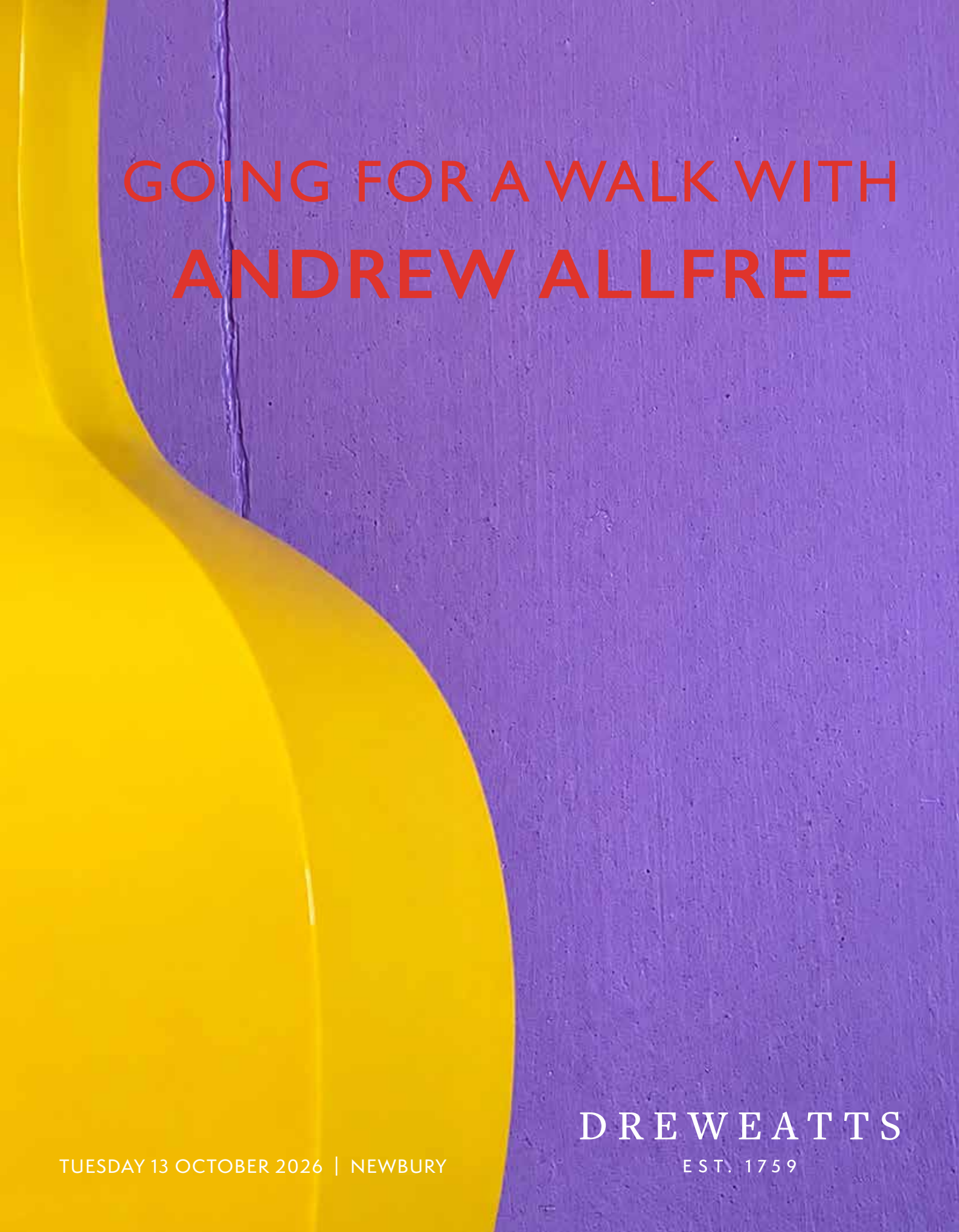




GOING FOR A WALK WITH ANDREW ALLFREE

DREWEATTS

EST. 1759

TUESDAY 13 OCTOBER 2026 | NEWBURY



GOING FOR A WALK WITH
ANDREW ALLFREE



“ Oh, to see the World
through the Allfree Eye! ”

PROF. JOSCELYN GODWIN





FOREWORD

BY
PRINCESS DIANE DE BEAUVAU-CRAON

Andrew Allfree, like Prospero, lives in a world entirely his own, that could, at the batting of an eyelid, disappear into the lush foliage of his secluded retreat.

His eclectic tastes blend Indian and European baroque styles, from the rustic and shabby genteel to the gilded stained-glass mirrors hanging in an unending perspective of rooms, some painted a bright yellow, others a pure black. Some interiors are almost bare were it not for a gigantic dining table and the sumptuous drapings of ancient silk fabrics caressing an old brick wall.

As you glide through his interiors, his unerring eye caresses alchemical recipients, glass containers of mercurial substances, adjoining oversized armchairs singled out by his magical wand.

Neapolitan paintings adorn the walls, offsetting with caravagesque and somber beauty his numerous collections of china and porcelain.

At every turn, as we proceed into his world, the seer gives his visitors plunging views onto centuries-old lime and oak trees in the distance, as if to dazzle his guests with tableaux vivants of how reality can so quickly transmute into art.

From the moment I stepped into Andrew's fantasy train, I was carried away by the infinite sensations of styles and cultures he conjures up for my personal delight.

Thank you Andrew, for giving me so much pleasure with your incredible talent!



GOING FOR A WALK WITH ANDREW ALLFREE

TUESDAY 13 OCTOBER 2026 | NEWBURY
LOTS 1-264 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

Wednesday 30 September: 10am–4pm
Thursday 1 October: 10am–4pm
Friday 2 October: 10am–4pm

VIEWING IN NEWBURY (FULL SALE)

Saturday 10 October: 10am–3pm
Sunday 11 October: 10am–3pm
Monday 12 October: 10am–4pm
Tuesday 13 October: 9am–1pm

ENQUIRIES & CONDITION REPORTS
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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

28% of hammer price up to £25,000
(33.6% including VAT), plus

27% of hammer price from £25,001 up to £500,000
(32.4% including VAT), plus

26% of hammer price in excess of £500,000
(31.2% 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 28% 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, group objects and large works of art): items will be moved to Sackville-West Moving & Storing, Andover (SP10 3SA) on Wednesday 14 October and will be ready for collection from Thursday 15 October. Storage will be free of charge until Friday 23 October. Property not collected before Monday 26 October 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.

Garden items, 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.

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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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



Peter Horwood
Senior Furniture Specialist,
House Sales & Private Collections



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



Rosie Jarvie
Senior Picture Specialist,
House Sales & Private Collections



Silas Currie Leigh-Wood
Sculpture & Works of Art



Geoffrey Stafford Charles MRICS
Ceramics & Glass



Sarah Hobrough
Modern and
Contemporary Art



Leighton Gillibrand
Clocks, Barometers & Scientific
Instruments



James Nicholson FGA, DGA
Silver

Sophia Woods
Catalogue Design

Jack Curtis Joyce
Photographer,
House Sales & Private Collections



'Going for a Walk with Andrew' by Howard Hodgkin 1932-2017 is in The Walker Art Center, Minneapolis

“*Friends for 35 years Howard Hodgkin and Andrew shared a passion for the beautiful and unusual. Together they sought out furniture, objects, paintings and tapestries on their regular shopping trips around Europe. What they bought became part of the fabric of their lives.*”

INTRODUCTION

Andrew Allfree is a collector and designer who has built a life through travel and objects. His interiors and collections form a kind of autobiography, shaped by years of travelling, observing and living. His approach is instinctive rather than doctrinal, guided by an unusually responsive eye and a willingness to look beyond conventional ideas of taste.

The title of this sale derives from a portrait of Andrew Allfree by Howard Hodgkin, *Going for a Walk with Andrew*, painted in 1998 which is now in the collection of the Walker Art Centre in Minneapolis.

To know Andrew's taste is, in a sense, to go for a walk with him: there is no fixed route and no strict hierarchy between the ancient and the modern, the grand and the humble. What matters is curiosity, the unexpected object, the arresting colour, the beautiful surface, or simply something that feels right- it is both accessible and infuriatingly inaccessible at the same time!

Walking is an especially fitting metaphor for this way of collecting. It allows for detours and discoveries, for stopping to notice something others might pass by. In Andrew's world, a work of art can sit alongside furniture, textiles, fragments or everyday objects. What connects them is not necessarily age, provenance or function, but character.

The result is eclectic as Andrew does not collect according to a proscribed theory. Instead, his taste emerges through the act of looking and choosing. His philosophy is that a humble object can become extraordinary in the right setting, while a grand one can take on a new character when placed beside something unexpected.

India has been an important part of that visual education. Allfree's long relationship with the country has deepened his appreciation of colour, pattern and material, encountered as part of everyday life rather than as purely decorative elements. His response is typical of his wider approach: he looks, absorbs and brings what he discovers into conversation with everything else.

This is where connoisseurship and instinct meet. The history of an object matters, as does rarity, but so does the pleasure it gives. Allfree moves easily between the two, recognising beauty whether or not it comes with an illustrious provenance.

That sense of connoisseurship runs through this curated selection. These are objects to be encountered rather than simply catalogued: things that suggest stories, spark conversations and reveal something about the eye that chose them.

“When, as a practising lawyer more than thirty years ago, I was unexpectedly asked to take charge of Colefax & Fowler’s antiques business in Mayfair, I accepted without much hesitation. The main appeal of my new career was the opportunity it gave for one of my favourite pastimes: antiques hunting. I travelled widely in my search for new stock, both in the UK and abroad, particularly in Scandinavia and France. As well as the large trade fairs in the south of France, I made regular visits to the flea markets in Paris and the antiques shops there and in Normandy.

Other stock purchases were made in London, often on the pavement outside our showrooms in Brook Street; trade runners would unload things from their vans or car-boots for me to look at – and, as they got to know my taste over time, a fruitful trade relationship might develop. It was thus that I met Andrew Allfree. I distinctly remember his first visit, when he seemed rather put out that I didn’t want to buy everything he had in his car, but he soon became one of my most regular and reliable sources, always with interesting and stylish items to pick and choose from. I was impressed not just by his instinctive taste but also by how hard he worked, covering the Paris flea markets and shops every weekend and then driving to London, often overnight, in a car or van packed full of his finds for me – I liked to think he gave me first choice over and above his other clients. The only drawback with the arrangement from my point of view was that there was no longer any need for me to go antiquing in Paris myself...”

Roger Jones
Siby Colfax & John Fowler



1
A CARVED AND POLYCHROME
DECORATED MODEL OF A BOAR
INDIAN, 20TH CENTURY
Depicted standing
49cm high, 63cm long

£300-500



1

2
A PAINTED WOOD DRUM TABLE LAMP
SECOND HALF 20TH CENTURY
Fitted for electricity and PAT tested
46cm high overall excluding fitment

£400-600



2

3
A PAIR OF EBONISED OCCASIONAL TABLES
BY ANDREW ALLFREE (B.1956)
61cm high, 59.5cm diameter

£1,000-1,500



3

4
A SET OF SIX CHINESE BLUE AND WHITE TEA CANNISTERS
LATE 18TH CENTURY OR EARLY 19TH CENTURY
Painted with pagodas in landscapes
27cm high

£2,000-3,000



4



5

5
A PAIR OF JAPANESE LACQUERED WOOD CANDLE STANDS
 MEIJI-TAISHO ERA
 The base and head of multi-lobed, domed form, decorated on a brown and black ground in gold maki-e with kiri fronds, with brass fittings
 Each 67cm High

£800-1,200



6

6
A HARDWOOD SIDE TABLE
 INDIAN, CIRCA 1900
 The shaped rectangular top above a foliate frieze and cabriole legs
 76cm high, 123cm wide, 56cm deep

£800-1,200

7 Y
A SET OF SIX CEYLONESE CARVED EBONY AND CANED CHAIRS
 MODERN
 Each with a shaped foliate-carved top rail centred by a palmette and a foliate splat, on tapering turned and faceted legs
 95cm high, 56cm wide, 48cm deep

£1,500-2,500



7



8 Y
A PAIR OF SOLID MACASSAR EBONY STOOLS
 INDIAN IN THE CHINESE MANNER, MODERN
 With in-scrill feet, the undersides with red painted Hindi inscriptions
 46cm high, 61cm wide, 39cm deep

£1,500-2,500

8

9
TWO CARVED WOOD MODELS OF GIANT CLAM SHELLS
MODERN
76cm wide, 61cm deep

£800-1,200



9

10
A NEAR PAIR OF CARVED AND PAINTED
WOOD OVOID AND GADROONED
LAMPS
BY ANDREW ALLFREE (B.1956)
Decorated in shades of brown and gilt,
fitted for electricity and PAT tested
58.5cm & 59cm high

£600-1,000

11 Y#
A SET OF SIX EBONY AND CANED
DINING CHAIRS
INDIAN, SECOND HALF 19TH CENTURY,
OF REGENCY STYLE
Each with a scrolled, reeded and rosette-
carved back and tapering turned, reeded legs
83cm high, 48cm wide, 46cm deep

£1,500-2,500



11



10



12

12
A PAIR OF CREAM PAINTED TEAK
'STEPPED CLOUD' CIRCULAR MIRRORS
BY ANDREW ALLFREE (B.1956)
122cm diameter

£2,000-4,000





13
A SET OF SIX CLEAR GLASS
HURRICANE LANTERN LIGHTS
MODERN
 Each with removable glass shades
 on brass mounted hexagonal bases
 46cm high, shades 14cm diameter

Provenance:
 A similar group of Hurricane
 Lanterns were sold in the
 Christopher Hodson Collection,
 Bonhams Knightsbridge,
 1st October 2009, Lot 172
 (£16,312.50 inc. premium)

£2,500-4,000



13



14

14
A REGENCY MAHOGANY AND MARQUETRY
PEMBROKE TABLE
EARLY 19TH CENTURY
 With a cut-cornered drop-leaf top above a drawer on
 square tapering legs with brass caps and castors
 74cm high, 96cm wide, 81cm deep

£600-800

15 Y
A PAIR OF SOLID EBONY STOOLS
INDIAN IN THE CHINESE MANNER, MODERN
 With carrying handles to the sides, the undersides
 with red painted Hindi script
 44.5cm high, 61cm wide, 39.5cm deep

£1,500-2,500



15



16

16
A COTTON AND APPLIED CRUSHED SEASHELL PANEL
 INDIAN, 19TH CENTURY
 Depicting exotic birds and flora within a river landscape
 189cm long, 105cm wide

£3,000-5,000



17

17
A LARGE CEREMONIAL TEXTILE
 LUCKNOW, INDIA, LATE 18TH/EARLY 19TH CENTURY
 The red ground embroidered with silver and yellow thread, incorporating small mirrors, within a central field depicting a formal arched and floral pattern, encased by a flora scroll border
 250cm long, 123cm wide

Ceremonial textiles like this were used during the wedding ceremonies in the Royal household of the Lucknow region, for the bride, groom and family members to sit on during the ceremonial rituals.

