

EST. 1782
swords
FINE ART AUCTIONEERS

Tuesday 13 February 2018
at 10am

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THE PRINCIPAL CONTENTS OF NORTH

To be sold at the Stansted Mountfitchet Auction Rooms
Tuesday 17 and Wednesday 18 April 2018 at 10am

To include Paintings, Furniture, Works of Art, Tapestries and



Enquiries:
Guy Schooling
guyschooling@sworder.co.uk
01279 817778

MYMMS PARK

Garden Statuary



2018 AUCTION DATES

20th Century Decorative Art and Design
Tuesday 30 January, 10am

Out of the Ordinary
Tuesday 13 February, 10am

Fine Interiors
British and European Works of Art
Tuesday 13 March, 10am

Fine Wine and Port
Tuesday 27 March, 11am

Sporting Art, Wildlife and Dogs
Wednesday 25 April, 10am

Modern and Contemporary Prints
Wednesday 9 May, 10am

Asian Art
Wednesday 16 May, 10am

20th Century Decorative Art and Design
Tuesday 5 June, 10am

Fine Interiors
British and European Works of Art
Tuesday 19 June, 10am

Fine Jewellery and Watches
Tuesday 3 July, 10am

Modern British Art
Wednesday 11 July, 10am

These specialist sales are complemented by fortnightly **Homes and Interiors** sales on Tuesdays throughout the year

EST. 1782
sworders
FINE ART AUCTIONEERS

AN EXTRAORDINARY INVITATION
TO PREVIEW THE UNEXPECTED

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Thursday 8 February from 6pm

Sworders Fine Art Auctioneers
Cambridge Road | Stansted Mountfitchet | Essex | CM24 8GE

With entertainment, drinks and sweet treats

Auction: Tuesday 13 February | 10am

Viewing: Friday 9 February 9am-5pm | Sunday 11 February 10am-1pm
Monday 12 February 9am-5pm | Tuesday 13 February from 9am

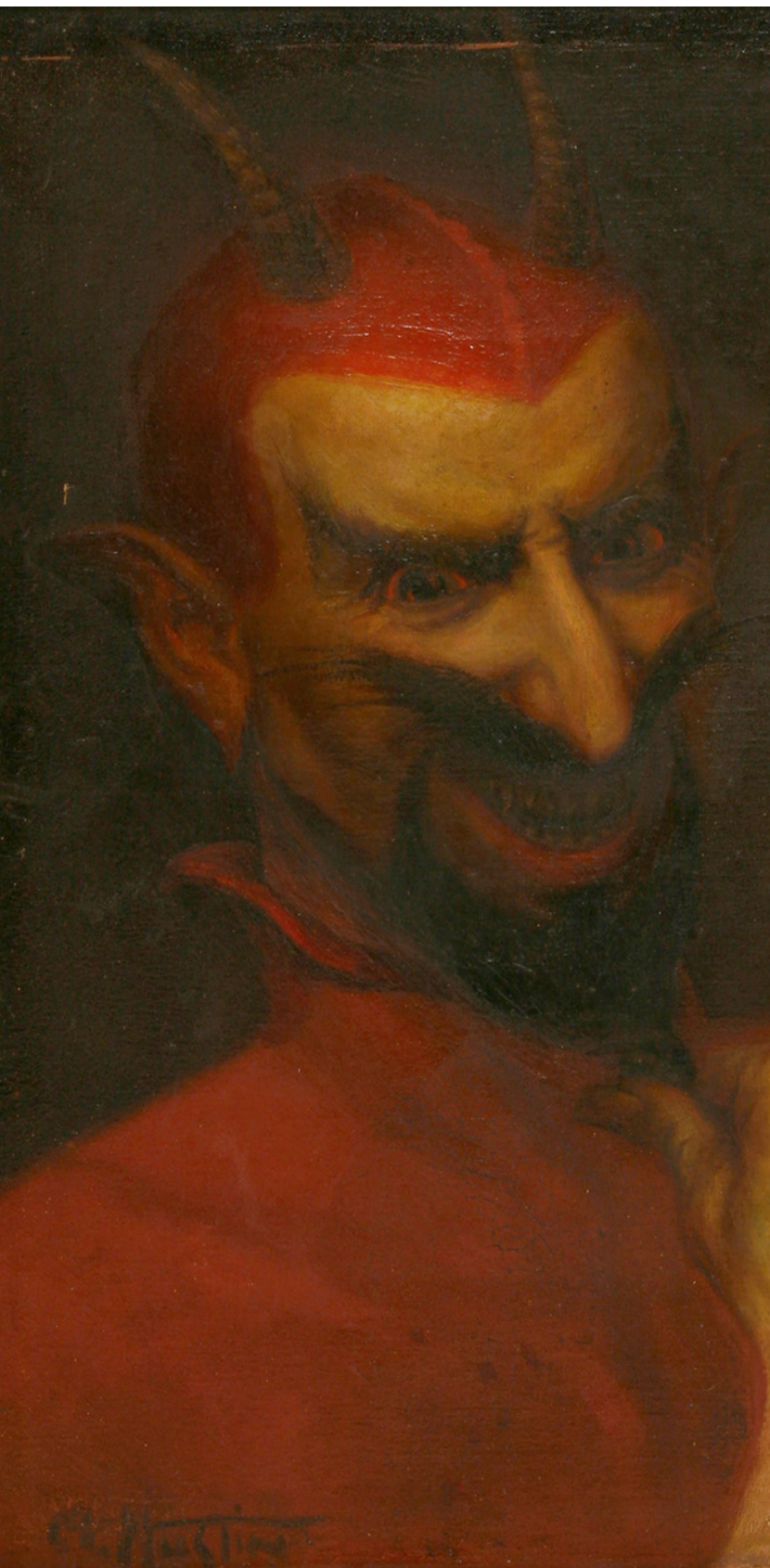
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OUT OF THE ORDINARY

at the Stansted Mountfitchet Auction Rooms

Tuesday 13 February 2018 at 10am



ORDER OF SALE

Lots 1 - 27	All the Fun of the Fair
Lots 28 - 58	Witches, Warlocks, Monsters and Mysteries
Lots 59 - 68	Life and Death
Lots 69 - 100	Lights, Camera, Action!
Lots 101 - 112	War and Peace
Lots 113 - 130	Planes, Trains and Automobiles
Lots 131 - 180	Life on Earth
Lots 181 - 196	50 Shades...
Lots 197 - 207	The Precious Things
Lots 208 - 215	An Architectural Eye
Lots 216 - 244	Contemporary and Modern Design
Lots 245 - 259	This Sporting Life
Lots 260 - 299	Stranger Things

VIEWING TIMES

Friday 9 February	9am - 5pm
Sunday 11 February	10am - 1pm
Monday 12 February	9am - 5pm
Tuesday 13 February	From 9am

ONLINE BIDDING

via www.sworder.co.uk

FURTHER INFORMATION

Contact:

Mark Wilkinson / James Pickup

01279 817778

auctions@sworder.co.uk

To obtain more images and condition reports for lots in this catalogue, please visit our website www.sworder.co.uk



Mark Wilkinson



James Pickup

ALL THE FUN OF THE FAIR

1-27



Lot 1
A OUIJA 'EGYPTIAN LUCK BOARD', by William Field, Baltimore MD, USA, complete with fragments of the original packaging, the board printed in black on a plyboard ground, with separate indicator, board 47 x 31.5cm
£300 - 500

