principals;
(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS. Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE. The Buyer shall pay the purchase price, comprising the hammer price together with a premium charged per lot at the following rates: 27% of the hammer price (32.4% including VAT) up to and including £20,000; 26% (31.2% including VAT) of the hammer price from £20,001 up to and including £500,000; and 20% (24% including VAT) of the hammer price in excess of £500,000. The Buyer shall also be liable for any royalties payable under Droit de Suite and for any taxes indicated by lot symbols (†, ‡, Ω and β), as set out under the Information for Buyers, as well as any applicable Web Premium.

5. VALUE ADDED TAX. Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡), omega (Ω) and beta (β). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a Lot is sold you will:
(i) give to us, if requested, proof of identity, and
(ii) pay to us the total amount due or in such other way as is agreed by us.
(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account without regard to any directions of you or your agent, whether expressed or implied.
(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once the appropriate once we have completed necessary checks under the current Money Laundering Regulations.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.
(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
(i) to proceed against you for damages for breach of contract;
(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
(vi) to retain that or any other Lot sold to you until you pay the total amount due;
(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. THIRD PARTY LIABILITY. All bidders, buyers and other members of the public on our premises are there at their own risk and must note the layout of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. COMMISSION BIDS. Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY. The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. AGENCY. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. TERMS OF SALE. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".
(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES. Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or
(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. PRIVACY NOTICE. We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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