£2,000-4,000



18

18
A PAIR OF LOUIS XIV STYLE WALNUT AND CANED LONG STOOLS
 INDIAN, MODERN
 With 'horsebone' legs and stretchers
 39cm high, 115cm wide, 53cm deep

£2,000-4,000

19
A SET OF FOUR CLEAR GLASS TABLE LAMPS
MODERN
With facettted stems and spreading bases, fitted for electricity and PAT tested
59cm high to top of fitment

£1,000-1,500



20 +
A SET OF EIGHT GEORGE III POLYCHROME PAINTED AND PARCEL GILT ARMCHAIRS
CIRCA 1800
Each with a shaped top rail and caned seat on turned tapering legs, variations and refreshment to decoration
84cm high, 52cm wide, 46cm deep

£2,500-4,000



21 Y
A EBONY MIRROR OF LARGE SCALE
INDIAN, MODERN
The rectangular plate within a raised profile frame
130cm high, 120cm wide

£5,000-10,000

22 Y
A PAIR OF EBONY GADROONED
DRUM-SHAPED STOOLS
MODERN
With red Hindi inscription to base
54cm tall, 35cm wide

£1,000-1,500

22

23
A LARGE MARBLE MORTAR FILLED WITH
CARVED WOODEN SHELLS
MODERN
Of shaped swept lozenge form
Mortar 19cm high, 31cm wide, 46cm deep

£700-1,000

23

24
A SET OF FOUR DEEP 'BRISTOL' BLUE
GLASS TABLE LAMPS
MODERN
With faceted stems and spreading bases,
fitted for electricity and PAT tested
59cm high to top of fitment

£1,500-2,500

25
A PAIR OF REGENCY STYLE TEAK AND
CANED LIBRARY ARMCHAIRS
INDIAN, MODERN
With reeded baluster arm supports and turned
reeded legs
102cm high, 62cm wide, 66cm deep

£1,800-2,500

24

25



26
AN ANNAMESE STYLE BLUE AND WHITE VASE TABLE LAMP
20TH CENTURY
Painted with a dragon, fitted for electricity and PAT tested
45.5cm high to top of light fitting

£600-1,000

26



27
A POLYCHROME-PAINTED HARDWOOD CHEST
NORTH EUROPEAN, 19TH CENTURY
Painted with swags and with a hinged lid and bracket
feet, decoration distressed
64cm high, 108cm wide, 50cm deep

£300-500

27



28
A PAIR OF HARDWOOD AND CANED 'GOTHIC' ARMCHAIRS
BOMBAY, LATE 19TH CENTURY
90cm high, 59cm wide, 68cm deep

£1,800-2,500

28



29 Y#
A CEYLONESE EBONY CANOPY BED
SECOND HALF 19TH CENTURY
With turned and reeded posts, restorations
180cm high, 126cm wide, 216cm long

£2,500-4,000

29



30
A QAJAR POTTERY BLUE AND WHITE TABLE LAMP
CIRCA 1900
Painted with figures and scrolling foliage, fitted for electricity and PAT tested
33cm high excluding fitment

£400-600

30

31
A PAIR OF HARDWOOD EASY ARMCHAIRS
BOMBAY, MID 20TH CENTURY
Lacking cushions
73cm high, 57cm wide, 55cm deep

£600-1,000



31



32

32
A PAIR OF EBONISED
AND WHITE MARBLE
OCCASIONAL TABLES
LATE 19TH / EARLY 20TH
CENTURY
The marble tops with bevelled
edges on splayed turned and
square section supports with
galleried undertiers
72cm high, 61cm square

£600-1,000

33
PAIR OF TEAK AND CANED 'KANGAROO' CHAIRS
LATE 20TH CENTURY, AFTER PIERRE JEANNERET
(SWISS, 1896-1967)
60cm high, 56cm wide, 80cm deep

£300-500



33

34
FIVE VARIOUS CARVED WOOD ETHNOGRAPHIC DRUMS
PROBABLY SOUTH-EAST ASIAN, 20TH CENTURY
Of shaped cylindrical form
75cm high and smaller

£500-1,000



34

35
A LARGE CARVED RED HARDSTONE
PESTLE AND MORTAR
INDIAN, 20TH CENTURY
The rectangular body with oval dished well
mortar 40cm long, 25cm deep, 12.5cm high,
pestle 27cm long

£400-600



35



36

36 Y
A PAIR OF SOLID EBONY
OCTAGONAL TABLES
INDIAN, MODERN
On splayed legs with an
X-stretcher with under-tier
63cm high, 45cm wide

£1,200-1,800

37
A PAIR OF HARDWOOD EASY
ARMCHAIRS
BOMBAY, MID 20TH CENTURY
Lacking cushions, one painted
OFB/M/PER-TS
73cm high, 57cm wide, 55cm deep

£600-1,000



37



38

38
A GILTWOOD MIRROR
SPANISH/ITALIAN, 18TH CENTURY
With a foliate decorated frame and later
rectangular plate
114cm high, 96cm wide

£1,000-1,500

39
A PAIR OF EBONISED HARDWOOD
'WATERFALL' OPEN BOOKCASES
INDIAN, MODERN
With three open compartments on reeded feet
100cm high, 97cm wide, 34cm deep

£2,000-3,000



39

40
A JAPANESE GILT METAL HANGING LANTERN OF PAGODA FORM
LATE 19TH OR 20TH CENTURY
Suspension loop above hexagonal body with large petal top above
pierced floral panels, stepped bulbous feet
50cm high (loop down), 45cm wide

£700-1,000



40



41

41
THREE LARGE JAPANESE IMARI DISHES
MEIJI PERIOD
55.5cm and 57.5cm and 62cm diameter

£1,200-1,800

42
A COPPER MOUNTED BLACK LACQUER FOLDING
HORSESHOE BACK ARMCHAIR
CHINESE, 19TH CENTURY
Of typical form, with a leather seat and folding footrest
104cm high, 83cm wide, 46cm deep

£800-1,200



42



43

43
A LARGE PAINTED WOOD CEREMONIAL MASK
ORISSA, INDIA, CIRCA 1920
approximately 56cm high, 40cm wide

Provenance:
A private collection, Cochin, Kerala

£1,000-1,500



44

44
A LARGE PAINTED WOOD CEREMONIAL MASK
ORISSA, INDIA, CIRCA 1920
59cm high, 36cm wide

Provenance:
A private collection, Cochin, Kerala

£1,000-1,500

45
AN ALPINE DEAL CHAIR
19TH CENTURY
The demi-lune seat with conforming crest rail
on faceted legs
79cm high, 93cm wide, 45cm deep

£300-500



45



46
A PAIR OF BRASS TEMPLE DOOR ORNAMENTS
NEPALESE, EARLY 20TH CENTURY
Each 45cm high, 37cm wide

£400-600



46



47

47
A PAIR OF CHINESE IMPERIAL YELLOW FACETED PEKING GLASS VASES
19TH OR 20TH CENTURY
The pear-shaped body standing on a high foot and with a long, slightly tapered neck,
now adapted as lamps, fitted for electricity and PAT tested
42cm high excluding fitment

£2,000-4,000



48

48
A LARGE PAIR OF SILVERED AND
BLACK PAINTED CARVED WOOD FAUX
THEATRE CURTAINS
MID 20TH CENTURY
Modelled with rope and tassels
each 356cm high, 62cm wide

Provenance:
By tradition the Savoy Theatre, London

£1,000-1,500



49

49
A LARGE TEAK LIGHTNING BOLT MIRROR
BY ANDREW ALLFREE (B.1956)

The circular plate bordered by a gilt composite band
165cm high, 170cm wide

£2,000-4,000



50

50 ₹
A LARGE CHINESE POWDER BLUE AND
GILT 'TEMPLE' JAR
LATE 18TH OR EARLY 19TH CENTURY
Painted with a continuous landscape
48cm high

£2,500-4,000

51
A PAIR OF RED PAINTED CARVED
HARDWOOD ARCHITECTURAL
COLUMNS
PROBABLY GOA, 17TH/18TH CENTURY
Decorated with foliate carving, the reverse
sides undecorated, now on later blue
painted plinths
109cm high, 18cm wide overall

£700-1,000

52
AN EBONISED HARDWOOD CENTRE
TABLE
INDIAN, LATE 19TH CENTURY
The white marble top above shaped foliate-
carved frieze rails on shaped moulded
supports and a plinth base
73cm high, 167cm wide, 61cm deep

£800-1,200



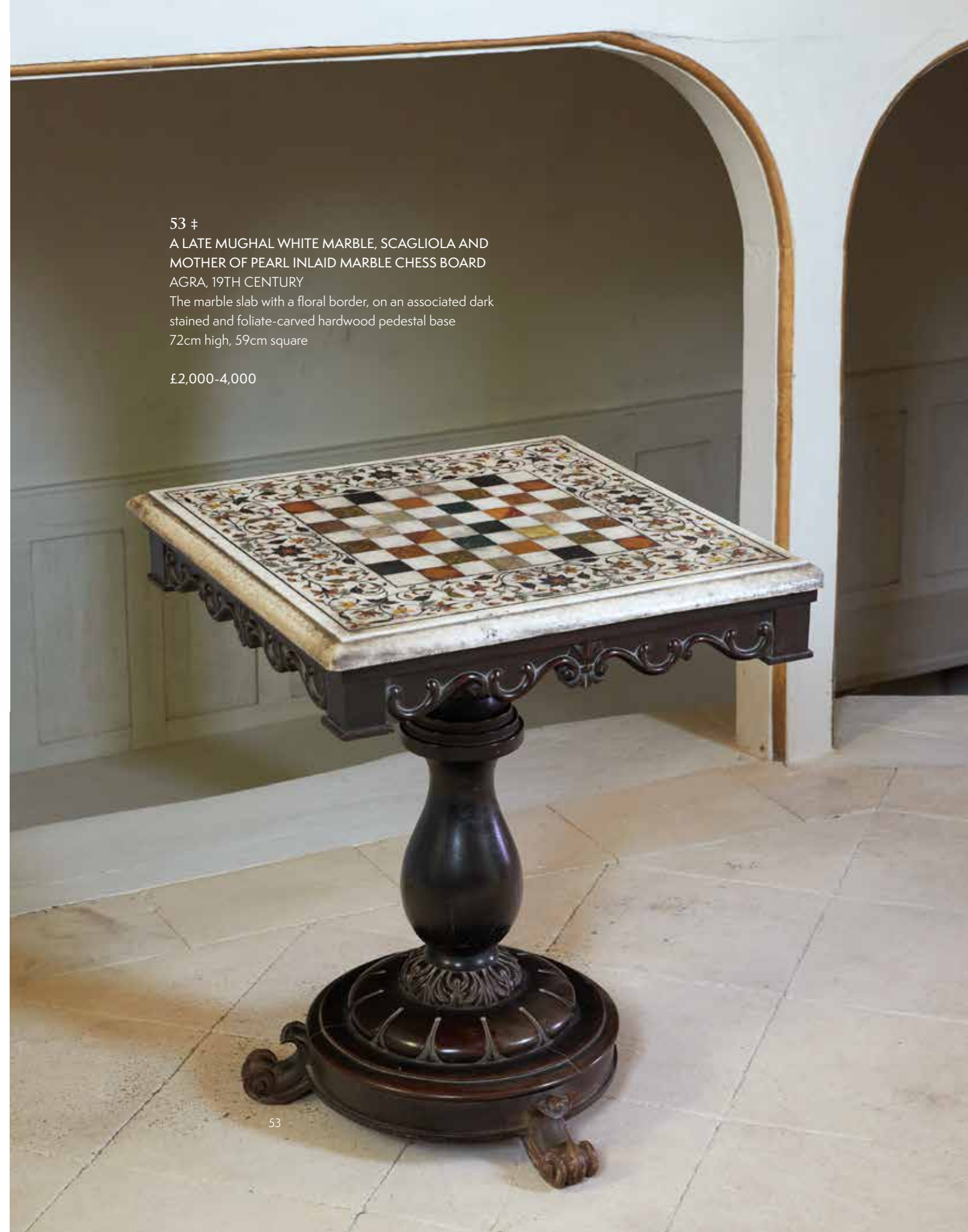
51



52

53 ₹
A LATE MUGHAL WHITE MARBLE, SCAGLIOLA AND
MOTHER OF PEARL INLAID MARBLE CHESS BOARD
AGRA, 19TH CENTURY
The marble slab with a floral border, on an associated dark
stained and foliate-carved hardwood pedestal base
72cm high, 59cm square

£2,000-4,000



53



54

A LARGE PAIR OF GILT BRONZE
THREE LIGHT WALL LIGHTS OR
APPLIQUES

FRENCH, 19TH CENTURY

In the early Louis XVI manner with
scrolling floral sconces, bobeches and
stems, fitted for electricity with three
additional lights to mid-section

75.5cm high overall, 57cm wide

£2,000-4,000



54



55 ‡

AN EMPIRE GREEN AND WHITE PAINTED SIDE TABLE

FRENCH, 19TH CENTURY

The dark grey fossil marble top above a foliate and rosette frieze of
turned supports

109cm high, 172cm wide, 3cm deep

Relates closely to examples in the Chateau de Compiègne and the
Chateau de Fontainebleau.

£2,000-4,000

55



56

56
A PAIR OF DARK GREEN GLASS TABLE LAMPS
MODERN
With faceted stems, fitted for electricity and PAT tested
46cm high to top of fitment

£400-600



57

57
A LARGE PAIR OF SOUTH EAST ASIAN BROWN GLAZED VASES
SECOND HALF 20TH CENTURY
74cm high

£500-1,000



58

58
A BLUE, WHITE AND SAND COLOURED STRIPED DHURRIE
INDIAN, 20TH CENTURY
255cm long, 135cm wide

£1,000-1,500

59
A BOLSTER CUSHION WITH NORTH
INDIAN TEXTILE COVERING
MODERN INCORPORATING
19TH CENTURY FABRIC
The cream ground embroidered with green
and red thread depicting floral motifs
120cm long, 60cm wide

£400-600



59



60

60
AN OCHRE PAINTED 'EGYPTIAN REVIVAL' STOOL
INDIAN, EARLY 20TH CENTURY
With an inset red velvet seat, the rails carved with strapwork
and rosette tablets on lotus-carved zoomorphic legs
45cm high, 56cm square

£600-1,000



61

61 ‡
A CEYLONESE EBONISED HARDWOOD AND
CANED SOFA
EARLY 20TH CENTURY
With a shaped back, scrolled arms and baluster turned legs
246cm wide, 106cm wide, 78cm deep

£1,500-2,500



62
A CERAMICHE DE SIMONE POTTERY PERSIAN-STYLE
TURQUOISE-GLAZED DOUBLE-GOURD VASE
MODERN
Script maker's mark and paper label to base
35cm high

£400-600

62



63
A BONE INLAID HARDWOOD OCTAGONAL TABLE
SIMLA, 19TH CENTURY
The underside of the top with engraved inscription WITH BEST
WISHES FROM S.L. BILLIMORIA AND FAMILY SIMLA
51cm high, 51cm wide

£700-1,000

63



64 Y†
A PAIR OF CEYLONESE EBONY AND CANED ARMCHAIRS
19TH CENTURY
With shaped, foliate carved top rails, scrolled arms and foliate
cabriole legs with paw feet
97cm high, 59cm wide, 70cm deep

£2,000-4,000

64



65
A KASHMIR POLYCHROMED OCTAGONAL OCCASIONAL TABLE
CIRCA 1900

Decorated overall with flowers and foliage, distressed
53cm high, 51cm wide

Provenance:
By tradition Bikaner Palace, Rajasthan.

£1,000-1,500



65



66

66
A LARGE JAPANESE ARITA VASE AND COVER
EDO PERIOD, LATE 17TH CENTURY OR
EARLY 18TH CENTURY
84cm high
£5,000-8,000



67

67
A LARGE JAPANESE ARITA VASE AND A COVER
EDO PERIOD, LATE 17TH CENTURY OR
EARLY 18TH CENTURY
painted with panels of figures in formal gardens,
the domed cover with honeycomb finial
84cm high
£6,000-9,000



68

68
A LARGE JAPANESE ARITA VASE AND A COVER
EDO PERIOD, LATE 17TH CENTURY OR
EARLY 18TH CENTURY
the domed octagonal cover with *shishi* finial
85cm high
£8,000-12,000



69

69
A LARGE JAPANESE ARITA OCTAGONAL VASE AND COVER
EDO PERIOD, LATE 17TH CENTURY OR EARLY 18TH CENTURY
87cm high
£6,000-9,000



70

70 ±
A PAIR OF JAPANESE ARITA
PORCELAIN VASES AND COVERS
EDO PERIOD, 18TH CENTURY
Each of tapered ovoid form, the
domed covers surmounted by a knop
in the form of a shishi, the whole
painted in underglaze blue with
scattered vignettes of landscape and
floral subjects (intended originally to
be surrounded by a lacquer ground)
61cm high

£6,000-8,000

Produced in the celebrated Arita kilns of former Hizen Province, Japan, this pair of vases may be compared to an example in the British Museum (2016,3001.1). Like the museum piece, it retains areas of unglazed biscuit porcelain, which have developed a gentle orange during firing. These areas were intended originally to be surrounded by a lacquer ground. Both therefore represent relatively unusual examples of unfinished Arita works entering the market, while nonetheless demonstrating the high technical standards associated with the Arita kilns. Unlike the museum example, however, the pair are finished with shishi-form finials.

The scattered vignettes of florals and landscapes are executed with great skill, demonstrating the technical refinement for which Arita wares are renowned. The vases date to the Edo period (1603-1868), when Japanese porcelain production reached an exceptional standard following the introduction of ceramic techniques by Korean potters in the late sixteenth and early seventeenth centuries.

Although Japan maintained a policy of restricted foreign contact for much of the Edo period, porcelain produced at Arita was exported through Dutch trading networks and found a receptive market in Europe where Japanese wares were highly prized.