1



2

Lot 2
A SORCERER'S MIRROR, late 19th century, the circular plate with graduated convex roundels and within a gilt frame, 38cm diameter
£200 - 300



3

Lot 3
FRENCH PALMISTRY FORTUNE TELLING CARDS, c.1900, a full deck of fifty-six cards for palm reading (with two additional blank cards), each card with numerical and astrological symbols, designed by Mme A Moreau and printed by B P Grimaud of Paris, each card 11.5 x 6.5cm
£80 - 120

Lot 4

A SORCERER'S MULTI-CONVEX AND ETCHED CIRCULAR WALL MIRROR,
 19th century, within a banded specimen wood frame, the plate decorated with foliage and lovebirds,
 43cm diameter
 £800 - 1,200



4



5

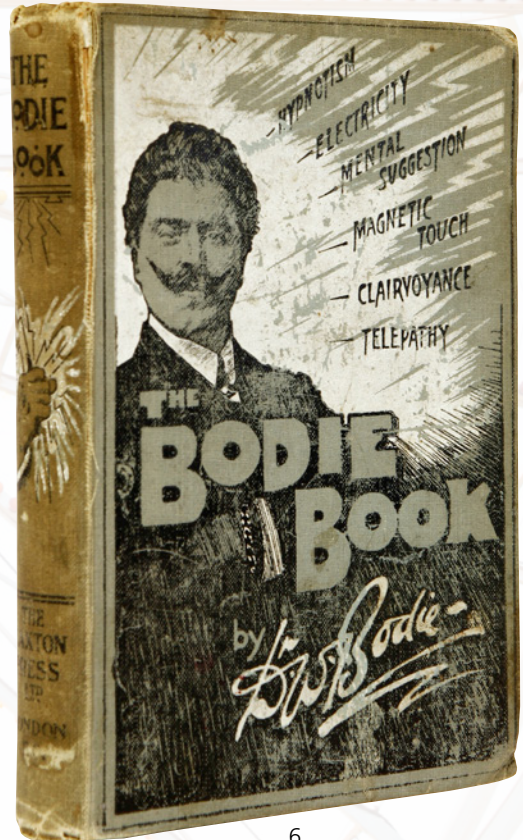
Lot 5

AN EDWARD VII SILVER PUZZLE VESTA CASE,
Harold Child, London, 1909,
 a plain rectangular matchbox form with gilt interior,
 stamped 'CHILD & CHILD, LONDON SW'
 5.2cm long, 59g
 £150 - 200

Puzzle vesta cases were designed to amuse, tease and delight friends with a secret opening. In this example, the top sides can be gently pressed to release a spring catch and the interior compartment.

Lot 6

WALFORD BODIE FRMS MRSA,
'THE BODIE BOOK: HYPNOTISM, ELECTRICITY,
MENTAL SUGGESTION, MAGNETIC TOUCH,
CLAIRVOYANCE, TELEPATHY',
 Tenth Edition, published and printed by
 The Caxton Press Ltd., 1906, signed by the author
 £200 - 300



6



7



9

Lot 7
***NOELLA LAMMERS (BELGIAN, b.1915)**
CLOWN HOLDING CRYSTAL BALL
 Signed l.r. oil on canvas
 69.5 x 49.5cm
 £400 - 600

Lot 8
'KAR-MI SWALLOWS A LOADED GUN BARREL' POSTER,
 c.1920s, American stone lithograph Magic
 poster,
 101 x 68cm, framed
 £500 - 800

Lot 9
***FRED ARIS (1932-1995)**
FOUR CLOWNS AND A RINGMASTER
 Signed l.r., oil on board
 50.5 x 43cm
 £100 - 150



8



10

Lot 10
 *HÉLÈNE DETROYAT (FRENCH, 1899-1951)
 A BEARDED LADY HOLDING AN OSTRICH
 FEATHER
 Signed and dated '32' I.I., oil on canvas
 116.3 x 81.3cm
 £1,500 - 2,000

Bearded ladies have long been popular
 showground entertainers; a notable recent
 example is the 2014 Eurovision Song Contest
 winner, Conchita Wurst.



11

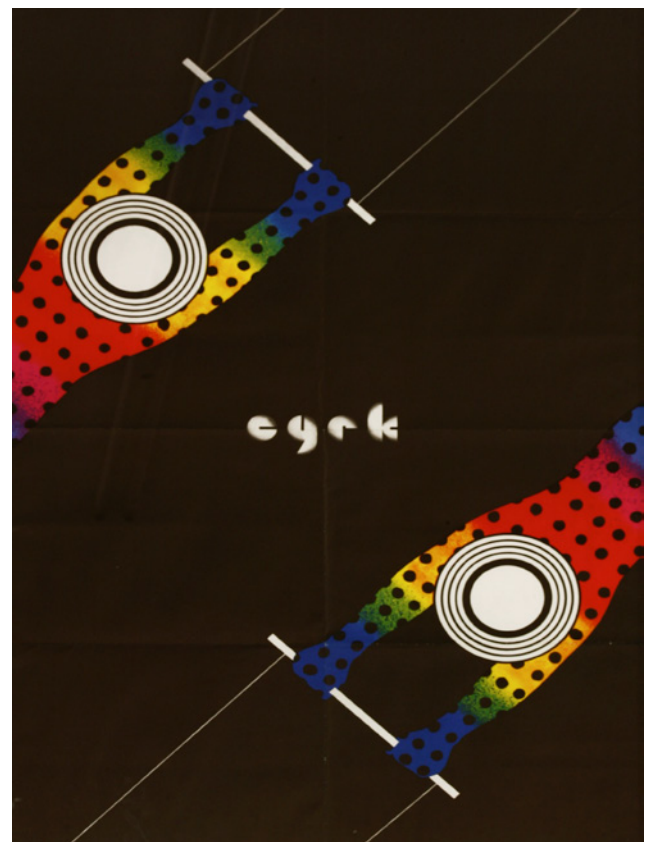
Lot 11
 A LIFE-SIZE FIBREGLASS HANGING STAGE PROP,
 by Mark Thompson and the Steven Pyle Workshop, in the form of a clown wearing
 a blue and yellow satin clown suit, with ruff collar and cuffs, and having red hair
 and a painted face, hanging from a suspended hula hoop, made for the 1998 stage
 production of 'Doctor Dolittle' starring Phillip Schofield,
 178cm high
 £300 - 500



12

Lot 12
A POLISH CIRCUS POSTER DESIGNED BY GORKA WIKTOR, c.1962, a lithographic advertising poster depicting stylised rearing horses, 56 x 83cm, framed £300 - 400

Lot 13
A POLISH CIRCUS POSTER DESIGNED BY LECK MAJEWSKI, c.1973, lithographic advertising poster depicting two styled trapeze artists, 64 x 96cm, framed £400 - 600