Large blue-and-white jar
with design of lion dogs and
peonies (2016,3001.1), British
Museum

71
A LARGE CHINESE FAMILLE ROSE VASE AND COVER
19TH CENTURY
painted with alternating panels of flowers and foliage, the shoulder
with four lion masks and the domed cover with Buddhist lion finial
62cm high

£2,500-4,000



71



72

72
TWO SHEET SILVER WOOD MODEL
OF ELEPHANTS
NORTH INDIAN, FIRST HALF OF
20TH CENTURY
each with mahout, howdah and
trappings, on rounded platform base
each approximately 49cm high

£2,500-3,500

73
A RAJASTHANI RED VELVET
UPHOLSTERED SILVER 'PALACE'
STOOL OF LARGE SIZE
LATE 19TH/EARLY 20TH CENTURY
With foliate decorated baluster legs
49.5cm high, 79.5cm square

£2,000-4,000



73



74

74 ±
AFTER THE ANTIQUE - A LARGE ELLIPTICAL CARVED GRANITE CISTERN OR LABRUM
 LATE 18TH/EARLY 19TH CENTURY
 The stone possibly Egyptian, gadrooned oval top on stepped pedestal foot, rectangular plinth base
 58cm high, 84.5cm wide, base 40.5cm wide, 28.5cm deep

£5,000-8,000



75

75 ±
A LARGE SRI LANKAN SILVER TWIN HANDLED TRAY
 UNMARKED, CIRCA 1900
 With twin loop handles issuing from foliage, a pierced and chased foliate scroll border,
 the body chased with birds among foliage, on eight elephant feet
 100cm long
 7765g (249.65 oz)

£8,000-12,000

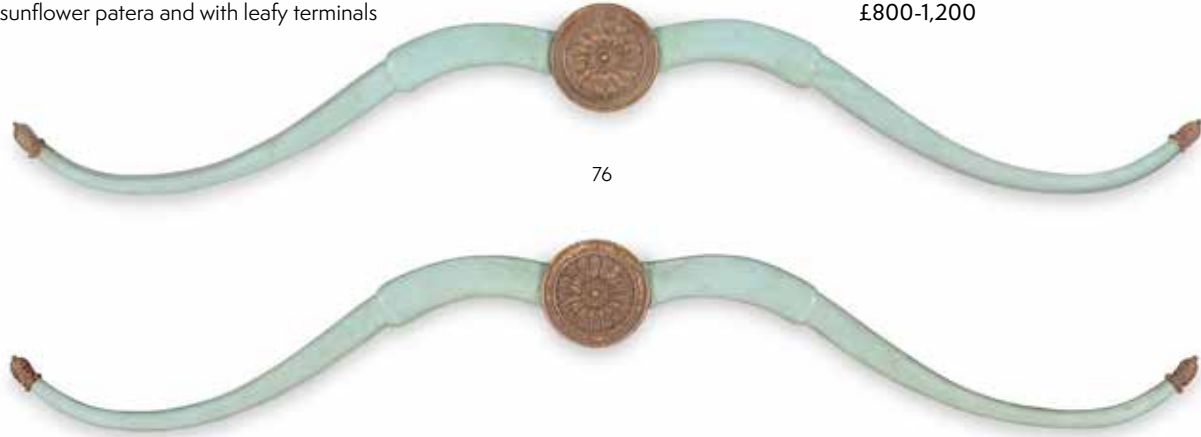
75 (detail)



76
A PAIR OF PALE BLUE PAINTED AND PARCEL GILT 'CUPID'S BOW' PELMETS
20TH CENTURY
Each centred by a sunflower patera and with leafy terminals
165cm wide

Provenance:
By tradition Dane Court, Kent

£800-1,200



76

77
AN INDIAN EBONISED WOOD TWO HANDLED TRAY
MODERN
6.5cm x 45cm x 30cm

Together with two various decanters and stoppers, 31.5cm high and smaller and two various red-glass and metal mounted scent bottles and stoppers, circa 18cm high, various dates 19th and 20th centuries

The decanters most possibly from the boudoir of an Indian noble woman.

£400-600



77

78
A GOLD THREAD EMBROIDERED RED VELVET COVERED OTTOMAN
MODERN INCORPORATING MUGHAL ZAMIN KALABADU FABRIC
The cover with a blue and red ground border
60cm high, 125cm wide, 73cm deep

£3,000-5,000



78

“ *Andrew Allfree doesn’t accumulate or design ‘stuff’.
The bar is pegged ever higher to retain his interest
and enrich his audience.* ”

JAMES MCWHIRTER





79

79
A GEORGE III GILTWOOD AND POLYCHROME PAINTED PELMET
 THIRD QUARTER 18TH CENTURY, IN THE MANNER OF GIOVANI BATTISTA CIPRIANI
 Centred with a tablet with figures and putties adoring a stature with floral garlands, above stiff leaf ornament
 24cm high, 172cm wide, 17.5cm deep

£1,000-2,000



81

80
A LARGE PAINTED/ GRAINED SPIRAL TURNED TABLE LAMP
 NORTH INDIAN, 20TH CENTURY
 Fitted for electricity and PAT tested
 78cm high to top of fitment

£300-500

81
A VICTORIAN GILTWOOD AND AMETHYST TRIPOD TABLE
 THE TABLE SECOND HALF 19TH CENTURY, THE AMETHYST TOP LATE 20TH CENTURY
 The inset amethyst-veneered top on a ring turned column with splayed legs, headed with scallop shells
 87cm high, 49cm diameter

£600-1,000



80



82

82
AFTER THE ANTIQUE- A PAIR OF BRONZE MEDICI AND BORGHESE VASES ON GILT BRONZE MOUNTED ORBICULAR DIORITE BASES
 ITALIAN OR FRENCH, EARLY 19TH CENTURY
 41cm high, bases 14cm square

The quality of the casting and mounts for these Grand Tour bronzes and the likely costs of the rare Orbicular Diorite marble bases would suggest that they have been made by one of the foremost Italian ateliers such as Valadier or Boschetti. The stone is rare, and mined in Norway, the Urals and Corsica where it was called Corsite and Napoleonite. A pair of gilt bronze mounted Orbicular Diorite vases from the Wrightsman Collection in the Met Museum (object No. 1999.122.1, .2) are catalogued as “possibly Russian, St Petersburg with French mounts”. The international business dealings of Italian and French Marchand Merciers of this period supplying the wealthy on the Grand Tour, has meant that the exact origins of works such as this are no longer clear.

£12,000-18,000



83 (detail)

83
 ATTRIBUTED TO MICHELE PACE DEL CAMPIDOGGIO (ITALIAN 1625-1670)
 STILL-LIFE OF POMEGRANATES, MELON AND GRAPES BY MOONLIGHT
 Oil on canvas
 99.5 x 86cm (39 x 33¾in.)

£40,000-60,000



83

Michelangelo Pace was a name that had only previously left faint traces left in art historiography and knowledge of his practise had slipped into obscurity, abetted by the dispersal of his works from their original locations as was often the case for painters of *natura morta* at that time. He was not only a celebrated painter of still-lives, but an artist with diverse specialities. His oeuvre came under greater scrutiny and study with the publication in 1966 of the four paintings of Cardinal Flavio Chigi's greyhounds in the 'Hall of Dogs' at the Palazzo Chigi at Ariccia and other paintings which up until then had only been known from archival documents and old inventories¹.

He was described by the early 19th-Century art historian, Luigi Lanzi, as an 'excellent painter of fruit, almost the Raphael of such paintings'.² He took the nickname 'di Campigoglio' as a reference to his family's residence on the Capitoline Hill. Little was recorded about their lives in artists' biographies and consequently there is a lack of firm agreement on his birth and death dates and actual place of birth. He was a pupil of Francesco Fieravino 1611-1654) and was influenced by Michelangelo Cerquozzi (1602-1660) and his work shows the influence of Pier Francesco Mola (1612-1666).

His first recorded commission was in 1654 for Marcantonio Colonna, and the Colonna inventories show that a further seven pictures were subsequently commissioned for the family collections. From 1658 he was in the service of Cardinal Flavio Chigi (1631-1693), the nephew of the incumbent Chigi Pope Alessandro VII for whom he executed portraits of dogs, hunting scenes and other genre scenes. The collaboration with Cardinal Flavio Chigi, the greatest collector of 17th-century Roman dog portraits, led to the production of the group of four canvases depicting the cardinal's greyhounds. He also worked for other prominent families such as the Rospigliosi and Pamphili.

From 1665 he was a member of the Academy of San Luca. Notwithstanding his success with the Papal Curia and the noble families of Rome, it was only after his premature death in 1669 that his national and international reputation began to flourish. His works became highly sought after in English aristocratic circles during the 18th Century.

The present work depicts some of the artist's most popular motifs – the roughly split watermelon and the torn open pomegranate, which allows the artist to juxtapose the differing textures and colours of his subject. The moonlight landscape glimpsed beyond gives a context for the dramatic light source which heightens the contrast.

¹ Italo Faldi, 'I dipinti chigiani di Michele e Giovan Battista Pace', *Arte Antica e Moderna*, 1966, pp. 144-158]

² L. Lanzi, *Storia pittorica dell'Italia: Dal risorgimento delle Belle Arti fin presso al fine del XVIII secolo*, Florence, 1834, II, p. 52





84

84
A CHINESE BLUE AND WHITE VASE
MING DYNASTY, 16TH CENTURY
The body painted with panels of figures at leisure
22cm high

£2,000-3,000

85
A GOLD THREAD EMBROIDERED PURPLE
VELVET COVERED OTTOMAN
MODERN INCORPORATING MUGHAL
ZAMIN KALABADU FABRIC
The cover with with a green and red ground
border
60cm high, 110cm wide, 80cm deep

£3,000-5,000



85



86

86
ITALIAN SCHOOL, 18TH CENTURY
PORTRAIT OF A GENTLEMAN, THREE-QUARTER-LENGTH, SEATED, IN A BLUE COAT, HIS LEFT HAND HOLDING A GUN,
A DOG BY HIS SIDE
Oil on canvas
130 x 97.5cm (51 x 38¼in.)

£6,000-10,000



87
 ITALIAN SCHOOL (19TH CENTURY)
LE CASCADE DI TIVOLI
 Oil on canvas
 133.5 x 108cm (52½ x 42½in.)
 £8,000-12,000

87

88
 A GEORGE II PARCEL GILT DECORATED
 MAHOGANY BUREAU CABINET
 MID 18TH CENTURY, IN THE MANNER OF
 GILES GRENEY
 With a dentil moulded and broken cornice,
 surrounded by a giltwood eagle, above a
 pair of shaped mirrored doors enclosing two
 adjustable shelves, the fall front enclosing a
 red velvet lined fitted interior, above two short
 and three long drawers on bracket feet
 245cm high, 110cm wide, 58cm deep

£4,000-6,000



88



89



John Aspinall's Clermont Club,
Berkeley Square, London.

89

A PAIR OF GILTWOOD AND CREAM PAINTED
HANGING LANTERNS OF LARGE SCALE
DESIGNED BY SIBYL COLEFAX AND JOHN FOWLER,
SECOND HALF 20TH CENTURY

The integral ceiling rose wired for electricity with a
circular base fitted with eight light-bulb sockets, the
glazed sides fitted with a door, originally with a centrally
suspended candle branch
118cm high, 61cm wide

Provenance:

Almost certainly John Aspinall's Clermont Club, Berkeley
Square, London, supplied by Sibyl Colefax & John Fowler
in the 1960s.

Literature:

Martin Wood, *John Fowler, Prince of Decorators*, 2007,
p. 197

£3,000-5,000

90

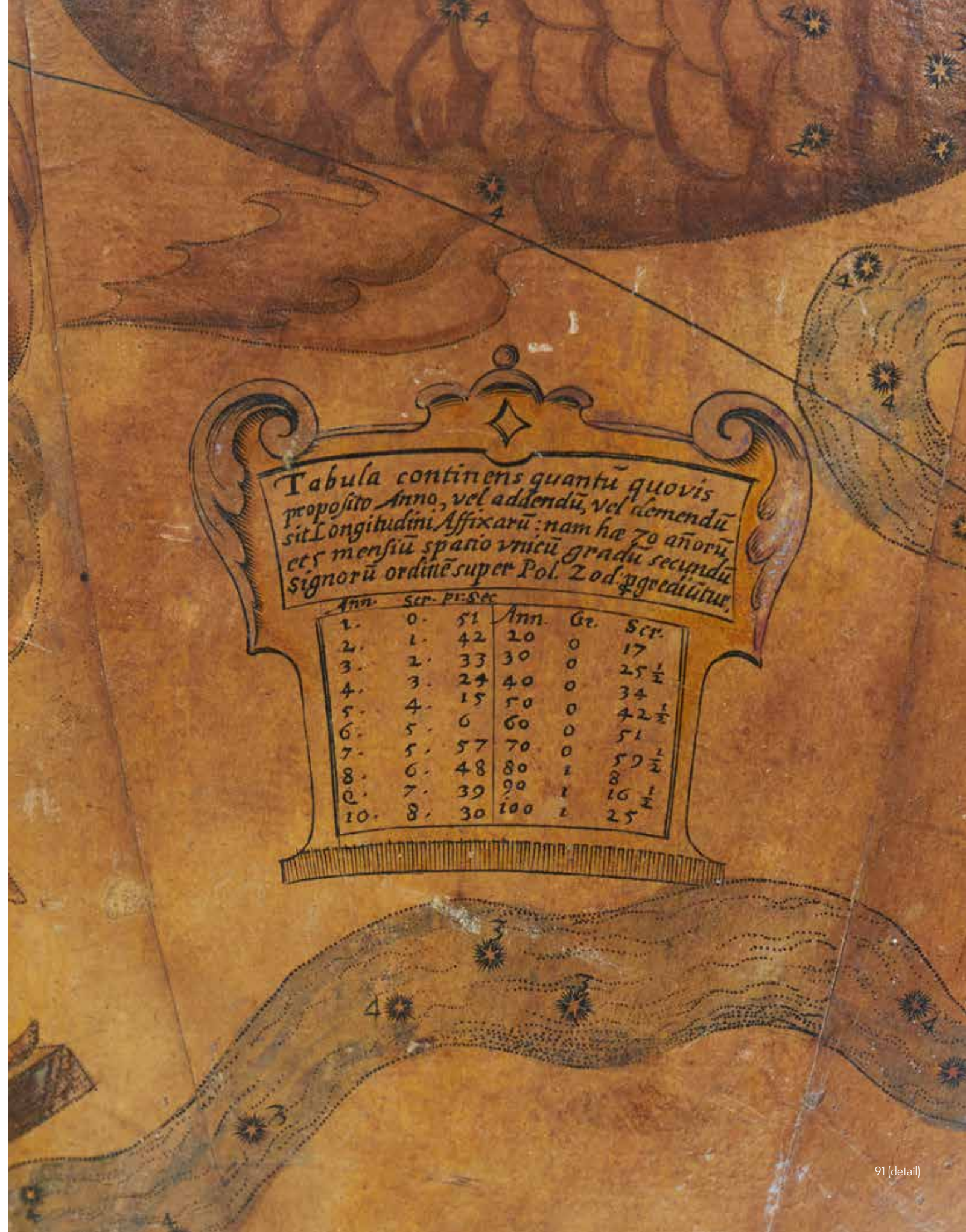
A PAIR OF GEORGE III MAHOGANY AND PAINTED HALL CHAIRS
EARLY 19TH CENTURY

Each scroll carved shaped back painted with a traditional heraldic depiction of a British
St. Edwards crown above a shaped seat with ring turned legs, each stamped to the seat rail
with the Royal cypher G.R.V beneath a crown
89cm high, 40cm wide, 46cm deep

£2,000-3,000



90



91 (detail)

91 ‡

A MATCHED PAIR OF 19 INCH FLOOR-STANDING LIBRARY GLOBES

ITALIAN, THE GORES AFTER MATTHAEUS GREUTER, ROME, PUBLISHED 1632 AND 1636

Each made up from two pairs of twelve engraved printed gores with polar calottes, the terrestrial with a dedication cartouche to Jacopo Boncompagni to the Southern Atlantic, descriptive cartouches in the Indian Ocean and Pacific, prime Meridian through the Cape Verde Islands and oceans decorated with sea monsters, sailing ships and compass roses, the Southern hemisphere with extensively annotated cartouche *In istu quam exhibemus terreni globi descriptione omnium regionum iuxta et insularum... Mathaeus Greuter Auctor Annon MDCXXXII*; the celestial with gores laid to the ecliptic poles and elaborately decorated with hand-coloured figural representations of the constellations and with celestial bodies annotated as described in an explanatory cartouche adjacent to *VRSA MAIOR*, over further extensively annotated cartouche *In hoc Caelesti Globo notantur omnes stellae fixae, ad annum 1636... ROMAE, M. Greuter...*, each now pivoted via the poles within a later cream painted wood meridian ring, set in later carved parcel gilt cream painted wood stands incorporating plain octagonal horizon rings over elaborate baluster uprights and triform platform bases, (the spheres with historic damage and repairs)
Each approx. approximately 122cm high overall

Matthaeus Greuter was born in Strasbourg in 1564. He learned engraving there before continuing his craft in Lille and Avignon, and finally settling in Rome in around 1606. Shortly after his arrival he began producing globes and maps mostly for the Vatican. For his globes he took the terrestrial information from Blaeu, and for the celestial he copied the work of Van den Keere and Plancius and incorporated the work of the Danish astronomer Tycho Brahe (1546 - 1601) published in 1622. Greuter also depicted two new constellations, the 'Camelopardalis' (the giraffe) in the northern sky and 'Unicornis' (the unicorn) near the equator. These originate from celestial maps published in 1624 by the Silesian astronomer Jacob Bartsch (1600 - 1632), who quoted the new constellations of the Dutchman Petrus Plancius (1552 - 1622). In addition to his 19 inch globes Greuter published a smaller 10.5 inch pair in 1638. His globes proved popular and sold widely throughout Italy, they were republished by Rossi after 1638 and in around 1695 in Rome.

£20,000-30,000



91

A PAIR OF EAU DE NIL GREEN PAINTED ‘LOOP’ ARMCHAIRS
MODERN, AFTER THE 18TH CENTURY EXAMPLE AT DITCHLEY PARK

The drop in seat upholstered in check cotton
100cm high, 66cm wide, 70cm deep

Literature:
Shax Reigler ‘The ‘It’ chair’, *The Magazine Antiques*, 27 January, 2009

The chairs’ design corresponds to a an unusual set of black and gilt-japanned chairs apparently executed in the 1760s and later revived in the 1930s by the American decorator Frances Elkins.

A set comprising at least one armchair and five side chairs was first published in furniture historian Percy Macquoid’s *A History of English Furniture The Age of Satinwood*, 1904 – 08, p.194 fig. 178....., at which time they were in the collection of Frank Green (d.1954), a wealthy industrialist who between 1897 and 1930 restored the Treasurer’s House, York (now National Trust). By 1924 they had passed to Edward Hudson (d.1936), founder of *Country Life* magazine, and were illustrated in Macquoid’s *Dictionary of English Furniture*, 1924 – 27, vol. I, p. 282. They were subsequently acquired by Ronald and Nancy Tree (later Lancaster) for their home Ditchley Park, Oxfordshire which Nancy decorated in collaboration with Sibyl Colefax and Stephane Boudin. Two of the chairs are recorded at Ditchley in watercolours by Alexandre Serebriakoff painted in 1950, the armchair featuring in his view of the Writing Room. It was during the Tree’s time at Ditchley that Nancy gained the reputation of having ‘the best taste of almost anyone in the world’ (Bedell Smith, *In All His Glory The Life and Times of William S. Paley and the Birth of Modern Broadcasting*, 1990, p.206). The set was sold after Ronald Tree’s death, Sotheby Parke Bernet, New York, 8 and 9 October 1976, lot 312 and was later with the London dealer Mallet.

In the early 1930s, presumably having seen the chairs in print, or in the flesh, the California decorator Frances Elkins (d.1953) produced a number of ‘loop’ chairs based on the 18th century prototype. Elkins had spent time in Paris with her brother, the renowned architect David Adler (d.1949), and there she met the interior designer Jean-Michel Frank and the sculptor Alberto Giacometti. On returning to California and marrying in 1918, she set about restoring and decorating her own home in Monterey and was soon undertaking projects for friends and Pebble Beach socialites. Among her first works was Hester Griffin’s colonial revival house in Monterey where she combined Chippendale furniture, Queen Anne mirrors and lacquer screens with lamps by Jean-Michel Frank and Salvador Dali. Her reputation spread first to San Francisco where she worked for Edward G. Robinson and the Marshall Fields, in James D. Zellerbach’s Pacific Heights residence Elkins introduced Giacometti wall sculpture and fireplace furniture. Collaborating with Adler she worked across the country, to Illinois and the East coast (including Richard T. Crane’s Castle Hill, Ipswich, Massachusetts). Like Giacometti, Elkins own furniture designs were often rooted in nature, such as her tree-form floor lamps (1937). She is believed to have produced two sets of four armchairs of this ‘loop’ pattern, faithfully copying details of the originals including the dipped seat, for Mr. & Mrs. Leslie Wheeler, Lake Forest, Illinois, and for Evelyn Marshall Field’s Long Island home (published in *Vogue*, 1936). The chairs are prominent in photographs of both properties and have achieved iconic status.

Elkins impulse at so early a date to combine traditional architecture and antiques with works from the European avant-garde mark her as a visionary decorator of profound influence. Her ‘loop’ chairs were reproduced by a number of followers and they remain popular among decorators and their clients to the present.

£4,000-6,000



The related chair formerly in the collections of Frank Green Esq., Edward Hudson Esq. and Nancy Lancaster



92



93

93
A WALNUT AND MARQUETRY MIRROR
 NORTH ITALIAN, MID 18TH CENTURY
 Crossbanded and inlaid with foliage, with a shell-shaped cresting above a shaped bevelled plate, originally with a larger drop-in cresting, the feet added
 158cm high, 106cm wide

£2,500-4,000



94

94 Y
A LOUIS XVI BRASS MOUNTED KINGWOOD DRESSING TABLE
 POSSIBLY GERMAN, CIRCA 1770
 The hinged top enclosing a mirror and divided interior, with a spring-loaded slide to the front and Indian rosewood-lined drawer to one side, on cabriole legs
 72cm high, 48cm wide, 29cm deep

£1,500-2,500

95
A LARGE PAIR OF WHITE PAINTED WOOD TABLE LAMPS
 BY ANDREW ALLFREE (B.1956)
 Each with spiral turned bodies, fitted for electricity and PAT tested
 72cm high

£800-1,200



95

96 ‡
AN EBONISED WRITING TABLE
 BY CURRIE & CO, CALCUTTA, CIRCA 1840
 The top lined with red linen cloth above a frieze with two drawers and a knee-hole, the reverse with three drawers, on turned and faceted legs with brass caps and castors, stamped several times
 CURRIE & CO CALCUTTA
 80cm high, 180cm wide, 87cm deep

Currie & Co. were among the most prominent cabinet-makers listed in Calcutta in 1830, supplying the local elite including British colonial administrators and military officers. Their designs reflected prevailing British fashion of the William IV and early Victorian periods.

£3,000-5,000



96

97

**AFTER THE ANTIQUE - A BRONZE PORTRAIT BUST OF THE EMPEROR CARACALLA
POSSIBLY NAPLES, 19TH CENTURY**

The Emperor depicted looking to his left, hollow back with single strut suspension to reverse, set on shaped amber coloured alabaster socle base
71cm high, 51cm wide across shoulders, the base 25.5cm diameter

Provenance:

Henry Lynch Robinson

This likeness of the Emperor Caracalla was drawn from a bust in the Farnese collection in Rome and then Naples, believed to date from the early 3rd Century A.D and discovered at the Baths of Caracalla in the 16th century.

Marcus Aurelius Severus Antoninus Pius Augustus, known as Caracalla, belonged to the Severan dynasty and ruled Rome with a determination that sometimes bordered on aggression. History records him both as a "bold and brutal Roman emperor who murdered his brother in his ascent to power in 212 A.D and later was himself assassinated". In the *Historia Augusta* he was described as "gluttonous in his use of food and addicted to wine, hated by his household and detested in every camp save that of the praetorian guard" (C. Scarre, *Chronicle of the Roman Emperors*, London, 1998, pp. 138-146). History also records with admiration his most defining act, the *Constitutio Antoniniana* (Edict of Caracalla) of 212 AD, which granted Roman citizenship to all free inhabitants of the Empire, expanding both civic unity and the tax base. Historians also note the architectural splendour of the Baths of Caracalla in Rome and his military victories including those against Germany in AD 213 and the Parthians in AD 216.

He is commonly represented, as here, looking to his left with square and heavy features and his trademark frowning brow. The versions vary in form with a more abrupt, swept cloak form in the V&A museum in bronze and marble after the Farnese bust of Caracalla in Museo Nazionale, Naples (A.122-1922). The full-length version of the Farnese bust was utilised by the firms of Chiurazzi and De Angelis and in the 1910 publication *"Fonderie Artistiche Riunite"* (Naples 1910) the bust of Caracalla is listed and illustrated as item 6033 "de la maison Farnese a Rome" priced at 500fcs for the 52inch version in the Herculeum patina and 600fcs in the Modern patina. A comparable example of this Farnese form was with Desmet Gallery, Brussels in 2025 and attributed to Luigi Valadier, last quarter 18th century. An example by Bartolomeo Cavaceppi in white marble is held in the Getty Collection (94.SA.46).

£15,000-25,000



97



98

98
A LARGE GOLD THREAD EMBROIDERED
RED VELVET CUSHION
 MODERN INCORPORATING
 19TH CENTURY INDIAN FABRIC
 Decorated with floral panels
 Approx. 108cm long, 70cm wide

£600-1,000

99
A KASHMIRI PAINTED WOOD FLOOR LIGHT
 SECOND HALF 20TH CENTURY
 Of turned columnar form and painted with
 gilt and red leaves on an ebonised ground,
 fitted for electricity and PAT tested
 159cm high including electrical fitting

£1,200-1,800

100
A BONE INLAID HARDWOOD
OCTAGONAL TABLE
 NORTH INDIAN, 19TH CENTURY
 Of typical form with a folding base
 62cm high, 60cm wide

£800-1,200



100



99

101 ‡
A MAHOGANY SPOON BACK ARMCHAIR
 ITALIAN, EARLY 19TH CENTURY,
 POSSIBLY SICILY

With a curved, foliate-carved back,
 a padded seat and sabre legs, later castors
 80cm high, 58cm wide, 60cm deep

£2,000-3,000

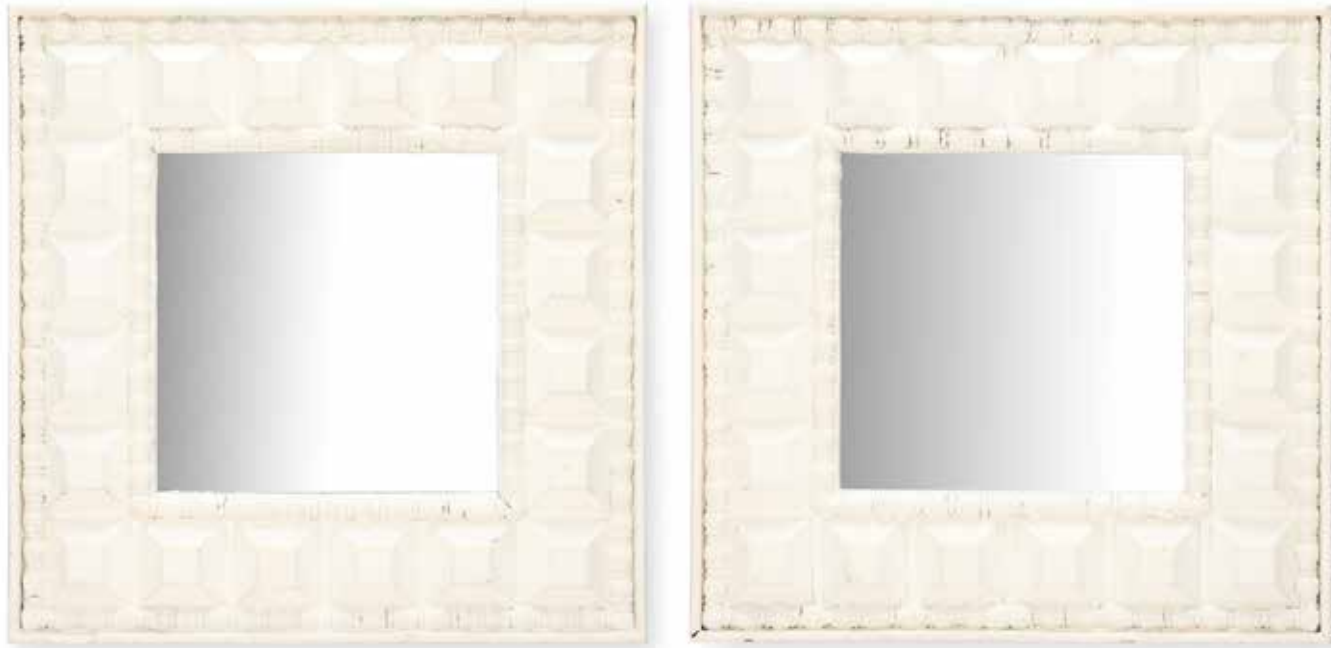


The published designs for the chair,
 1808

The chair corresponds closely to a pattern published in the *Supplement to the London Chair-Makers' and Carver's Book of Prices*, 1808, showing different designs for arms and legs, and which was a fashionable design in Regency England. While it might seem surprising that Italians adopted the pattern, it's interesting to note the case of Henry Thomas Peters (d.1852), cabinet and chair-maker, whose origins are unknown but undoubtedly lay in England and who settled in Genoa in circa 1817. By 1824 Peters had established a workshop in Via Balbi, a neighbourhood in which the Royal Palace and other noble residences were located. He initially specialised in mahogany furniture in the Regency-style (see a chair bearing Peters' stamp sold Christie's, London, 27 June 2007, lot 216). Between 1836 and 1846, he supplied furniture to the Royal House of Savoy for their palaces in Turin, Genoa and Racconigi and notably, in 1841, furniture for the wedding of Prince Vittorio Emanuele. Today some of his works are preserved in the Palazzo Rosso, Genoa, probably including bequests from various aristocratic families for whom he worked, including the Brignole Sale family.



101



102

102
A PAIR OF WHITE PAINTED CARVED
WOOD MIRRORS
MODERN
Each with a raised geometric and bobbin
turned border
94cm high, 95cm wide

£1,000-1,500

103
A PAIR OF ORANGE ENAMELED BRASS
CANDLESTICKS
INDIAN, EARLY 20TH CENTURY
24cm high, bases 14cm wide

£300-500



103



104

104 ‡
AN EBONISED HARDWOOD
CENTRE TABLE
INDIAN, CIRCA 1900
The grey marble top above a shaped
frieze and foliate cabriole legs with
claw and ball feet
79cm high, 115cm wide, 60cm deep

£1,500-2,500



105

105
TWO EMBROIDERED MUGHAL TENT HANGINGS
INDIAN, 19TH CENTURY
One with a red ochre ground embroidered with blue, white and emerald thread, depicting a floral inhabited latticework with a polyfoil arch
The other with a red ochre ground embroidered with purple, white and green thread, depicting a floral inhabited latticework with a polyfoil arch
225cm long, 127cm wide

£2,000-4,000





106

106
A PAIR OF CONTINENTAL GLAZED POTTERY CAMPANA URNS
19TH CENTURY
Moulded in relief with figures and decorated in coloured glazes in shades of green and ochre
37cm high

£2,000-3,000



107 Y
A SET OF FOUR EBONY ARMCHAIRS
INDIAN, MODERN
Each with cane backs and seats with pierced legs
94.5cm high, 51cm wide, 73cm deep

£2,000-3,000



107



108
A PAIR OF FROSTED-PINK AND CLEAR GLASS LUSTRES
BRITISH OR FRENCH, LATE 19TH CENTURY
The petal-shaped rims suspending clear cut-glass prism lustres, 34.5cm high

£500-1,000



108



109

109
A GRADUATED GROUP OF THREE CLEAR
GLASS STORM SHADES
LATE 19TH CENTURY
Of baluster form and with folded foot
56.5cm and smaller

£800-1,200



110

110
TWO LARGE SIMILAR CLEAR GLASS
STORM SHADES
LATE 19TH CENTURY
Of baluster form and with folded foot
64cm high and smaller

£600-900

111
A GROUP OF SIX SIMILAR CLEAR
GLASS STORM SHADES
LATE 19TH CENTURY
Of baluster form and with folded foot
circa 54cm high

£1,800-2,500



111



113



112



112
TWO COLOURED GLASS STORM BALUSTER STORM SHADES
INDIAN, LATE 19TH CENTURY
Attributed to Osler, comprising a cobalt blue example, 56cm high;
and a viridian green example, 55.5cm high

£1,000-1,500

113
A CLEAR AND FACET-CUT BALUSTER STORM SHADE
INDIAN, 19TH CENTURY
Attributed to Osler, 50.5cm high

£800-1,200



114

114
A PAIR OF ARTICHOKE LEAF POTTERY TABLE LAMPS
 MODERN
 Each with cream white glazed overlapping leaf design,
 fitted for electricity and PAT tested
 54cm high to top of fitment

£500-800

115 Y†
A PAIR OF CEYLONESE EBONY AND CANED
ARMCHAIRS
 FIRST HALF 20TH CENTURY
 Each with a shaped and reeded back, scrolled
 arms with rosette terminals and foliate-carved seat
 rails, on turned and hobnail-cut legs
 106cm high, 73cm wide, 77cm deep

£2,000-4,000



115



116

116
A TEAK LOW TABLE
 INDO-PORTUGUESE, 19TH CENTURY
 The square top with a later mauve velvet
 cushion above vine-carved rails on short leaf-
 carved legs with paw feet
 97cm wide, 29cm high