13

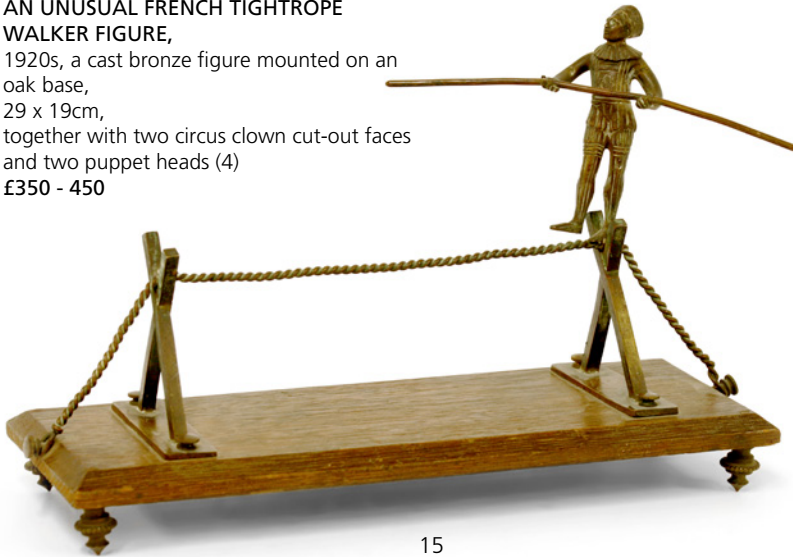


14

Lot 14
A FRENCH CIRCUS TIGHTROPE CYCLING POSTER, c.1895, lithographic advertising poster Le Pays de l'Or, designed by Le Maresquier, 98 x 75cm, framed £300 - 400

Lot 15**AN UNUSUAL FRENCH TIGHTROPE WALKER FIGURE,**

1920s, a cast bronze figure mounted on an oak base, 29 x 19cm, together with two circus clown cut-out faces and two puppet heads (4)
£350 - 450



15



16



17

Lot 16

*JEAN CARRAU
(FRENCH, 1925-1996)

'LA PROMENADE...'

Signed u.r., oil on copper
32 x 27cm, in an oak frame,
together with a further work
by the same hand

'CINEMA UNIVERS'

Signed l.l., oil on copper
21 x 61cm (2)

£300 - 500

Lot 17

'KAR-MI PERFORMING THE MOST STARTLING MYSTERY OF ALL INDIA' POSTER,
c.1920s, American stone lithograph Magic poster,
71 x 103cm, framed
£500 - 800

Lot 18

ROGER-ROBERT ARGENTON (FRENCH,
20TH CENTURY)

LA PARADE FORAINE

Signed u.r. and inscribed, signed and dated 1958
on the reverse, oil on board

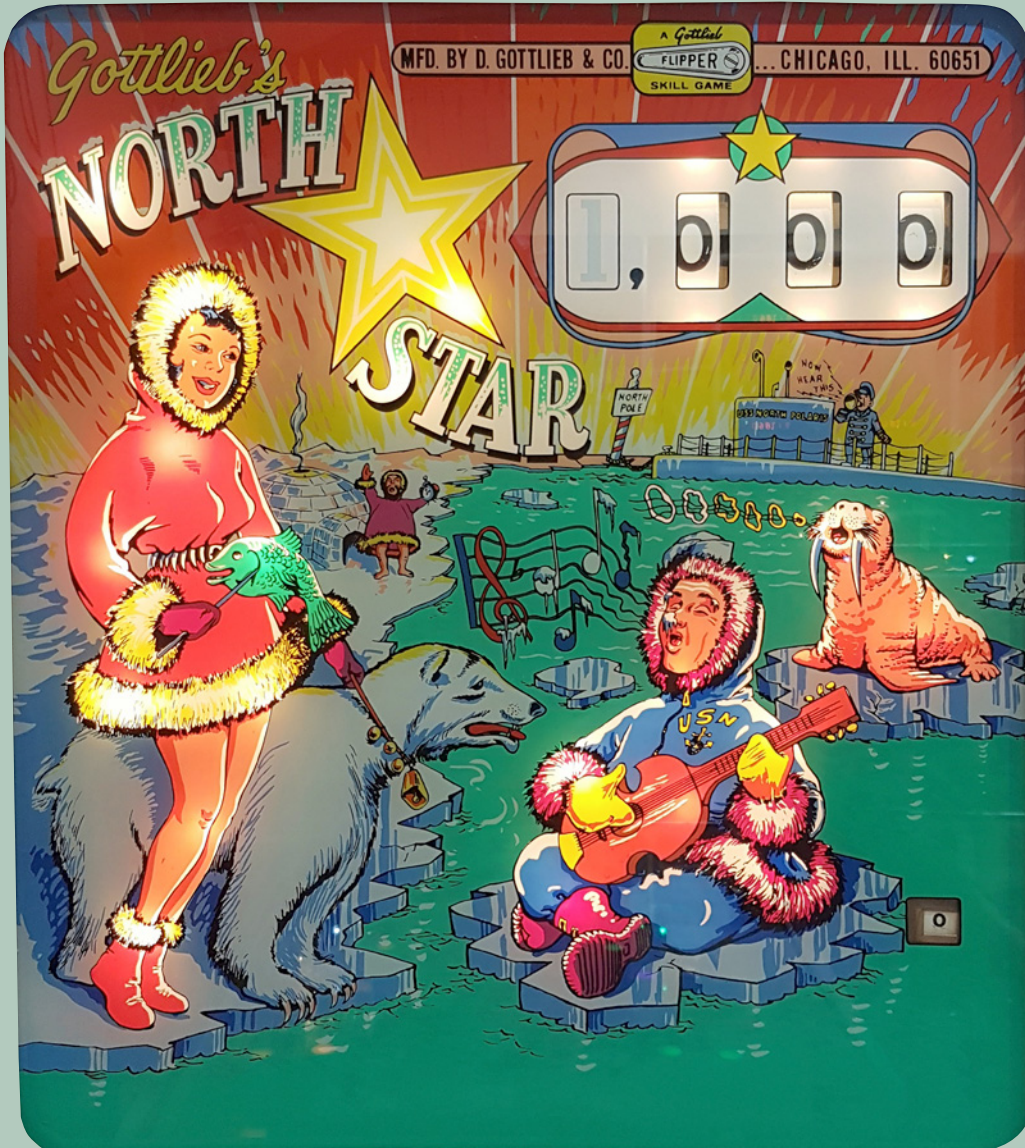
73 x 100cm,

together with another work by the same artist on
unstretched canvas (2)

£80 - 120



18



19



20

Lot 19

AN ELECTRO-MECHANICAL 'NORTH STAR' PINBALL MACHINE,

1964, manufactured by D Gottlieb of Chicago, USA, designed by Wayne Neyens, artwork by Leroy Parker, a fast challenging game with North Pole design, model no. 205, *partially restored and fully working,*

56cm wide, 132cm deep, 180cm high

£3,000 - 4,000

The sale of this pinball machine includes six months warranty on parts and labour.

Lot 20

***ALBERT ZAVARO (b.1925) GONDOLA RIDE AT THE FAIR**

Signed l.r., oil on canvas 51 x 79cm

£500 - 700



21

Lot 21

AN ELECTRO-MECHANICAL 'THE CIRCUS TIGER' PINBALL MACHINE, Italian, 1975/6, designer unknown, however it is an exact copy of 'Tiger' by Gottlieb produced in 1975, *partially restored and fully working*, 56cm wide, 132cm deep, 180cm high £4,000 - 5,000

It is unlikely that this game has seen any action since the late 1970s, as it was in private ownership before being fully restored using Gottlieb parts.

The sale of this pinball machine includes six months warranty on parts and labour.