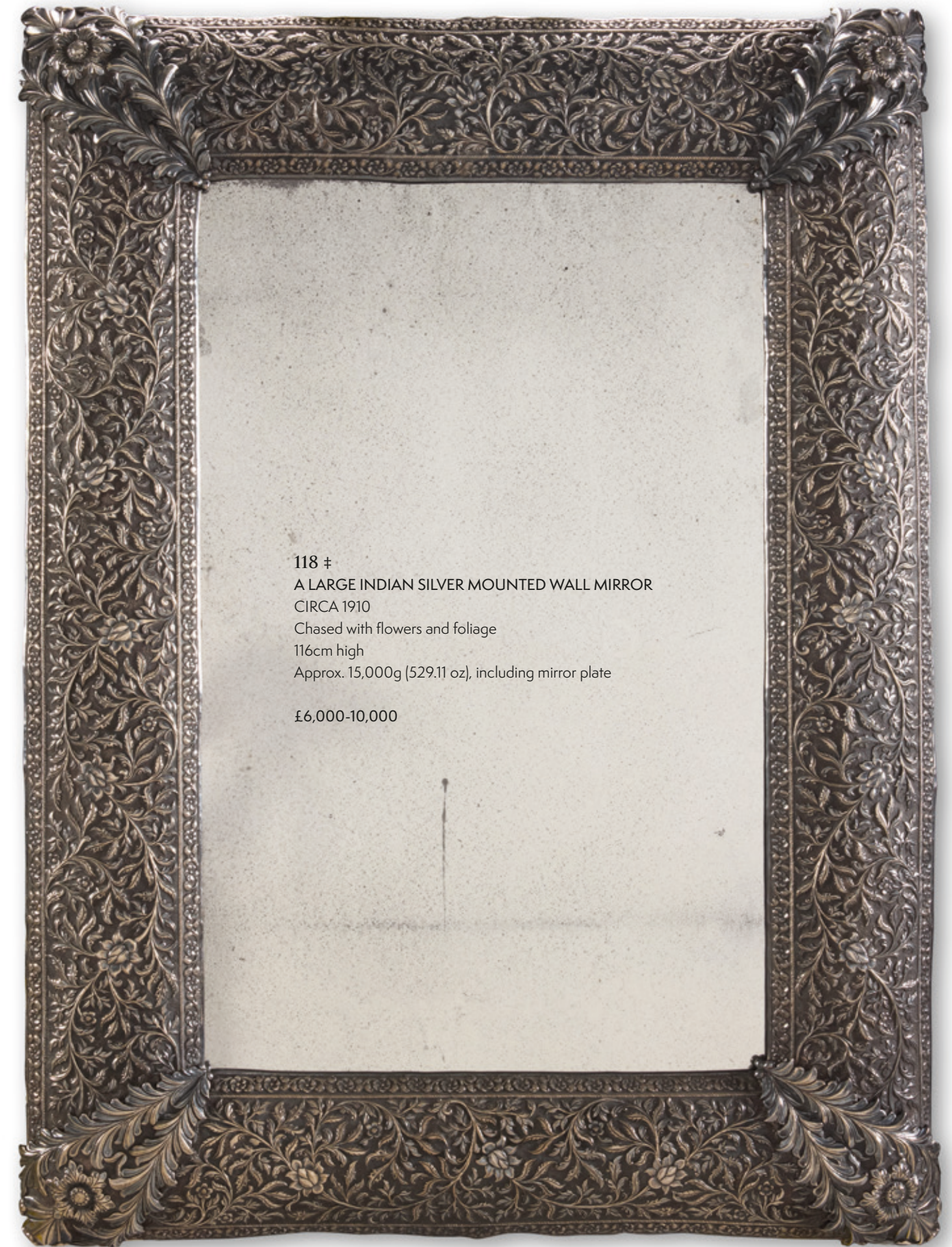
£1,800-2,500



117

117 ‡
AN INDIAN MARKET GREEN GLASS TWELVE
LIGHT CHANDELIER
 PROBABLY ENGLISH, LATE 19TH CENTURY
 With two baluster supports, the sconces
 suspending prism drops
 approx. 123cm high, 88cm wide

£3,000-5,000



118 +
A LARGE INDIAN SILVER MOUNTED WALL MIRROR
CIRCA 1910
Chased with flowers and foliage
116cm high
Approx. 15,000g (529.11 oz), including mirror plate
£6,000-10,000



119
A PAIR OF BRASS MOUNTED RED PAINTED RESIN AND WOOD OBELISKS
BY ANDREW ALLFREE (B.1956)
63cm high

£1,000-1,500



120
A TEAK CENTRE TABLE
CALCUTTA, LATE 19TH/
EARLY 20TH CENTURY
The sides with Moorish Arts and Craft
styled panelled arched on splay legs
joined by stretcher
74cm high, 50cm wide, 51cm deep

£600-1,000



121
A PAIR OF BOMBAY ART DECO PAINTED TEAK
AND CANED SEAT ARMCHAIRS
CIRCA 1930
With circular armrests enclosing three stylised vertical
wavy struts
80cm high, 62cm wide, 67.5cm deep

£500-1,000



122
 A FRENCH OPALINE-BLUE GLASS VASE
 LATE 19TH CENTURY
 With castellated rim above a trumpet neck and globular body, 42cm high
 £300-500



122

125
 A PAIR OF GREEN AND GILT PAINTED WOOD CHINESE
 STYLE TABLE LAMPS
 BY ANDREW ALLFREE (B.1956)
 Fitted for electricity and PAT tested
 66cm high to top of fitment
 £800-1,200



125

126
 THREE GOLD THREAD EMBROIDERED RED,
 BLUE AND GREEN VELVET CUSHIONS
 MODERN INCORPORATING 19TH CENTURY
 INDIAN FABRIC
 With floral embroidered borders, each decorated to one side
 Approx. 80cm long, 58cm wide
 £800-1,200



126

127 ‡
 A CEYLONESE HARDWOOD AND CANED SOFA
 CIRCA 1900
 91cm high, 240cm wide, 79cm deep
 £2,500-4,000



127



123



123 (detail)

123
 A PAIR OF BRASS INLAID HARDWOOD LADDER BACK
 SIDE CHAIRS
 20TH CENTURY
 With woven string seats
 111cm high, 48cm wide, 40cm deep
 £600-800

124 Y
 A PAIR OF EBONY STANDARD LAMPS
 INDIAN, MODERN
 Bobbin turned stems, disc platform bases with turned
 leg supports, fitted for electricity, and PAT tested
 154cm high, bases 63cm wide
 £1,200-1,800



124



128

128
A PAIR OF GILT METAL
MOUNTED CARVED WOOD TWO
BRANCH WALL LIGHTS
EARLY 20TH CENTURY AND LATER
ADAPTED

Later re-adapted from gas lights, with
painted and carved wood acanthus
leaf wall mounts supporting a pair
of gilt-metal candle arms with clear
glass storm shades
approximately 45cm high, the mount
23cm x 40cm

£800-1,200

129 Y

A SOLID EBONY SIDE CHAIR

INDIA OR CEYLON, SECOND HALF 19TH CENTURY

The railed back above a drop in caned seat on runed legs with bass caps and casters
101cm high, 59cm wide, 53.5cm deep

£1,000-2,000



129

130

A CARVED HARDWOOD MONUMENTAL FOOTSTOOL

INDO-PORTUGUESE INCORPORATING MUGHAL ZAMIN

KALABADU FABRIC, 18TH CENTURY FRAME AND LATER

The rectangular top with a squab cushion of metal-thread embroidered
red and green velvet, on zoomorphic hairy legs with paw feet, formerly
painted red

40cm high, 210cm wide, 140cm deep

£800-1,200



130

131

A BLUE AND WHITE AND
RED STRIPPED DHURRIE OF
MONUMENTAL SCALE

INDIAN, CIRCA 1900

875cm long, 473cm wide

Provenance:

Lucknow, Northern India

£6,000-9,000



131



132 ‡
A PAIR OF VENETIAN CUT GLASS MIRRORS
 18TH CENTURY
 The rectangular plates within moulded and scroll-carved giltwood surrounds, re-gilt, originally with peripheral carving
 99cm high, 81cm wide

£4,000-8,000

132

133
AN EMPIRE GILT BRONZE MOUNTED WALNUT COMMODE
 FRENCH, EARLY 19TH CENTURY
 The bleu turquin marble top above a cavetto frieze concealing a drawer and with three further long drawers on shaped feet
 94cm high, 130cm wide, 63cm deep

£1,000-1,500



133





134

134

A PAIR OF GILT METAL MOUNTED CARVED GILT PAINTED WOOD,
AND RED GLASS TWIN BRANCH WALL LIGHTS
EARLY 20TH CENTURY AND LATER ADAPTED

Re-adapted from gas lights, the scallop shell wall fitting with gilt metal fitting
and candle branch arms with red glass storm shades
approximately 52cm high

£800-1,200

135

A LOUIS XVI GILTWOOD MIRROR
LATE 18TH CENTURY

The rectangular plate in a leaf-moulded surround
120cm high, 77cm wide

£500-800



136



135

136

A BRASS MOUNTED POLISHED CAST
IRON SIDE TABLE
FRENCH, 19TH CENTURY

With a grey variegated marble top on scrolled
supports joined by stretchers and with brass
bosses to each end
71cm high, 111cm wide, 54cm deep

£800-1,200

137

A CHINESE BLUE MONOCHROME BOTTLE VASE
20TH CENTURY

With apocryphal yongzheng mark in underglaze blue
45cm high

£600-800



137



138

138 Y

A ROSEWOOD SIDE TABLE
INDIAN, EARLY 20TH CENTURY

With three frieze drawers and tapering turned and reeded legs
74cm high, 107cm wide, 51cm deep

£300-500

139

A WILLIAM IV WALNUT ARMCHAIR
CIRCA 1830

With an upholstered back and seat, padded arms
with scrolled supports and tapering turned and
reeded legs with brass caps and castors
100cm high, 70cm wide, 98cm deep

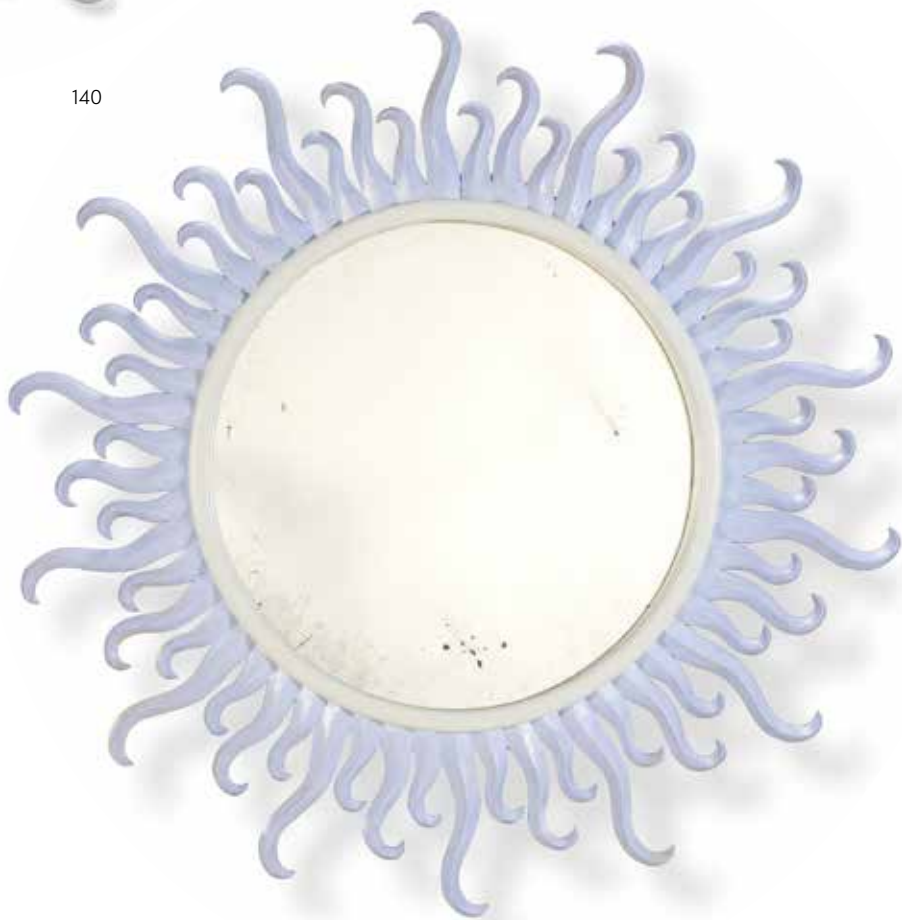
£800-1,200



139



140



140 Ω
A PAIR OF WHITE AND LILAC
PAINTED SUNBURST MIRRORS
BY ANDREW ALLFREE (B.1956)
122cm diameter

£2,500-4,000





141

141
A PAIR OF PAINTED WOOD LAMPS
IN THE FORM OF PALM TREES
MODERN
Fitted for electricity and PAT tested
64cm high overall including fitting

£1,000-1,500



142

142
A REGENCY SATINWOOD, MAHOGANY
AND WALNUT TRIPOD TABLE
EARLY 19TH CENTURY

The cross-banded top on a faceted
tapering column with beaded collar and
tricorn base chamfered colour and tri-foil
base with scroll feet
72.5cm high, 52cm diameter

£500-800



143

143
A PAIR OF EARLY
VICTORIAN BLACK AND
GILT JAPANNED SIDE
CHAIRS
CIRCA 1840
Decorated overall with
Chinese figures in landscapes,
flowers and foliage, with
cane seats and tapering
turned, faceted legs
86cm high, 46cm wide,
62cm deep

£600-900

144
A PAIR OF PHYTOMORPHIC PAINTED WOOD LAMP BASES
MODERN
Painted in shades of green and gilt, fitted for electricity and PAT tested
61cm high

£800-1,200



145

145
A BRASS MOUNTED MAHOGANY
CIRCULAR TRIPOD TABLE
EARLY 19TH CENTURY
The ring turned column with a foliate
acanthus mounts on tri-from base with
brass ball feet, parts associated
42cm high, 38.5cm diameter

£700-1,000

146
A BRASS BOUND CAMPHOR
WOOD CHEST
19TH CENTURY
With a hinged lid enclosing two trays
on lion paw feet
58cm high, 94cm wide, 50cm deep

£300-500



144



146



147

147 Y
AN EBONISED MIRROR
 PROBABLY FRENCH, LATE 19TH/EARLY
 20TH CENTURY

The later rectangular plate within raised
 profile frame

116cm high, 100cm wide

£3,000-5,000

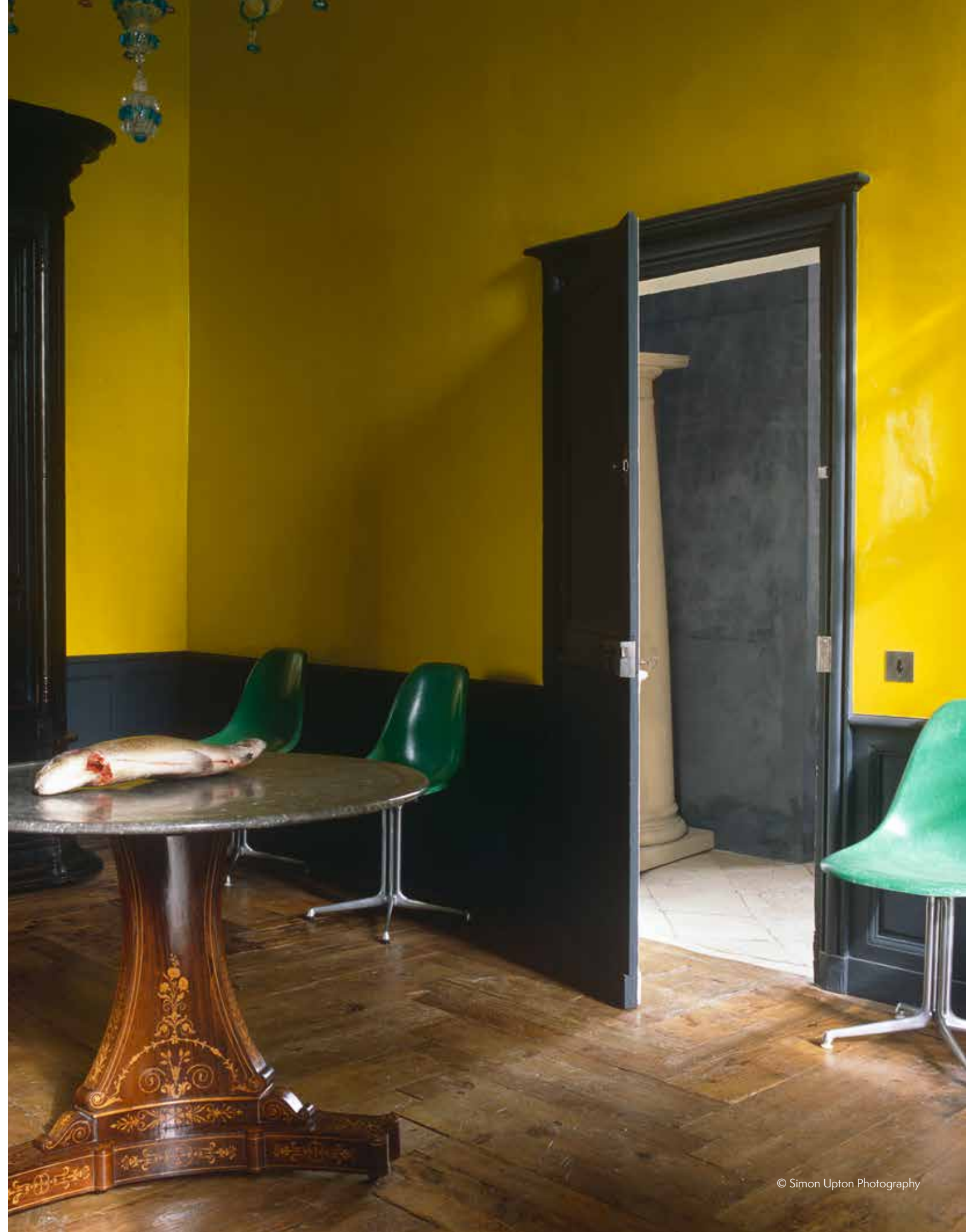


148

148 Y
A CHARLES X ROSEWOOD AND
MARQUETRY GUERIDON
 CIRCA 1830

The grey circular marble top with a moulded
 edge on a spreading base and tri-form
 platform, inlaid with foliate tendrils, on castors
 47cm high, 99cm diameter

£3,000-5,000



© Simon Upton Photography



149
A LARGE VICTORIAN RED GLASS TABLE LAMP
LATE 19TH CENTURY
Fitted for electricity and PAT tested
66cm high excluding electrical fitment

£600-800

149



150

150
A PAIR OF STAFFORDSHIRE RED-POTTERY
COPPER-LUSTRE ICE-PAIS, COVERS AND LINERS
SECOND QUARTER 19TH CENTURY
Gilt with neo-classical figures, the covers with
a Greek key band, 30cm high

£1,500-2,500

151 Y
A PAIR OF SOLID EBONY SIDE TABLES
MODERN IN THE ANGLO-INDIAN STYLE
Each square top with a undulating gallery on
tapering legs
65cm high, 40cm square

A pair of table of the same design
sold Christie's, London, Wilton Crescent:
A Robert Kime Interior, 23rd July, 2023, lot 160

£1,500-2,500



151



152

152
A PAIR OF WHITE PAINTED WOOD
DOUBLE GOURD TABLE LAMPS
BY ANDREW ALLFREE (B.1956)
In the Ancient Greek manner,
fitted for electricity and PAT tested
69cm high to top of fitment

£800-1,200



153

153
A PAIR OF CHINESE BLUE AND WHITE VASES
 18TH CENTURY
 Painted with pavilions in a Lakeland landscape, with kintsugi gold repairs, adapted as lamps, fitted for electricity and PAT tested
 One 51cm high, one 48cm high excluding fittings
 £2,000-4,000



154

154
A GILTWOOD AND COMPOSITION CONSOLE TABLE
 PARTS EARLY 19TH CENTURY, IN THE MANNER OF GEORGE SMITH
 The later white marble top above acanthus and shell decorated frieze rails on lion monopodia supports with paw feet, the frieze rails altered, possibly reduced in size
 86cm high, 83cm wide, 36cm deep
 £1,200-1,800

155 ‡
LARGE EBONISED MIRROR
 LATE 17TH/18TH CENTURY
 134cm high, 115cm wide
 £4,000-6,000



155

156 Y‡
A PAIR OF CEYLONESE EBONY AND CANED ARMCHAIRS
 LATE 19TH CENTURY
 Each with a reeded toprail centred by a shell above downcurved arms and reeded seat rails, on turned and reeded legs
 98cm high, 59cm wide, 85cm deep
 £2,500-5,000



156



157
A PAIR OF EBONISED MIRRORS
INDIAN, MODERN, THE MIRRORS
LATE 19TH CENTURY AND RE-USED
Each with a shaped and arched moulded
surround and divided, part-bevelled plate
149cm high, 61cm wide

£3,000-5,000

157

158
A PAIR OF ARITA BLUE AND WHITE VASES
20TH CENTURY
With biscuit *shishi* finials
50cm high

£4,000-6,000

159 Y
A PAIR OF EBONY SPOONBACK ARMCHAIRS
INDIAN, MODERN
Each with a caned seat and buttoned squab cushion
on sabre legs
93cm high, 73cm wide, 67cm deep

The chairs correspond to a pattern illustrated in
the *Supplement to the London Chair-Maker's and
Carvers' Book of Prices*, 1808 and which were
fashionable in Regency London.

£3,000-5,000



158



159



160

160 λ
GILBERT SPENCER
(BRITISH 1892-1979)
BUSK HOW, LITTLE
LANGDALE
Oil on canvas
Signed with initials (lower left)
35 x 45.5cm (13¾ x 17¾in.)

Painted circa 1941-45.

Exhibited:
London, Ernest, Brown and
Phillips, Ltd., at The Leicester
Galleries, *Gilbert Spencer*,
May 1946, no. 92

This work is included in the
online catalogue of the works
of Gilbert Spencer.

£2,000-3,000



161

161 λ
GILBERT SPENCER
(BRITISH 1892-1979)
THE END OF THE WOOD
Oil on board
Signed with initials (lower left)
32.5 x 40.5cm (12¾ x 15¾in.)

Painted circa 1942-46.

Provenance:
Ernest Brown and Phillips Ltd,
London

Exhibited:
London, Ernest, Brown and
Phillips, Ltd., at The Leicester
Galleries, *Gilbert Spencer*,
May 1946, no. 99

This work is included in the
online catalogue of the works
of Gilbert Spencer.

£2,000-3,000



162

162 λ
GILBERT SPENCER
(BRITISH 1892-1979)
RYDAL WATER
Oil on canvas
Signed with initials (lower left)
35 x 46cm (13¾ x 18in.)

Painted circa 1941-45.

Provenance:
Private collection, J.L. Behrend
By descent to George
Behrend
Sale, Christie's London,
14 December 1973, lot 170
Sale, Sotheby's, London,
14 March 1979, lot unknown

Exhibited:
London, Ernest, Brown and
Phillips, Ltd., at The Leicester
Galleries, *Gilbert Spencer*,
May 1946, no. 84

This work is included in the
online catalogue of the works
of Gilbert Spencer.

£2,000-3,000



163

163 λ
GILBERT SPENCER (BRITISH 1892-1929)
BUSK, LITTLE LANGDALE
Oil on canvas
Signed (lower right)
63.5 x 76cm (25 x 29¾in.)

Painted circa 1941-45.

Provenance:
Ernest Brown and Phillips Ltd., London
D. Gunary (acquired from the above in 1946)

Exhibited:
London, Ernest, Brown and Phillips, Ltd., at The Leicester Galleries, *Gilbert Spencer*,
May 1946, no. 88
Grasmere, Dove Cottage and the Wordsworth Museum, *The Artist as Evacuee:*
The Royal College of Art in the Lake District, 1940–1945, 1 March – 1 September 1987, no. 157

This work is included in the online catalogue of the works of Gilbert Spencer.

£5,000-8,000



164

164
A JAPANESE PAINTED WOOD AND PAPER
TORO OR LANTERN
TAISHO PERIOD (1912-1926)
in the form of a two-story merchant's house,
within a storage box bearing a hakogaki
dating it to the Taisho Period
36cm high

£800-1,200



165

165
A PAIR OF CONTINENTAL ARITA STYLE VASES
LATE 19TH OR 20TH CENTURY
49cm high

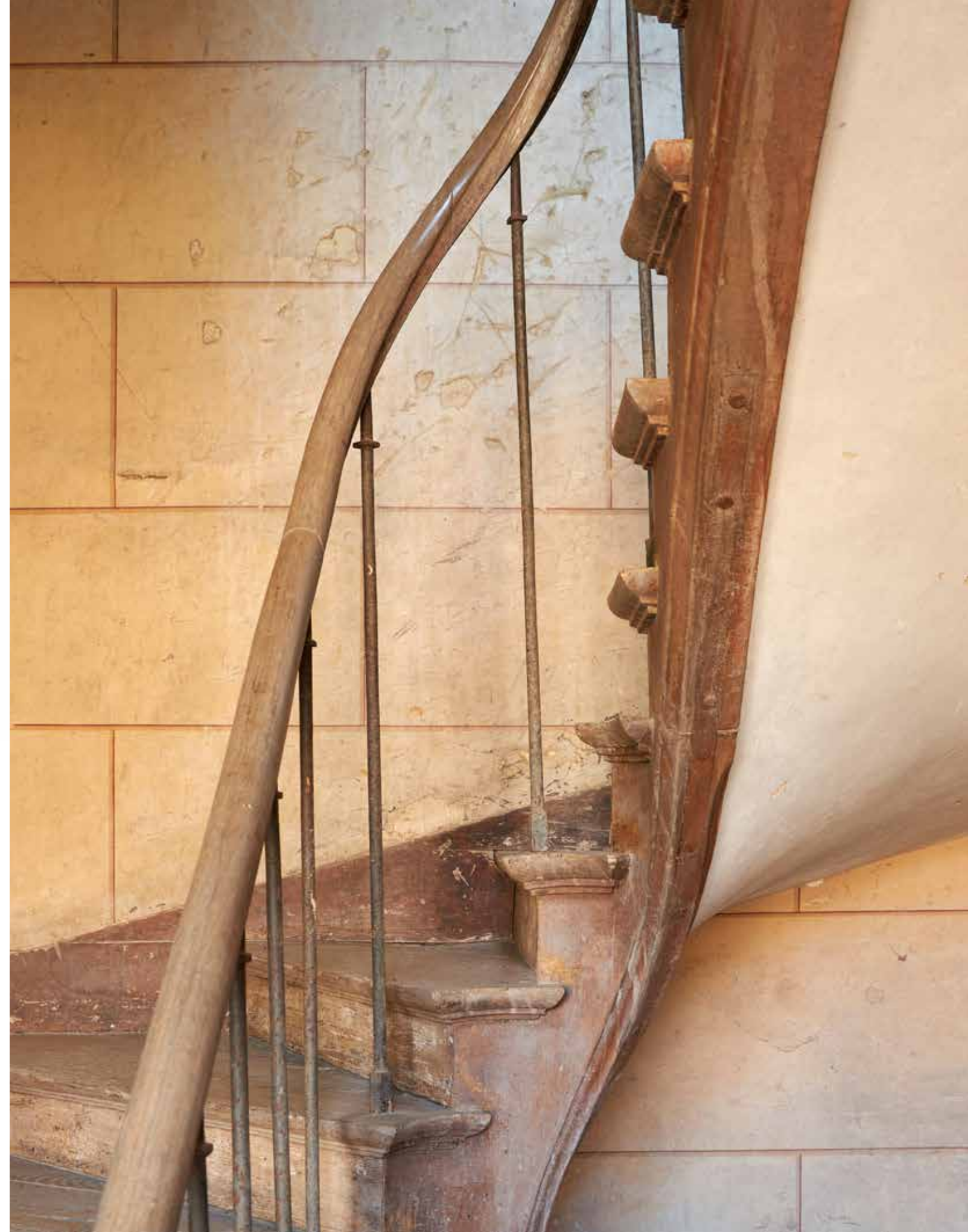
£1,500-2,500



166

166
AN ORANGE, RED AND BLUE DHURRIE
INDIAN, MODERN
470cm x 441cm

£1,500-2,500





167

167
A PAIR OF CHINESE PINK ENAMELLED VASES
20TH CENTURY
Adapted as lamps and fitted for electricity
and PAT tested
55.5cm high to top of fitment

£1,000-1,500

168
A PAIR OF JAPANESE HINOKI WOOD HIBACHI
20TH CENTURY
each of rounded form decorated in gold *hiramakie* with
flowering chrysanthemum plants, each with a metal liner,
22cm high x 27cm diameter, with wood storage boxes
bearing *hakogaki*

£500-800



168



169

169
A BRASS MOUNTED WALNUT COMMODINO
NORTH ITALIAN, POSSIBLY GENOA, SECOND HALF 18TH CENTURY
With a grey marble top above two drawers on tapering legs, pegged
construction, the reverse with a paper label inscribed Gande-Meuble
Nortier 29, Rue Edouard Nortier Neuilly -s/-Seine 7452
88cm high, 63cm wide, 44,5cm deep

£2,000-4,000

170
A PAIR OF WHITE PAINTED
POLYGONAL TABLE LAMPS
BY ANDREW ALLFREE (B.1956)
White painted plaster and
composition, faceted 14 sided bodies
decorated with circular roundels, fitted
for electricity and PAT tested
58cm high to top of fitment

£800-1,200



171

171 Y
A PAIR OF EBONY TWO TIER
OCCASIONAL TABLES
INDIAN, MODERN
62cm high, 40cm square

£1,200-1,800



170

172
A RED PAINTED AND METAL BOUND
DOMED CHEST
EARLY 20TH CENTURY
On an associated stand with waved aprons
and zoomorphic feet
85cm high, 132cm wide, 62cm deep

£300-500



172



173

173 ‡
A LARGE GILT COMPOSITION MIRROR
 ITALIAN, EARLY 19TH CENTURY
 The rectangular plate in a deeply moulded surround with oak leaf inner border and an outer border of anthemion and lyres
 163cm high, 125cm wide

£3,000-5,000



174
A PAIR OF ARTS AND CRAFTS REPOUSSE DECORATED
BRASS TWIN LIGHT WALL SCONCES
 PROBABLY SCANDINAVIAN, LATE 19TH CENTURY
 Each with heart design above floral and roundel decorated
 backplates, twin candlestick holders
 47.5cm high, 31cm wide

£300-500

174



175

175
A PAIR OF CHINESE DRAGON DECORATED OIL LAMP BASE TABLE LAMPS
20TH CENTURY
With orange, green and yellow glaze decoration to the waisted bell shaped bodies, fitted for electricity and PAT tested
46.5cm high to top of fitments

£400-600



176

176
A LARGE JAPANESE ARITA BLUE AND WHITE DISH
EDO PERIOD, LATE 17TH OR 18TH CENTURY
56.5cm diameter

£500-800

177 ‡
A TEAK GRADUATED BOOKCASE
INDIAN, CIRCA 1900
Of seven open shelves with turned supports and X-form end pieces
181cm high, 145cm wide, 37cm deep

£2,000-4,000



177



179

178
A PAIR OF CHINESE-STYLE PORCELAIN SANG DE BOEUF VASES
ASIAN, MODERN
With slender neck above a globular lower section, fitted for electricity as lamp bases and PAT tested, blue seal marks, 49.5cm high including fitting

£500-800



178



179 (detail of etching)

179
A FINELY ETCHED BRASS CASKET
INDIAN, PROBABLY DELHI, LATE 19TH CENTURY
Decorated overall with entwined vines and with cast brass handles
22cm high, 55cm wide, 35cm deep

£500-800

180
AN EBONISED TEAK TILT TOP PEDESTAL TABLE
INDIAN, SECOND HALF 19TH CENTURY
The top with gadrooned and foliate boarder, on a foliate carved column quadripartite bases with paw feet
74cm high, 54cm wide, 52cm deep

£800-1,200



180



181
A PAIR OF BRASS AND POLYCHROME
ENAMEL DECORATED MIRRORS
INDIAN, LATE 20TH CENTURY
Each with a shaped floral
decorated border
79cm high, 61cm wide
£800-1,200

181



182

182
A PAIR OF PALE-BLUE POTTERY
TABLE LAMPS
PORTUGUESE, MODERN
Fitted for electricity and PAT tested
41cm high excluding electrical fitment
£500-800



183

183
A SET OF FOUR BLUE PAINTED
MIRROR BACK TABLE LANTERNS
20TH CENTURY
Cowl above pyramidal glazed tops,
glazed body with hinged side door
46cm high, 22cm wide, 16cm deep
£400-800



184



184 (detail of tops)

184 Y
A PAIR OF EBONY, JACKWOOD AND BONE INLAID
TRIPOD TABLES
INDIAN, MODERN
Each with an octagonal top with central floret and radiating
marquetry on a baluster-turned and foliate carved pedestal
and splayed legs
77cm high, 49cm square
£2,000-3,000



185

185
A CORNISH SERPENTINE VASE
 SECOND HALF 19TH CENTURY, IN THE MANNER OF JOHN ORGAN,
 PENZANCE
 41cm high, 16.5cm wide

The catalogue of the 1851 Great Exhibition lists some 144 'Manufacture in Mineral Substances' ranging from decorative stone and mosaic work to chimney pieces, ornamental tiles and bricks. The Art Journal stated at the time 'The Serpentine Marble Works, established at Penzance, in Cornwall, contributed many examples of this beautiful material' and described them as 'all beautiful' and 'considerably enhanced by the variegated colours which pervade the marble' (*The Art Journal Illustrated Catalogue: The Industry of all Nations 1851*, London, 1851).

John Organ of Penzance, Cornwall, contributed a wide range of exhibits including 'chimney-piece, chess-table, columns, obelisks, vases, carved and plain; cabinet of specimens, &c., of serpentine stone from Lizard, Penzance' (R. Ellis (ed.), *Great Exhibition of the Works of Industry of all Nations, 1851. Official Descriptive and Illustrated Catalogue*, London, 1851, Volume II.,

He received the distinction of having three of his pieces illustrated in the official catalogue - a ewer and basin, a font and one of the pair of obelisks offered here (see engraving). The Jury commented 'a Prize Medal is awarded for his fine and well-selected groups of objects' in 'an extremely beautiful marble of moderate hardness [...]. The articles exhibited by Mr. Organ are remarkable for their large size, and the good taste they manifest'.