Lot 22

A FAIRGROUND CAROUSEL MOTORBIKE, early 20th century, decorated in polychrome, on a metal stand, 129 x 88cm £300 - 400



22



23

Lot 23
AN UNCLE SAM FAIRGROUND SIGN,
20th century, an unusual American painted cast metal
advertising sign,
68 x 47cm
£200 - 300



25

Lot 24
A POLYCHROME PAINTED WOODEN PANEL,
early to mid-20th century, taken from a fairground
waltzer, retrofitted with a string of light fittings,
194 x 85cm
£200 - 400

Lot 25
A CARVED WOOD FAIRGROUND HORSE BRACKET PROJECTION,
DECORATED IN POLYCHROME
20th century,
62cm wide, 32cm deep, 73cm high
£400 - 600



24



26

Lot 26
 A FUNFAIR 'ROLL-O-BALL' GAME,
 mid-20th century, a large painted wood funfair game,
 155 x 144cm
 £200 - 300



27

Lot 27
 *JEAN PAUL LE VERRIER (FRENCH, 1922-1996)
 CIRCUS STRONG MAN
 Signed and dated 46 l.r., oil on canvas
 59.5 x 48.5cm
 £300 - 500

WITCHES, WARLOCKS, MONSTERS AND MYSTERIES

28-58



28

Lot 28
WITCHCRAFT INTEREST: AN ARTS AND CRAFTS WROUGHT IRON BLACK CAT BOOT SCRAPER, c.1890, riveted and worked wrought iron with remains of black paintwork, 41cm wide, 40cm high
£200 - 300

Lot 29
AN ARTS AND CRAFTS BRASS BAT DOOR KNOCKER, c.1890s, an unusual Thomas Geckler-style brass door knocker, cast as a bat in flight
14cm wide, 9cm high
£200 - 300



29

Lot 30
WITCHCRAFT/HALLOWEEN INTEREST: A BRASS CHESTNUT ROASTING PAN, c.1910, with embossed decoration of a witch on her broomstick, impressed registration number '545000', 16.5cm wide, 54cm high
£200 - 300



30

Lot 31

***THEODOR FRANCISCUS GOEDVRIEND (DUTCH, 1879-1969)**

MUSHROOMS

Inscribed '5 juli 1949/Batavia' on reverse, oil on board

60 x 48cm

£500 - 800

Lot 32

AFTER LUIS RICARDO FALERO, WITCHES GOING TO THEIR SABBATH

Oil on canvas, signed 'CARRE'

61 x 41cm

£300 - 500

Lot 33

AFTER LUIS RICARDO FALERO

THE WITCHES' SABBATH

Unsigned, oil on canvas

35.5 x 25.5cm

£250 - 300

The Witches' Sabbath (or Sabbat) is a meeting of those who practise in witchcraft and other rites. Distinguishable features that are typically contained within a Witches' Sabbat are assembly by foot, beast, or flight, a banquet, dancing and cavorting, and sexual intercourse.

Lot 34

'INCANTATION', A SORCERESS AT HER CAULDRON,

c. 1900, a lithographic print in a contemporary Arts and Crafts carved wood frame, the frame is delicately carved with the title 'Incantation',

88 x 49cm

£500 - 800

We have not been able to identify the artist of this picture, however it was probably painted and printed at a similar time to 'Magic Circle' by John Waterhouse (1886).



31



32



33



34



35

Lot 35
A MUMMIFIED CAT,
 17th century, believed to have been removed from behind a
 17th century fireplace,
 47 x 39cm
 £200 - 300

It was the custom in Britain in the 16th and 17th centuries to place the dried or desiccated body of a cat inside the walls of a newly built home to ward off witches, evil or as a good luck charm. Although some accounts claim the cats were walled-in alive, examination of recovered specimens indicates post-mortem concealment in most cases.

Literature: Sara Hannant and Simon Costin, 'Of Shadows', Strange Attraction Press, 2016 (illustrated 60).



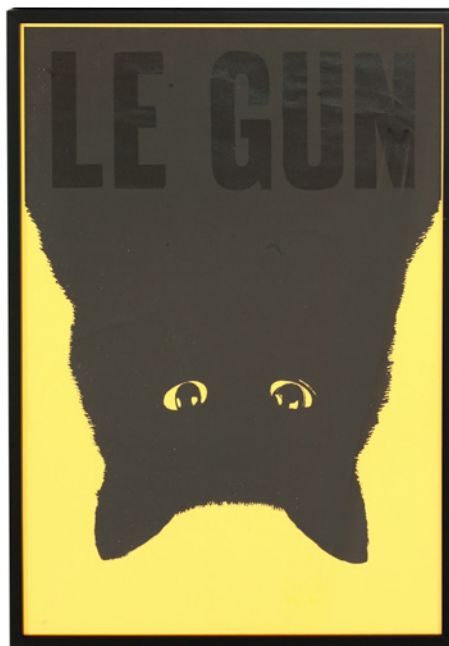
37

Lot 37
DR EMILE LAURENT AND
PROF PAUL NAGOUR,
'MAGICA SEXUALIS: MYSTIC LOVE
BOOKS OF BLACK MAGIC AND
SEXUAL SCIENCES',
 1934, Falstaff Press, New York,
 1st edition, hard cover 274 pgs,
 b/w illustrations
 £100 - 150

Lot 38
AN AMERICAN COLLEGEVILLE
HALLOWEEN WITCH COSTUME IN
ORIGINAL BOX,
 c.1960s, original box contains
 mask with synthetic hair, costume
 decorated with black cats and a cloak
 decorated with spooky witches,
 box 28.5 x 21.5cm
 £30 - 50



38



36

Lot 36
LE GUN
 2008
 Screenprint depicting an upside down black cat,
 numbered 1/50
 96 x 63cm, framed
 £200 - 300



39



40

Lot 39
 WICKER MAN ENGRAVING,
 1771, 'The Wicker Colossus of
 the Druids', a fine engraving for
 'The Complete English Traveller',
 published by J Cooke, 1771,
 paper size 35.5 x 23cm
 £40 - 60

Lot 40
 'THE WICKER MAN',
 1973, British Lion Film
 Corporation, a rare British
 double crown poster,
 101 x 68cm
 £400 - 600

The Wicker Man was voted the
 4th best horror film of all time
 by the Guardian newspaper.

Lot 41
 'THE WITCHES', 'DOES
 WITCHCRAFT EXIST TODAY?'
 1966, Hammer films,
 British quad poster,
 51 x 76cm
 £200 - 300



41



42 detail



42

This lot may be subject to CITES regulations when exporting outside the EU. Non-EU potential purchasers should be aware that, under EU guidance issued March 2012, it is possible that you may not be able to obtain a CITES re-export permit for this lot.

Lot 42

A 'FEEJEE' MERMAID,
19th century, a Victorian hoax, a novelty
taxidermy specimen constructed from part
fish, part monkey, and then preserved,
presented on a display stand,
112cm long, 34cm high
£1,000 - 1,500



43

Lot 43

AN UNUSUAL MERMAID SIGN,
1970s, 'The Mermaid', an erotic hand-painted sign in the style
of a Victorian public house sign,
98 x 80cm
£150 - 250

Purchased from Portobello Road, London in the 1970s.



Lot 44

AN EXTREMELY RARE COMPLETE
SIX-POSTCARD SET OF 'THE
MONSTER' SERIES,
c.1918, by C W Faulkener & Co.
Ltd., after Charles A Stanton, with
hand-coloured detail:
'The Opopanoddle',
'The Jack-Mackacko',
'The Bejangerweazel',
'The Ooflepiffle',
'The Flooterpusher', and
'The Ifflesoffleisafossil' (6)
£300 - 500

44



45

Lot 45
A FAIRGROUND MODEL
OF A SPACEMAN,
25th century, fibreglass,
129cm high
£400 - 600



46

Lot 46
A LARGE STEEL TREASURE CHEST,
16th century, with dummy lock and discrete
opening point,
74cm wide, 42cm deep, 44cm high
£800 - 1,200



46 open



47

Lot 47
AFTER JULES OUPRÉ
LE UFO
Oil on canvas,
71 x 55.8cm
£600 - 1,000

After the painting in the Reading Public Museum and Art Gallery, Pennsylvania, USA.