£500-1,000



186

186
AN UNUSUAL SET OF TWELVE COCONUT PALM AND CANED ARMCHAIRS
 MODERN
 88cm high, 54cm wide, 50cm deep

£8,000-12,000



186 (detail)



187

187
A PAIR OF TEAK 'SUNFLOWER' CIRCULAR MIRRORS
 BY ANDREW ALLFREE (B.1956)
 141cm diameter

£4,000-6,000





188

188
A PAIR OF CHINESE SANG DE BOEUF VASE TABLE LAMPS
LATE 20TH CENTURY
Impressed marks fitted for electricity and PAT tested
Each 58cm high to top of fitment

£500-800

189
A FAIENCE VASE AND GILT-METAL
MOUNTED COVER
FRANCE, POSSIBLY NEVERS, CIRCA 1700
Painted in blue and manganese with
Chinese figures in a landscape in
the Transitional style, the domed
cover with replacement gilt-metal
artichoke finial
56cm high

£2,000-3,000



189

190
A LACQUERED HARDWOOD CENTRE TABLE
BY CHATTERJEE FURNISHING, CALCUTTA, MID 20TH CENTURY
With a gadrooned top and foliate cabriole legs with claw and ball feet,
stamped THE CHATTERJEE FURNISHING CO LTD CALCUTA
77cm high, 107cm deep, 61cm deep

£1,000-1,500



190



192

191
A PAIR OF HARDSTONE DECORATED
AND FOLIATE METAL FILIGREE
FRAMED MIRRORS
INDIAN, MODERN
122cm high, 75cm wide

£1,500-2,500



191



192
A TEAK TILT TOP TABLE
INDIAN, PROBABLY BOMBAY, LATE 19TH
CENTURY
The circular table with a pierced foliate border,
on a foliate carved column quadripartite base
with zoomorphic feet
69cm high, 60.5cm diameter

£600-900

193
A SET OF EBONISED THREE-
TIER OPEN SHELVES
CIRCA 1900
With baluster turned uprights
and ball finials
89cm high, 148cm wide,
30cm deep

£600-1,000



193



194

194
A PAIR OF GILT METAL FRAMED
MIRRORED SHIELD BACK WALL LIGHTS
PROBABLY ITALIAN, MID 20TH CENTURY
Each with shield shaped back with three
lights on stylised tree branches hung with
glass drops with scrolling tops and bases,
fitted for electricity
58cm high, 42cm wide, approx. 20cm deep

£800-1,200

195
A LARGE PAIR OF SANG DE BOEUF VASES TABLE LAMPS
LATE 20TH CENTURY
Fitted for electricity and PAT tested
66.5cm high to top of fitment

£1,000-1,500



195



196

196 ‡
A WILLIAM IV GONCALO ALVES SIDE TABLE
CIRCA 1835
With an associated Siena marble top above a boldly beaded edge and cavetto
frieze on scrolled, foliate and rosette carved supports with lion paw feet
89cm high, 189cm wide, 51cm deep

£1,500-2,500



197
A PAIR OF BRASS MOUNTED DEEP BLUE GLASS TABLE LAMPS
MODERN
With facettted bodies, fitted for electricity and PAT tested
59.5cm high to top of fitment

£1,000-1,500

198
AN EDWARDIAN EASY ARMCHAIR OF LARGE SIZE
BY HOWARD & SONS, EARLY 20TH CENTURY
Upholstered in grey cotton, the back leg stamped
Howard & Sons Ltd. Berners St. 154555081, three castors
stamped Howard & Sons London
84cm high, 88cm wide, 124cm deep

£3,000-5,000



197



198



199

199 Ω
A LARGE PAINTED CIRCULAR MIRROR
BY ANDREW ALLFREE (B.1956)
158cm diameter

£3,000-5,000



200
A PAIR OF BRASS
MOUNTED EBONISED
FRUITWOOD MIRRORS
LATE 19TH CENTURY
88cm high, 73cm wide

£1,000-1,500



200



201

201
A PAIR OF BLUE AND WHITE PAINTED
COLUMN TABLE LAMPS
BY ANDREW ALLFREE (B.1956)
Fitted for electricity and PAT tested
50cm high excluding electrical fittings,
62cm high including electrical fitment

£800-1,200

202 Y#
A PAIR OF SATINWOOD AND EBONY
SIDE TABLES
INDIAN, LATE 19TH CENTURY
Each with a beaded rectangular top and a
long drawer on leaf-carved cabriole legs
77cm high, 90cm wide, 57cm deep

£2,000-4,000



202



203

203
FOLLOWER OF JOHN CONSTABLE (LATE 19TH CENTURY)
FIGURES BY A LOCK
Oil on canvas
63 x 71cm (24¾ x 27¾in.)

£700-1,000

204
A GILT EMBOSSED LEATHER
TABLE LAMP
MODERN INCORPORATING
EARLIER ELEMENTS
Formed of book spines and
a large volume entitled
'Concordantiae Bibliorum
Sacrorum', fitted for electricity
and PAT tested
46cm high excluding fitment

£200-300



204

206
A WILLIAM AND MARY KINGWOOD,
FRUITWOOD AND SEAWEEED
MARQUETRY MIRROR
LATE 17TH CENTURY
The rectangular bevelled plate in a cushion-
moulded surround, originally with an
additional cresting, the mirror original
77cm high, 93cm wide

£1,200-1,800



206



207

207
A BALUSTER CLEAR-GLASS
CANDLESTICK
CONTINENTAL 18TH CENTURY
After an English model with baluster stem
and a domed and folded foot, 28.5cm high

£400-600

208
A PAIR OF TEAK AND EBONISED
BOMBAY ART DECO SIDE TABLES
CIRCA 1930
With ridged side details
51cm high, 62cm diameter

£600-1,000



208

205
A PAIR OF CEYLONESE JACKWOOD AND CANED BERGERES
SECOND HALF 19TH CENTURY, OF REGENCY STYLE
Each with a curved back and turned tapering legs
84cm high, 56cm wide, 54cm deep

£600-1,000



205



209 ‡
A GEORGE II WINGBACK ARMCHAIR FRAME
MID-18TH CENTURY
Of barrel-back outline, on walnut cabriole legs with
leather castors, repairs and later elements
117cm high, 90cm wide, 85cm deep

£2,000-3,000



209

210
A WROUGHT AND WEATHERED METAL
FRAMED MIRROR
20TH CENTURY
108cm high, 100cm wide

£800-1,200



210



211

211
A LARGE CHINESE ORANGE GLAZE
STORAGE JAR IN ANNAMESE STYLE
20TH CENTURY
75cm high

£800-1,200

212
A SOLID SATINWOOD, TEAK AND
EBONISED BENCH
INDIAN, CIRCA 1900
One end with painted initials MM
53cm high, 166cm wide, 51cm deep

£600-1,000



212



213

213 ‡
A LARGE POLYCHROME DECORATED CARVED
MODEL OF A RAJASTHANI FORT
 19TH CENTURY
 Of triple stepped form, crenelated tiers with turret
 ends, the whole decorated with Tirthankaras, Yakshas
 and Yakshinis amid floral motifs
 72cm wide, 109cm high, 71cm deep

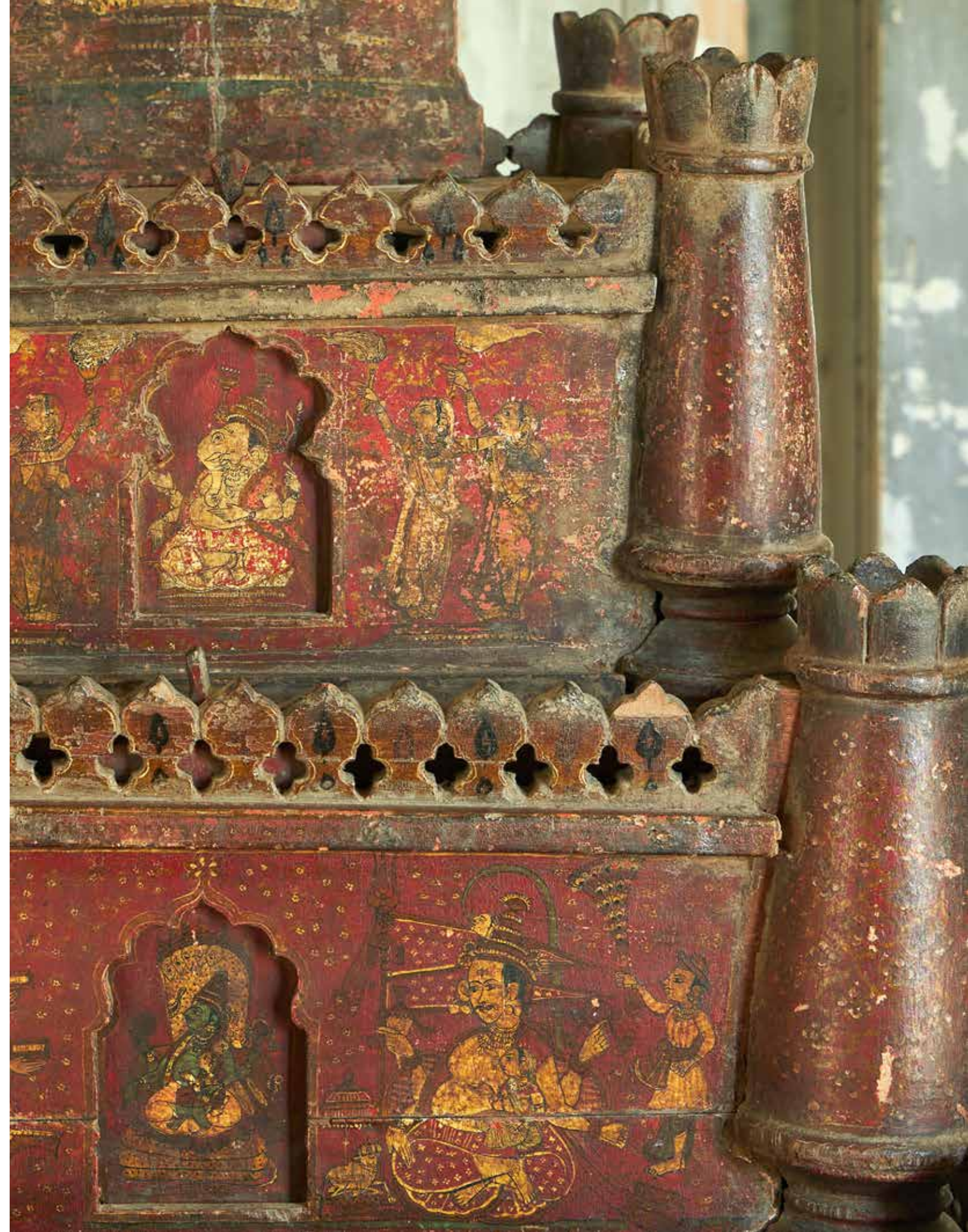
£2,500-4,000

214 ‡
A GOAN EBONISED TEAK CENTRE TABLE
 19TH CENTURY
 The circular tilt top on a baluster pedestal and
 gadrooned platform with scrolled paw feet
 85cm high, 119cm diameter

£1,500-2,500



214





215

215
A LARGE PAIR OF INDIAN AMBER GLASS
GLOBE LANTERN SHADES
MODERN
53cm high, 42cm wide

£800-1,200



216

216
A DUTCH DELFT MANGANESE SIX TILE PANEL
PAINTED WITH A PARTIALLY CLIPPED DOG
LATE 18TH/EARLY 19TH CENTURY
Set within a later metal frame
40cm high, 27cm wide

£800-1,200



217

217
A BLACK PAINTED NEAPOLITAN
CAPRETTA
ITALIAN, LATE 18TH CENTURY
With a drawer and slightly splayed legs
72cm high, 93cm wide, 48cm deep

£700-1,000



218

218
A PAIR OF CHINESE ENAMEL VASES
20TH CENTURY
26cm high

£400-600



219

219
A PAIR OF CHINESE-STYLE MOTTLED-BLUE AND
SANG DE BOEUF GLAZED DOUBLE-GOURD VASES
MODERN, ASIAN
Adapted as table lamps, fitted for electricity and PAT tested
48.5cm high overall including fitting

£1,000-1,500



220

220
A PAIR OF JAPANESE CLOISONNE ENAMEL VASES
MEIJI-TAISHO ERA
decorated on the blue ground in various coloured enamels with *shishi* amid
peonies above a broad band of lappets and scattered flowers
27cm high

£400-600



221

221
A PAIR OF CHINESE BLUE AND WHITE
PORCELAIN SQUARE CANNISTER JARS
LATE 18TH OR 19TH CENTURY,
The sides painted with a continuous landscape
with pavilions nestled beneath pine and willow
near a lake with mountains beyond, adapted
as lamps, fitted for electricity and PAT tested
50cm high excluding fitments

£500-800



222

222 Y
A PAIR OF EBONY FRAMED MIRRORS
MODERN
Each with a divided plate in a shaped, bolection-
moulded surround
123cm high, 71cm wide

£3,000-5,000



223
A PAIR OF TEAK GRADUATED
BALL MIRRORS
BY ANDREW ALLFREE (B.1956)
99cm high, 99cm wide
£2,000-4,000

223

224
A PAIR OF MIRRORED GLASS TAPERING
DOUBLE GOURD SHAPED TABLE LAMPS
MODERN
Fitted for electricity and PAT tested
57.5cm high to top of fitment

£300-500

225
PAIR OF STEEL FRAMED WOVEN CHAIRS
CIRCA 1970, IN THE MANNER OF ISAMU
KENMOCHI (JAPANESE, 1912-1971)
80cm high, 69.5cm wide, 80cm deep

£1,000-1,500



224



225

226
A LARGE PAIR OF CHINESE DARK
BROWN GLAZED FLUTED VASES
MODERN
54cm high

£300-500



226



227

227
A JAPANESE IMARI VASE
EDO PERIOD, LATE 17TH OR EARLY 18TH CENTURY
40cm high

£3,000-5,000

228
A GERMAN SECESSIONIST MAHOGANY CABINET
G.RITTER OF DRESDEN, CIRCA 1900
With gilt metal geometric details ,brass inlay, bevelled
glass insets and foxed mirrored glass top section,
plaque and interior lock mechanism stamped 'G. Ritter
mobelfabrik Dresden'
176cm high, 79cm wide, 35cm deep

£1,000-1,500



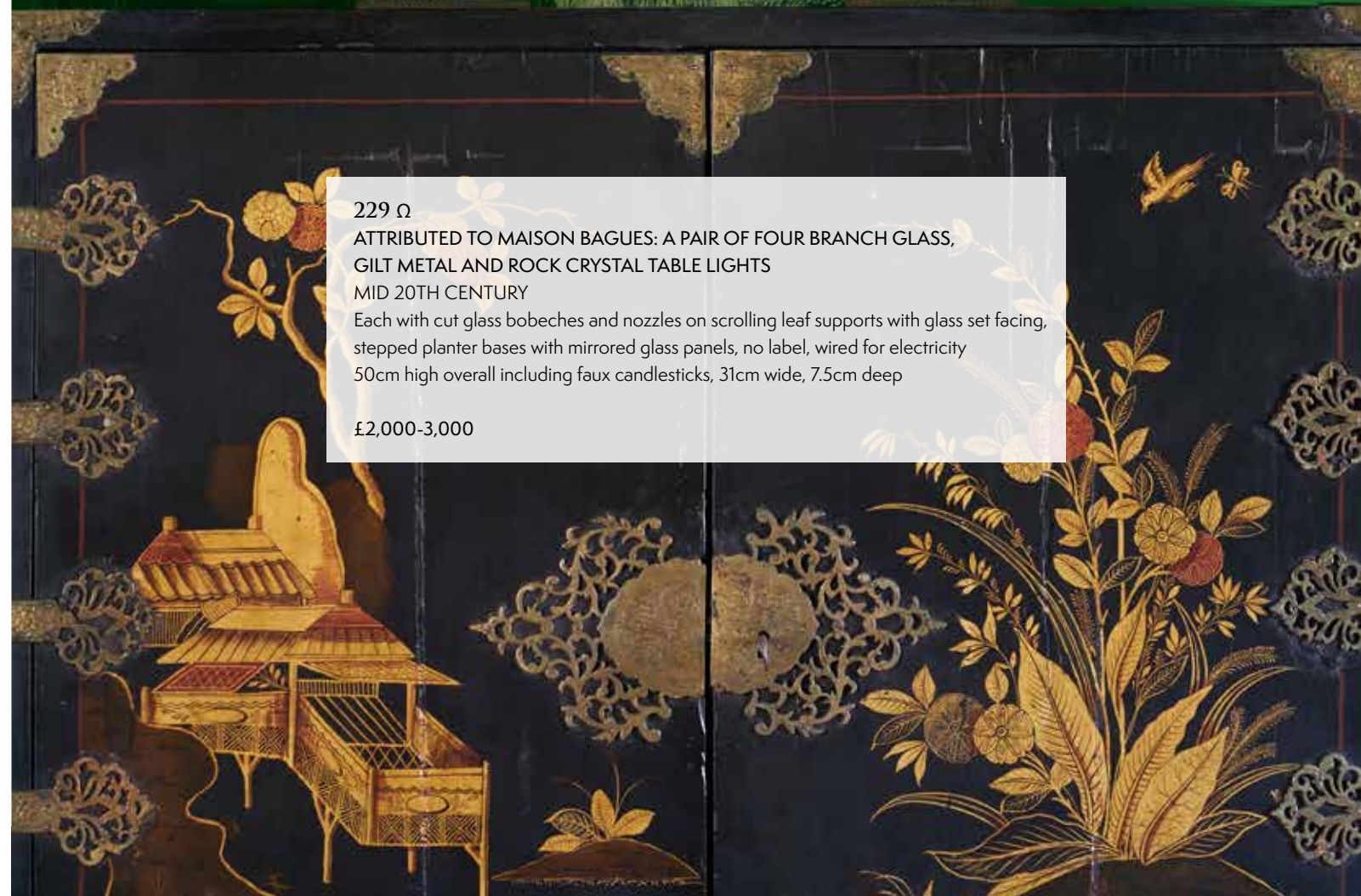
228



229

229 Ω
ATTRIBUTED TO MAISON BAGUES: A PAIR OF FOUR BRANCH GLASS,
GILT METAL AND ROCK CRYSTAL TABLE LIGHTS
MID 20TH CENTURY
Each with cut glass bobeche and nozzles on scrolling leaf supports with glass set facing,
stepped planter bases with mirrored glass panels, no label, wired for electricity
50cm high overall including faux candlesticks, 31cm wide, 7.5cm deep