Lot 48
A FAN BUILT FULL-SIZE REPLICA FIBREGLASS
MODEL OF A DALEK SAUCER COMMANDER,
160cm high
£1,200 - 1,800

The Dalek Saucer Commander only appeared in the 1964 TV story, 'The Dalek Invasion of Earth', and invaded earth in 2164.



48



49



50



51

Lot 49
 'LA GUERRA DEI MONDI' POSTER,
 c.1977, a re-release Italian film poster of 1953 War of the Worlds,
 printed in Italy by Rotolitografica, Roma
 unframed
 70 x 32.5cm
 £100 - 150

Lot 50
 'REVOLT OF THE ZOMBIES'
 1936
 American lobby card
 54.5 x 70cm, unframed
 £300 - 400

Lot 51
 A 'NIGHT OF THE LIVING DEAD' FILM POSTER,
 1968, American independent, rare British quad film poster,
 91 x 75cm, framed, poster slightly trimmed
 £400 - 600

The horror masterpiece 'Night of the Living Dead', directed by George A. Romero, is the first of his three 'Dead' movies. This low-budget horror has changed the way movies are made and is one the world's most influential horror movies. A rare poster given the low-budget, low-key nature of the film's release.



52



53



54

Lot 52
 'HOUSE OF FRANKENSTEIN', 'The Mightiest Monsters of Terror -
 Frankenstein's Monster, Wolf Man, Dracula, Hunchback and Mad Doctor',
 1944, Universal Pictures, a rare 1960s reissue film poster,
 101 x 76cm
 £400 - 600

Lot 53
 'TO THE DEVIL ...A DAUGHTER',
 1976, Hammer Films, a British quad poster,
 51 x 76cm
 £30 - 50

The film was based on a novel of the same name by Dennis Wheatley.

Lot 54
 'THE MARTIANS ARE COMING' FILM POSTER,
 c.1970s, re-release USA 'Invaders from Mars' film poster,
 34 x 91cm, framed
 £200 - 300



Lot 55

THE MYSTERY OF THE TURIN SHROUD,

a 1931 photograph, 'SANTO VOLTO DEL DIVIN REDEEMTORE' (HOLY FACE OF THE DIVINE REDEEMER), this example includes its original mount, which features printed signatures and insignia of church officials, attesting to the official sanction of the image, sheet 40 x 28.5cm
 photographic image 29.5 x 23.3cm
£300 - 500

Guiseppe Enrie (Italian, 1886-1961) was director of the photographic journal 'Vita Fotografica Italiana'. It was through his prominence in Turin's photographic community that Enrie was commissioned to photograph the Shroud in May of 1931. The Shroud of Turin, a linen burial cloth, is believed by many to bear the imprint of the face and wounds of Christ.

The first photograph of the Shroud was made during its public display in 1898 by the amateur photographer, Secondo Pia. As this photograph was produced with the Shroud under its protective glass, its evidentiary utility came under scrutiny of both believers and non-believers alike.

Thus, when the Shroud was displayed publically in 1931 in honour of the wedding of Umberto II to the Belgian princess, Maria Jose, a new set of photographs were commissioned. Accompanied by a French scientist, a priest, and Secondo Pia, Enrie made twelve negatives of the Shroud. The scientific accuracy with which Enrie photographed the Shroud perhaps ironically produced more fodder for both sides of the debate over its origins and authenticity.



55



56

Lot 56

DIANE RENDLE

HIDING FROM THE ARROWS

Oil on board, signed Rendle
 21 x 13cm, framed
£100 - 150

Lot 57

SHELLEY, MARY,
 'FRANKENSTEIN OR THE MODERN PROMETHEUS',
 1882, George Routledge and Sons, London, 122 double
 column pages, number 159 of the Routledge Sixpenny Series,
 21.5 x 14cm
 £200 - 400

A very good copy of this scarce and fragile Frankenstein item.



57

Lot 58

BILLY AND CHARLEY (OR THE SHADWELL FORGERIES),
 c.1860, a Billy and Charley brass medallion cast with decoration
 of medieval appearance,
 11 x 7.5cm
 £150 - 200

Billy and Charley came from the area of Shadwell, London and began making forgeries in the middle of the 19th century. They started out as mudlarks, scouring the banks of the Thames for anything of value which they could then sell on. This brought them into the contact of William Edwards, a London antiques dealer, who paid them for anything of interest they found. It soon became clear to Billy and Charley that there was money to be made in antiques, and in 1857, they began their counterfeit operation.

It is believed that in the four or five years that they were in production, Billy and Charley produced between 5,000 and 10,000 forgeries. The sheer volume of items aroused suspicions and they were brought to the attention of the British Museum who believed them to be forgeries. However, many archaeologists and local historians believed them to be real, giving them dates ranging from 1300 to 1600. Even a court case could not prove that the objects were forged or that the two men were behind it.



58

LIFE AND DEATH

59-68

Lot 59

LIVIO SEGUSO (ITALIAN, b.1930),
'Embrione', 1978, an iridescent glass Sommerso embryo, cased in clear glass,
signed and dated to the underside,
31cm high
£1,500 - 2,000



59



60

Lot 60

ENGLISH SCHOOL, 19TH CENTURY
'DEATH'
Oil on canvas laid on board
90 x 128cm
£800 - 1,200

Lot 61

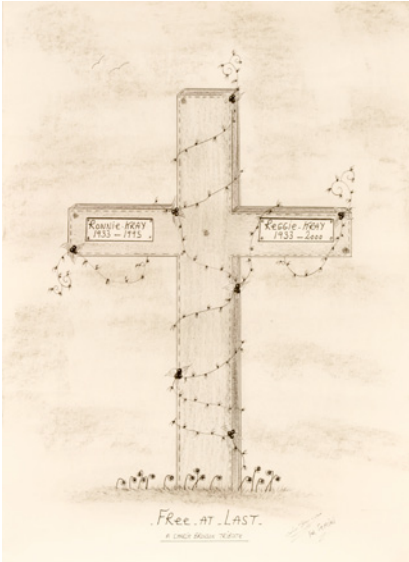
CONTINENTAL SCHOOL
SATAN
Indistinctly signed l.l., oil on canvas
50 x 33cm
£700 - 1,000



61

Lot 62
*WILFRED PRITCHARD (b.1970),
'Extra Ordinary', bronze and forged
steel, unique,
82cm wide, 150cm deep, 200cm high
£8,000 - 12,000





63

Lot 63

***CHARLES BRONSON (b.1952)**
 'FREE AT LAST. A CHARLES BRONSON TRIBUTE';
 'GEMINI REYNOLDS IS MY LUCKY STAR';
 'GEMINI...HAVE A NICE DRINK FOR ME';
 'ENJOY THE BOOK'

Four drawings by 'Britain's most violent prisoner', Charles Bronson
 largest 30 x 41cm (4)
£500 - 800

Bronson has become infamous as one of Britain's high profile prisoners. He describes himself thus: 'I'm a nice guy, but sometimes I lose all my senses and become really nasty. That doesn't make me evil, just confused'. During his incarceration, he has developed a reputation as an outsider artist, with his illustrations of prison life being publically exhibited and winning him multiple awards.