£2,000-3,000





230

230
A PAIR OF GILTWOOD OVAL MIRRORS
DECORATED WITH MARITIME MOTIFS
PROBABLY FRENCH, 19TH CENTURY
Each with a ring cresting trailing rope,
with an anchor to the base
80cm high, 53cm wide

£1,000-2,000



231
A BLUE-GLASS ROUND BOX AND COVER
POSSIBLY BEYKOZ, 20TH CENTURY
Enamelled with a field of Islamic architectural
motifs, 22cm x 28cm

£300-500



231



232

232 Y
A PAIR OF CEYLONESE
EBONY AND CANED SIDE
CHAIRS
LATE 19TH CENTURY
Each with a curved bar back
and turned tapering legs
80cm high, 47cm wide,
42cm deep

£1,000-1,500

233
A FRENCH PROVINCIAL OCHRE, GREEN
AND BROWN GLAZED ORJOL
LATE 19TH OR FIRST HALF 20TH CENTURY
Of typical two-handled form, 26cm high

Together with a more modern example with
a cover, 39cm high

£400-600



233



234

234
TWO POLYCHROME PAINTED HARDWOOD MORTAR
TABLE LAMPS
INDIAN, EARLY 20TH CENTURY
largest 38cm high excluding electrical fitment,
37cm diameter and smaller

£500-800

235
A SET OF HARDWOOD OPEN SHELVES
INDIAN, 20TH CENTURY
Painted inscription to one end C.C.E.C. No. II.
155cm high, 96cm wide, 29cm deep

£400-800



235

236
A TWO-TIERED RED AND GREEN
PAINTED TUBULAR STEEL TABLE
MID 20TH CENTURY
65cm high 75cm diameter

£400-800



237
A POLYCHROME DECORATED TOLE PEINTE HOT AIR
BALLOON LANTERN
EARLY 20TH CENTURY
With cap finial above fluted balloon body in yellow,
red and green
88cm high, 54cm wide

£500-1,000



237

238
TREEN; A LARGE ROUGHLY HEWN OAK BOWL
CONTINENTAL, EARLY 19TH CENTURY
Of shaped oval form with polished interior and
rough unfinished exterior
17cm high, 41cm diameter

£500-800



238

239
A SET OF EIGHT 'ART DECO' BLUE PAINTED ARMCHAIRS
INDIAN, MID 20TH CENTURY
Each with woven wool upholstered seats
81cm high, 49cm wide, 61cm deep

£1,200-1,800



239



240

240
A YELLOW PAINTED HARDWOOD MORTAR TABLE LAMP
INDIAN, EARLY 20TH CENTURY
37cm high excluding electrical fitment, 35cm diameter

£300-500



241

241
A STAINED HARDWOOD TWO DOOR CUPBOARD
INDIAN, 20TH CENTURY
Enclosing three shelves
138cm high, 101cm wide, 40cm deep

£300-500

242
A SET OF FOUR CEYLONESE RATTAN GARDEN ARMCHAIRS
CIRCA 1920
Lacking cushions
80cm high, 63cm wide, 74cm deep

£1,000-2,000



242



243

243 +
AN OAK AND ELM
RUSTIC TABLE
FRENCH, 19TH CENTURY
The single plank top
on square supports
79cm high, 235cm long,
65cm wide

£2,000-3,000



244

244
A YELLOW, GREEN AND BROWN GLAZED TERRACOTTA TABLE LAMP
FRENCH, MODERN
Stamped "Made in France", fitted for electricity and PAT tested
47cm high to top of fitment

£300-500

245 Y
A JACKWOOD CIRCULAR CENTRE TABLE
CEYLIONESE, LATE 19TH CENTURY
The planked tilt top with a nailed macassar ebony edge on a baluster turned column, quatrefoil platform and zoomorphic feet
79cm high, 132 diameter

£800-1,200



245



246



246
TWO POLYCHROME PAINTED
HARDWOOD MORTARS
INDIAN, EARLY 20TH CENTURY
largest 36cm high, 34cm diameter
and smaller

£500-800

247
A RUSTIC PARTIALLY GLAZED POTTERY TIAN OR CONICAL MIXING BOWL
FRENCH, PROBABLY FIRST HALF 20TH CENTURY
The interior decorated with a pale-green glaze, 46cm diameter

Together with another large Southern French or Iberian Tian or conical mixing bowl with a clear-glazed interior and decorated with an ochre and green swag rim, 60cm diameter, late 19th or 20th century and another Continental partially glazed red-pottery mixing bowl decorated in pink slip with circles, 60cm diameter

£400-600



247

247



248

248
A PAIR OF GREEN GLAZED EARTHENWARE TABLE LAMPS
LATE 20TH CENTURY
Fitted for electricity and PAT tested
59cm high including fitment

£600-1,000

249
A SPANISH PARTIALLY GLAZED POTTERY LEBRILLO
(DOMESTIC BOWL)
LATE 19TH/EARLY 20TH CENTURY
The well painted in green with stylised flowers, 79cm diameter

£600-1,000



249

250 ±
A PAIR OF WEATHERED WROUGHT
IRON SIDE TABLES
20TH CENTURY
78cm high, 102cm wide, 60cm deep

£2,000-4,000



250

251
A PAIR OF BRASS SCALLOP-SHAPED OCCASIONAL TABLES
SECOND HALF OF 20TH CENTURY
64cm high, 66cm diameter

£800-1,200



251



252

252 ‡
A CARVED GIALLO ANTICO MARBLE SHALLOW BASIN
 ITALIAN, LATE 17TH/EARLY 18TH CENTURY
 Of rectangular shallow dish form, with projecting front and shaped roundel carved frieze, with central shell form projection
 9.5cm high, 97cm wide, 51.5cm deep

£1,500-2,500

253
A LARGE PAIR OF MARBLE CAMPANA URNS
 PROBABLY ITALIAN, LATE 19TH/EARLY 20TH CENTURY
 80cm high, tops 72cm diameter, bases 29cm square

£2,500-4,000



253



254
A CARVED WHITE MARBLE LION FOOT OVAL BASIN
 19TH CENTURY
 The oval dished basin with gadroon banding on well carved hairy lion paw foot, projecting wall suspension block to rear
 75cm deep overall, 44cm high, basin approx 34cm wide

£4,000-6,000



254



255

255
AN INDIAN RED AND GILT JAPANNED ARMCHAIR
 PROBABLY BAREILLY, EARLY 19TH CENTURY
 Decorated overall with trailing flowers, vines and shallow vases, with a bar top rail, caned seat and tapering turned and reeded legs
 95cm high, 58cm wide, 58cm deep

£800-1,200



256

256

A LARGE NEAR PAIR OF PATINATED COPPER STORAGE JARS
SINDH PROVINCE, LATE 19TH CENTURY

Of cylindrical tapering form, with raised stiff leaf banding to the top,
centred with crescent moon and star, indistinctly inscribed
56.5cm high, 25.5cm diameter

£1,200-1,800

257

A TEAK BENCH
INDIAN, CIRCA 1900

With a bar back and turned legs, formerly ebonised or painted
86cm high, 192cm wide, 46cm deep

£400-800



257



258

258

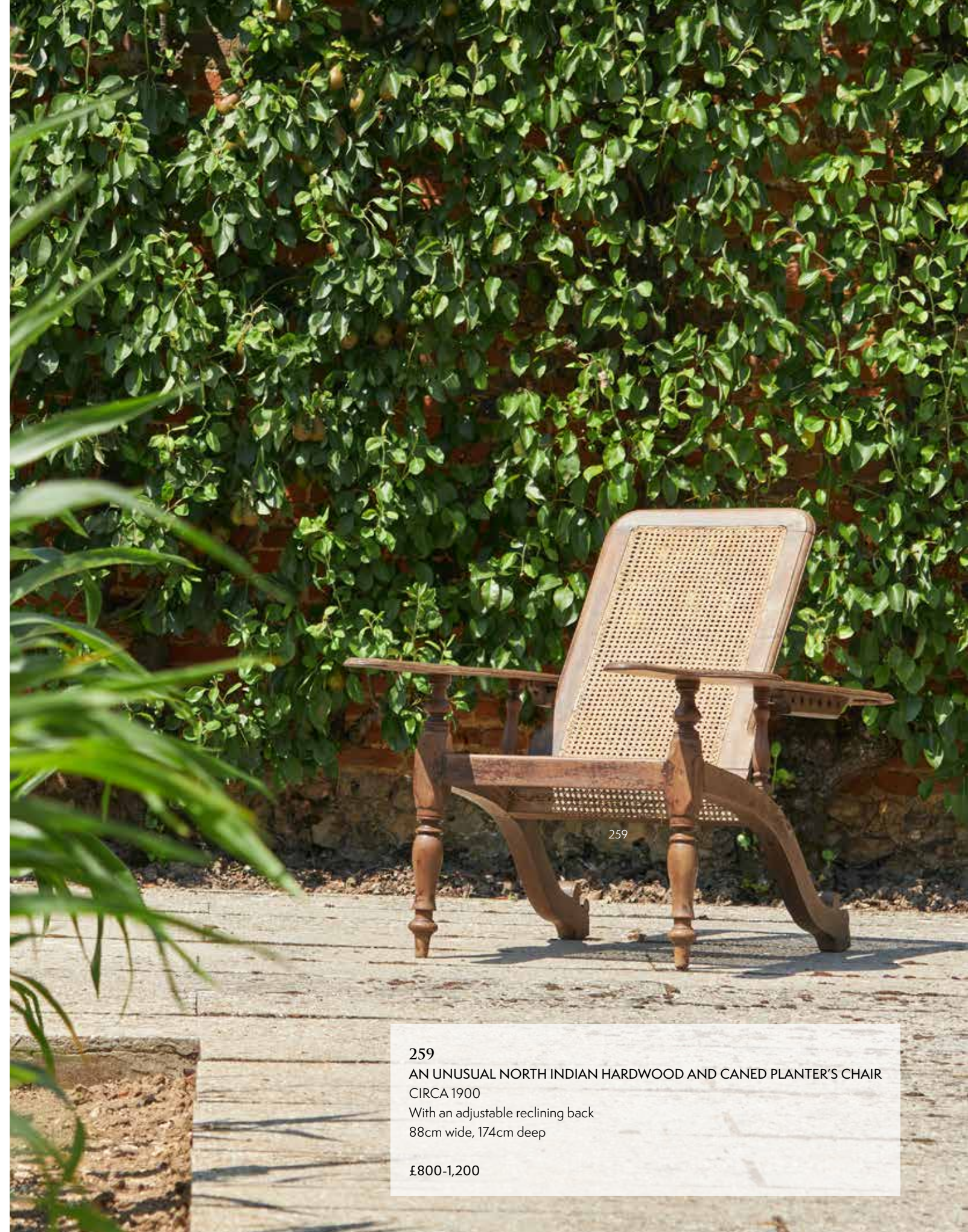
A PAIR OF PAINTED CAST IRON
'ORANGERIE' PLANTERS

BY PAUL BORDEAUX, CIRCA 1920

Each of square shape, the iron frames
finished in yellow paint and with ball
finials, timber sides, marked PAUL
BORDEAUX

75cm high, 71cm wide, 71cm depth

£600-1,000



259

259

AN UNUSUAL NORTH INDIAN HARDWOOD AND CANED PLANTER'S CHAIR
CIRCA 1900

With an adjustable reclining back
88cm wide, 174cm deep

£800-1,200



260

260
A PAIR OF POLYCHROME PAINTED CANDLESTICKS
INDIAN, MODERN
With tri-colour banded decoration
39cm high

£400-600



261

261
TWO BLACK PAINTED HARDWOOD MORTAR TABLE LAMPS
INDIAN, EARLY 20TH CENTURY
largest 40cm high excluding electrical fitment, 36cm diameter and smaller

£500-800



262

262
A PAIR OF HARDWOOD AND LAMINATE DESK CHAIRS
INDIAN, MID 20TH CENTURY
The tapering legs with patinated brass feet, one painted DCC/AC/C/105
95cm high, 58cm wide, 47cm deep

£400-600



263

263
A LARGE NEAR PAIR OF PATINATED COPPER
STORAGE JARS
SINDH PROVINCE, LATE 19TH CENTURY
Of cylindrical tapering form, with raised stiff leaf
banding to the top, centred with crescent moon and
star, indistinctly inscribed
56.5cm high, 25.5cm diameter

£1,200-1,800



264

264 ‡
A PAIR OF CARVED AND RED PAINTED TEAK BENCHES
INDO-PORTUGUESE, CIRCA 1900
124cm high, 215cm wide, 81cm deep
£3,000-5,000



264



END OF SALE

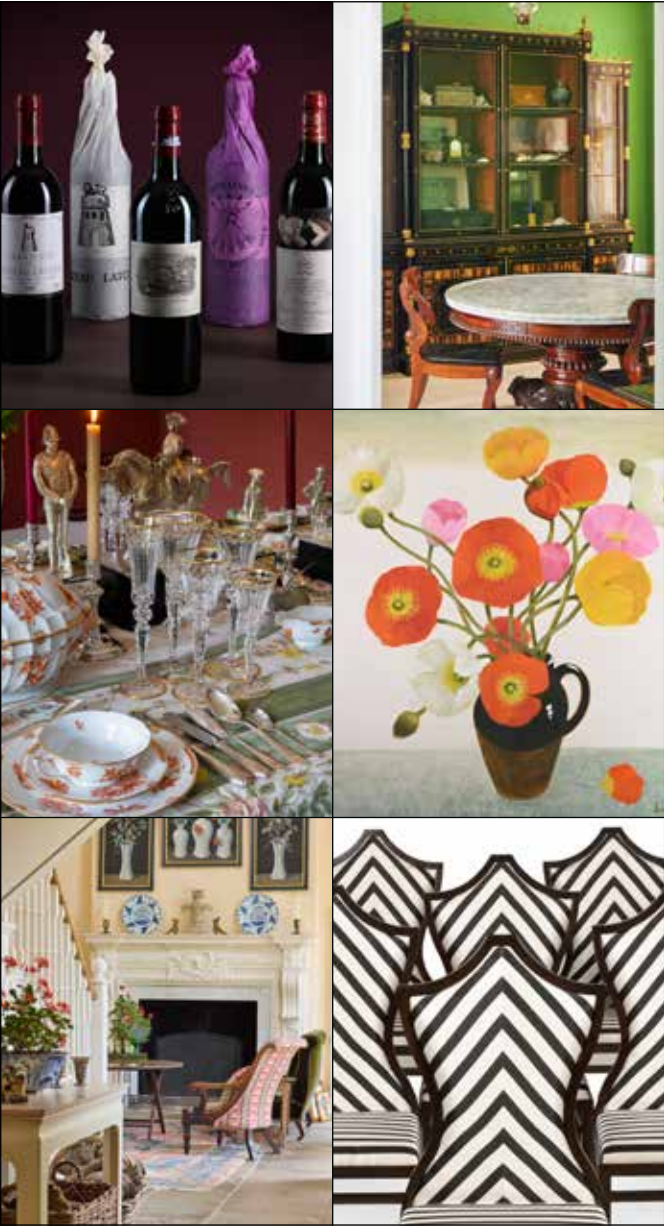


“In the twenty-five years or so that I have known Andrew, I have never known him do anything except for aesthetic reasons. He lives and breathes the look and feel of things and consequently is an inspiration to all.”

THOMAS WOODHAM-SMITH

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- 17 September
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- 22 September
Fine Silver & The Art of Dining
- 23 September
Park View: The Private Collection from a London Apartment
- 29 September
The Single-Owner Auction: A Heritage Collection of Fine Wine
- 30 September
Fine Wine, Champagne, Vintage Port & Spirits
- 1 October
At Home: to include the Collection of George Oakes
- 7 October
Modern Design & Decorative Art
- 13 October
Going for a walk with Andrew Allfree
- 21 October
Modern & Contemporary Art
- 27 & 28 October
Fine Furniture, Sculpture, Carpets, Ceramics & Works of Art
- 29 October
Fine Wine, Champagne, Vintage Port & Spirits
- 3 & 4 November
Old Master, British & European Art
- 5 November
At Home
- 11 & 12 November
Chinese Ceramics & Works of Art
- 18 November
Fine Jewellery
- 19 November
Fine Watches and Luxury Accessories



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EST. 1759

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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

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

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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 28% of the hammer price up to and including £25,000, plus 27% of the hammer price from £25,001 up to and including £500,000, plus 26% of the hammer price in excess of £500,000. 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.

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

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.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

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: 28% of the hammer price [33.6% including VAT] up to and including £25,000; plus 27% [32.4% including VAT] of the hammer price from £25,001 up to and including £500,000; plus 26% [31.2% 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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Will Richards

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Mark Hinton (Japanese consultant)
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James Nicholson (Deputy Chairman)
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