64 detail



64

Lot 64

L S SLOANE
 AMERICAN INDIAN,
 c.1962
 Signed l.r. and dated,
 illustrated and
 inscribed 'THIS IS
 WHAT CAUSED THE
 PAINED EXPRESSION
 ON THE REVERSE
 SIDE', oil on canvas
 49 x 38cm
£200 - 400



65

Lot 65

**ITALIAN SCHOOL AFTER
 LEONARDO DA VINCI,**
 THE BATTLE OF ANGIARI
 Oil on cotton cloth
 208 x 282cm
£400 - 600



66

Lot 66
A HUMAN SKELETON, late 19th century, an incomplete male medical study human skeleton in original box, box, 56cm long
 £150 - 200

Lot 67
A LARGE IN MEMORIAM SAMPLER, 1837, large memorial spot motif sampler by Betty Wrigley in memory of Sarah Kinder 'the daughter of George and Mary Kinder who departed this life July 6 1836 aged 26', 64 x 64cm, framed and glazed.
 £150 - 200

This sampler commemorates the life of Sarah Kinder who died early at the age of 26. The family experienced further tragedy when the mother, Mary Kinder, was murdered at age 78 at Rhodes Fold Farm, Werneth Low. This crime went unsolved despite a £150 reward being offered, although in 1881 a man in America did make a deathbed confession to the murder.



67



68

Lot 68
A GOTHIC-STYLE CARVED WOOD CRUCIFIX, early 19th century, a carved and painted figure with a white skull and crossbones to the base, 22cm wide, 48cm high
 £150 - 200

LIGHTS, CAMERA, ACTION!

69-100



69

Lot 69

THE FIRST MARILYN MONROE MAGAZINE COVER,
13 April 1946, a complete copy of the British LEADER magazine for 13 April 1946, depicting on the cover a black and white Andre de Dienes photograph 'The Flower Picker' of a young Marilyn Monroe,
31 x 23.5cm
£300 - 500

The front cover features Norma Jeane Mortenson (Marilyn Monroe) at the age of 19. This was Marilyn Monroe's first ever solo magazine cover appearance.

Lot 70

MARILYN MONROE BY PHOTOGRAPHER EVE ARNOLD,
a large giclée print published by Washington Green in 2010, numbered 1 of 495,
45.5 x 30.5cm
£300 - 500

This candid image shows Marilyn taking a coffee break with co-star, Montgomery Clift, in 1960. It was taken by renowned Magnum photographer, Eva Arnold, on the set of 'The Misfits', the last film she finished before her death in 1962.



70



71

Lot 71

***RUSSELL YOUNG (b.1959)**
MARILYN GODDESS (BLACK & WHITE)

Screenprint with acrylic, enamel and diamond dust on linen, 2009, signed, titled, dated and inscribed 'My Crush with Eyeliner, BX2009' on the reverse
86.3 x 66cm, framed (not glazed)
£5,000 - 7,000



72

Lot 72

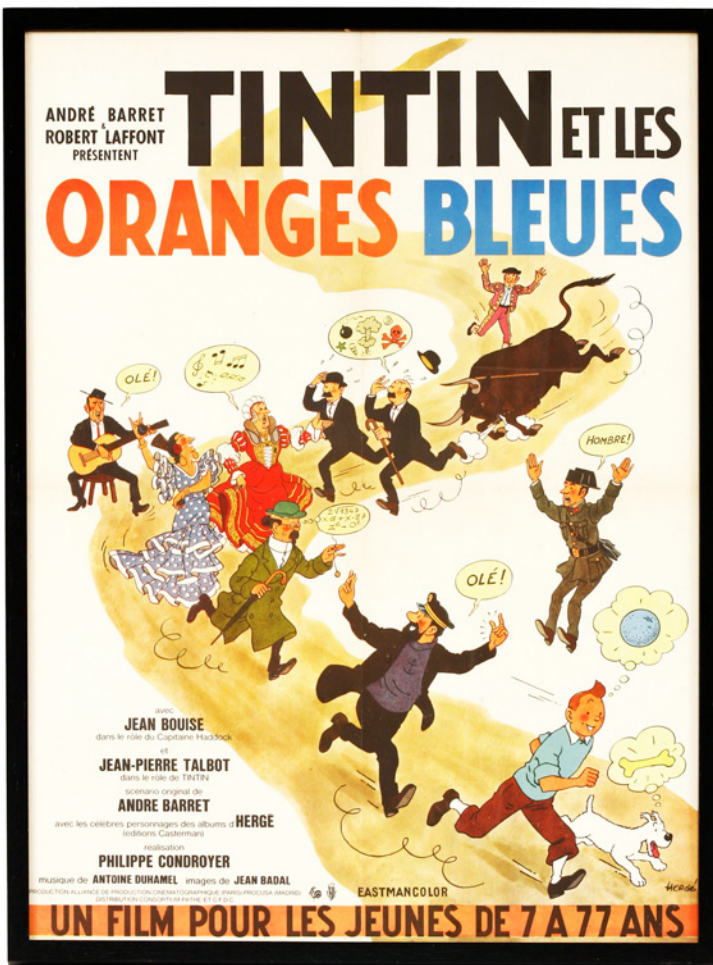
A FRENCH AND AMERICAN FILM POSTER COLLECTION 1950s and later, a large collection of French and American film posters including 'The Devils', 'Battle for the Planet of the Apes', 'Apocalypse Now' (USA), 'Lawrence of Arabia' and 'The Great Escape' (55)
£200 - 300



73

Lot 73

AN HARRY POTTER PRESENTATION POCKET WATCH, 2001, battery-operated pocket watch with a gold-coloured chain and fitted case, presented to cast and crew for working on the film 'Harry Potter and the Philosopher's Stone' (2001), 5cm diameter
£200 - 300



74

Lot 74

TINTIN FILM POSTER, a lithographic French film poster for 'Tintin et Les Oranges Bleues' (Tintin and the Blue Oranges), 78.5 x 57.5cm, framed
£400 - 600

Lot 75

'RMS TITANIC' BELL FROM 'A NIGHT TO REMEMBER', 1958,

a massive ship's bell of cast brass, with rope-handled clapper, engraved 'R.M.S Titanic, 1912' in black gloss in-filled lettering, the crown secured with 'D' clip to the apex of a custom-made support of rope-covered frame and wooden base, with a brass plaque engraved:

'RMS TITANIC 1912, THIS BELL WAS USED IN THE FILM 'A NIGHT TO REMEMBER' PINEWOOD STUDIOS 1958, DIRECTED BY ROY BAKER, made for the 1958 The Rank Organisation film 'A Night to Remember'.'

bell 49.5cm diameter, 53.5cm high

frame 86.5cm diameter, 134.5cm high

£2,500 - 3,500

Provenance: Ex-Lot 2079, 'R.M.S Titanic: 100 years of Fact & Fiction', Bonhams, New York, 15th April 2012.

'A Night to Remember', based on Walter Lord's book of the same title, is often considered one of the most historically accurate film adaptations of the sinking of the Titanic. The bell, situated above the crow's nest, is seen in one of the most dramatic moments of the film, when the iceberg is spotted and the alarm is raised.



75



76

Lot 76

'A NIGHT TO REMEMBER, TITANIC...THE GREATEST SEA DRAMA IN LIVING MEMORY',

1958, Rank Organisation, a rare British one sheet poster,

102 x 69cm

£400 - 600



77

Lot 77
'LE CAMERAMAN' POSTER,
French, c.1960s, large re-issue film poster
for the Buster Keaton 1928 classic,
'The Camera Man',
156 x 114cm
£100 - 200

Lot 78
***FRED ARIS (1932-1995)**
LAUREL AND HARDY
Signed l.r., oil on board
35 x 50.5cm
£100 - 150

Lot 79
A COLLECTION OF FRENCH FILM POSTERS,
1960s and later, a large collection of French
film posters, including 'Spellbound' (1960s
re-issue), 'Suspiria', 'The Green Slime'
(Belgian), 'King Kong Vs Godzilla', 'Frenzi'
and 'Rollerball' (52)
£200 - 300



78



79



Lot 80
AN AMERICAN ALUMINIUM
AND STEEL MOTION PICTURE
AURICON CAMERA,
c. 1953, by Berndt Bach Inc.,
the camera with maker's label
'CM-74C Berndt-Bach Inc. USA/
Auricon, Hollywood', serial no.
32309, on a wooden tripod and
original black travelling case,
length of camera 64cm
height on tripod 170cm
£15,000 - 20,000

Auricon cameras were first
manufactured by the E M Berndt
Corp. in 1931, becoming
Berndt Bach in the mid-thirties.
The company, founded by Eric
M Berndt and Walter H Bach
(Berndt-Bach), again changed
its name to Bach Auricon Inc.
in the early forties. The Auricon
was designed to be portable,
and is notable in that it is able to
record sound and image, directly
on to the same film.

Literature: See Christie's 'Out
of the Ordinary',
3 September 2014,
lot 133, for a similar
1935 camera,
sold for £50,000.



81

Lot 81
***ROMAIN DE TIRTOFF 'ERTE' (FRENCH/RUSSIAN, 1892-1990)**
JOSETTE
A costume design of a can-can dancer, signed 'Erte' l.r., pencil and body colour, and attached piece of sample purple material, inscribed on reverse 'Can Can N10.505', stamped in purple ink 'Erte, composition originals', 32 x 27cm framed
£600 - 800



82

Lot 82
***ROMAIN DE TIRTOFF 'ERTE' (FRENCH/RUSSIAN, 1892-1990)**
MAE WEST COSTUME DESIGN
Signed 'Erte' l.r., pencil and body colour, inscribed and stamped on reverse 'N8124 Mae West', stamped in purple ink 'Erte Romain de Tirtoff composition originals' 37 x 27cm, framed
£600 - 800

Lot 83

*ROMAIN DE TIRTOFF 'ERTE' (FRENCH-RUSSIAN, 1892-1990)

TOTEM (ROSE-MARIE)

A costume design for the musical 'Rose-Marie', signed 'Erte' l.r., pencil and body colour, inscribed on reverse 'N5471 Totem (Rose-Marie)'

32 x 24cm, framed

£600 - 800



83

Lot 84

*ROMAIN DE TIRTOFF 'ERTE' (FRENCH/RUSSIAN, 1892-1990)

ROBE DE SOIR

An Art Deco style costume design, signed 'Erte' l.r., pencil and body colour, inscribed on reverse 'Robe de Soir 1935 N2882', stamped in purple ink 'Erte Romain de Tirtoff composition originals'

37.5 x 27.5cm, framed

£600 - 800

Lot 85

*ROMAIN DE TIRTOFF 'ERTE' (FRENCH/RUSSIAN, 1892-1990)

A surrealist design of a stylised Majorette,

signed 'Erte' l.r., stamped on reverse in purple ink 'ERTE ROMAIN DE TIRTOFF composition originals', pencil and body colour

36 x 27.5cm, framed

£600 - 800



84



85



86

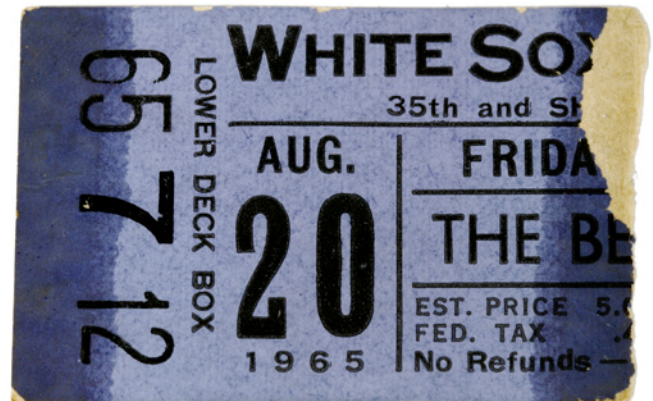
Lot 86
A SOVIET ZENITH PHOTOSNIPER CAMERA, late 1960s, FS-12. Zenith- 12C, with Tair-35 F/4.5 300mm lens, including other lenses and various filters in a fitted metal case, case 36 x 19cm
£150 - 250

Photosniper cameras were originally made for the military for battlefield photography and also used by East German border guards on the Berlin Wall.

Lot 87
A RARE BEATLES TICKET STUB, 1965, an half ticket stub for the 20 August 1965 White Sox Beatles concert, 5 x 3.5cm
£150 - 200

The Beatles performed two shows at the White Sox Park in Chicago on Friday 20 August 1965, at 3pm and 8pm.

The Beatles arrived at Chicago's Midway Airport at 3am, having flown from Houston, Texas. Local police, wary of the trouble caused by crowds in Houston, had refused to allow them to land at O'Hare International Airport. The O'Hare Sahara Hotel had unwisely announced that The Beatles were to stay there, causing thousands of fans to keep a vigil outside. The noise was so great that few of the guests managed to sleep that night.



87



88

Lot 88
*PERE LLOBERA (SPANISH, b.1980)
MR NEUTRON
Signed and dated 2006 c.r., oil on canvas
89.9 x 119.7cm
£400 - 600



89

Lot 89

LEICA III: A MASSIVE RARE PRE-WAR WOODEN DUMMY MODEL OF A LEICA RANGEFINDER CAMERA, 1933, of gargantuan proportions, produced as a display piece to promote the release of the Leica III in 1933, the dummy, realistically modelled with an Elmar 50 mm f/3.5 lens, accompanied by an actual Leica III black camera, serial number 125842 of the same era, with its Leica branded display 'hand' and publicity card for the company, entitled 'Ballerina', taken by photographer, Istvan Sved, camera 53cm long
£3,000 - 4,000

It is not known who produced these large-scale dummies for Leica, although similar large-scale dummies of the Contax II and Rolleiflex can be found.

Lot 90

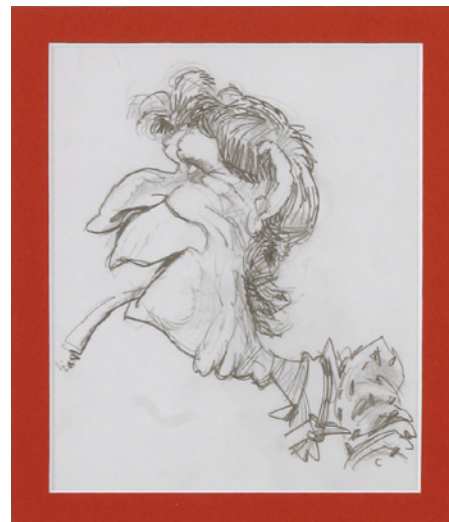
A RARE LEICA IIIb RANGEFINDER CAMERA, 1939-1940, Leica IIIb rangefinder camera with Elmar 50mm f/3.5 screw mount lens, together with brown leather case and other lens and eyepiece fittings (qty.)
£800 - 1,000



90



91



92

Lot 91
AN ORIGINAL 'SPITTING IMAGE'
RINGO STARR PUPPET,
60cm wide, 100cm high
£2,000 - 3,000

Lot 92
TIM WATTS
CARICATURE SKETCH OF KEITH RICHARDS
A framed pencil design for Spitting Image Productions Ltd., the basis for his puppet in the television series, stamped to the reverse 'Spitting Image Productions Ltd.'
14 x 11cm, framed,
together with an A3 sheet of four further preparatory sketches of Keith Richards and a copy of 'A Nasty Piece of Work, The Art and Craft of Spitting Image'
£200 - 400

Provenance: Ex-Sotheby's via
sothebys.amazon.com.



93

Lot 93
THE QUEEN MOTHER'S CHRISTMAS CARDS,
1960s and later, a group of five Christmas cards from 1959, 1960, 1963, 1964 and 1970, each signed 'from Elizabeth R', framed
£300 - 400

Lot 94

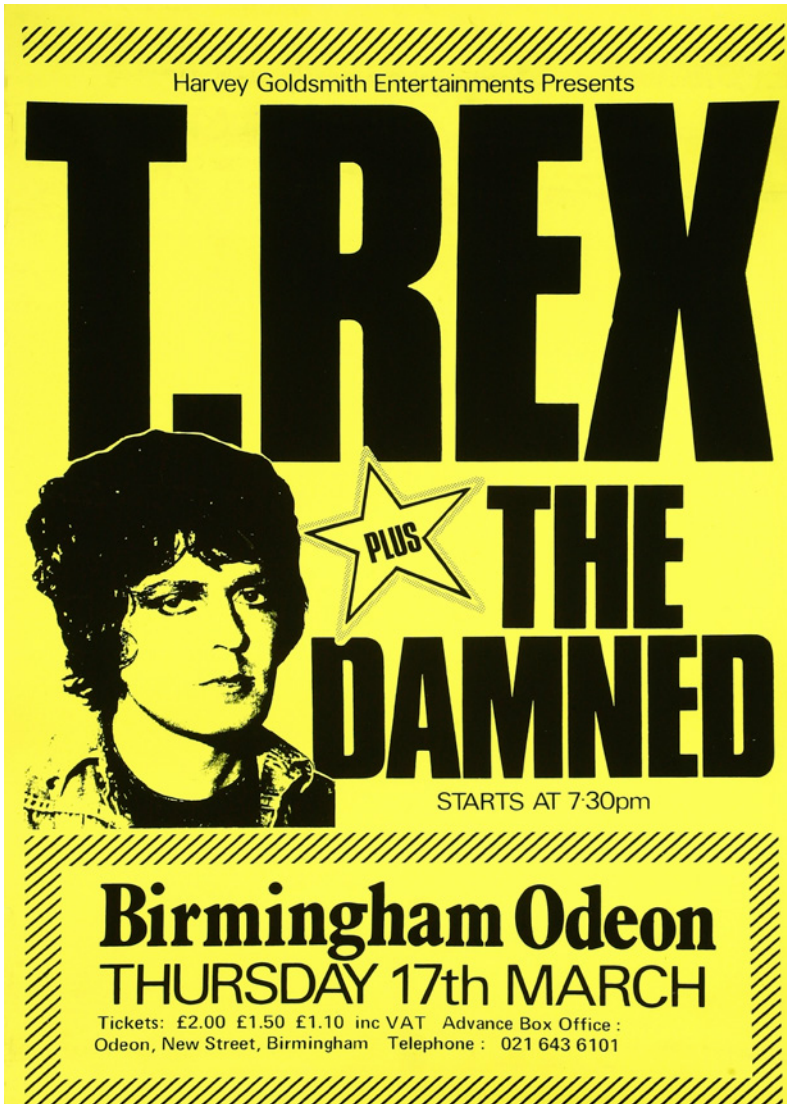
**A LARGE POLISHED STEEL AND BRASS
TELESCOPE BY UNITRON, USA,**

American, c.1950s, a large Unitron polished steel and brass telescope of D100 mm F1500 mm specification, mounted on a modern ebonised wooden tripod with brass detailing, with various dials for accurate adjustment, and spirit level affixed to gauge the level of the instrument, telescope 153cm long, height on tripod 254cm

£10,000 - 15,000

Unitron is a distributor of optical instruments including microscopes, binoculars and formerly telescopes made by Nikon Seiko of Japan. The US-based company was founded in 1952 and, although they no longer sell telescopes, they still sell replacement parts. The Unitron telescopes included 2 inch to 8 inch refractors and were noted for their high quality specifications and metal and wood construction.





95

Lot 95

T. REX/THE DAMNED TOUR POSTER

1977, a tour poster for T. Rex and The Damned
76.5 x 50.5cm
£400 - 600

This poster is from the pivotal period when glam rock gave way to punk. Marc Bolan fronted the most successful pop band in the early 70s and, for what would tragically turn out to be his last British tour, took along fledgling punksters, the Damned, on their first. In an interview with 'The Journal' on the day after this concert Marc said, that he 'picked The Damned to tour with me because I wanted to put the best of the established bands against the best of the new wave bands, so we'll see who can out-punk the other every night'. Within six months Marc would die in a motor accident.

Lot 96

Spare lot

Lot 97

ENGLISH SCHOOL, c.1952

PORTRAIT OF JIMMY EDWARDS

Signed indistinctly and dated '1952' l.r., pastel
57 x 47cm,
together with a box of photographs and ephemera
£200 - 300

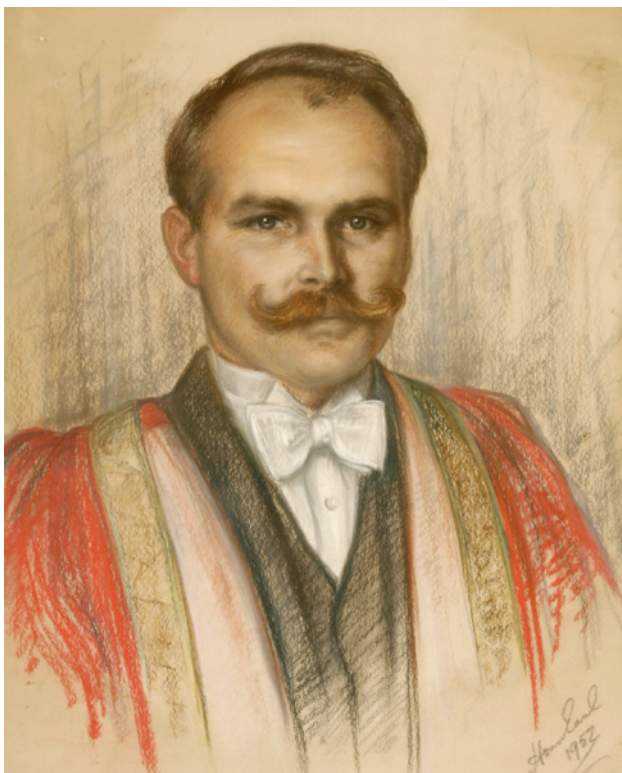
Jimmy Edwards (1920-1988) was an English comedy writer and actor on radio and television, best known as Pa Glum in 'Take It From Here' and as headmaster 'Professor' James Edwards in 'Whack-O!'.

Lot 98

A PRESENTATION CRICKET BALL,

1950s, a cricket ball with white metal mount, inscribed: 'To John Bascombe THANK YOU FOR SAVING THE INNINGS WITH THAT 15 NOT OUT Peter Carlstern', mounted on a square wooden base
£30 - 50

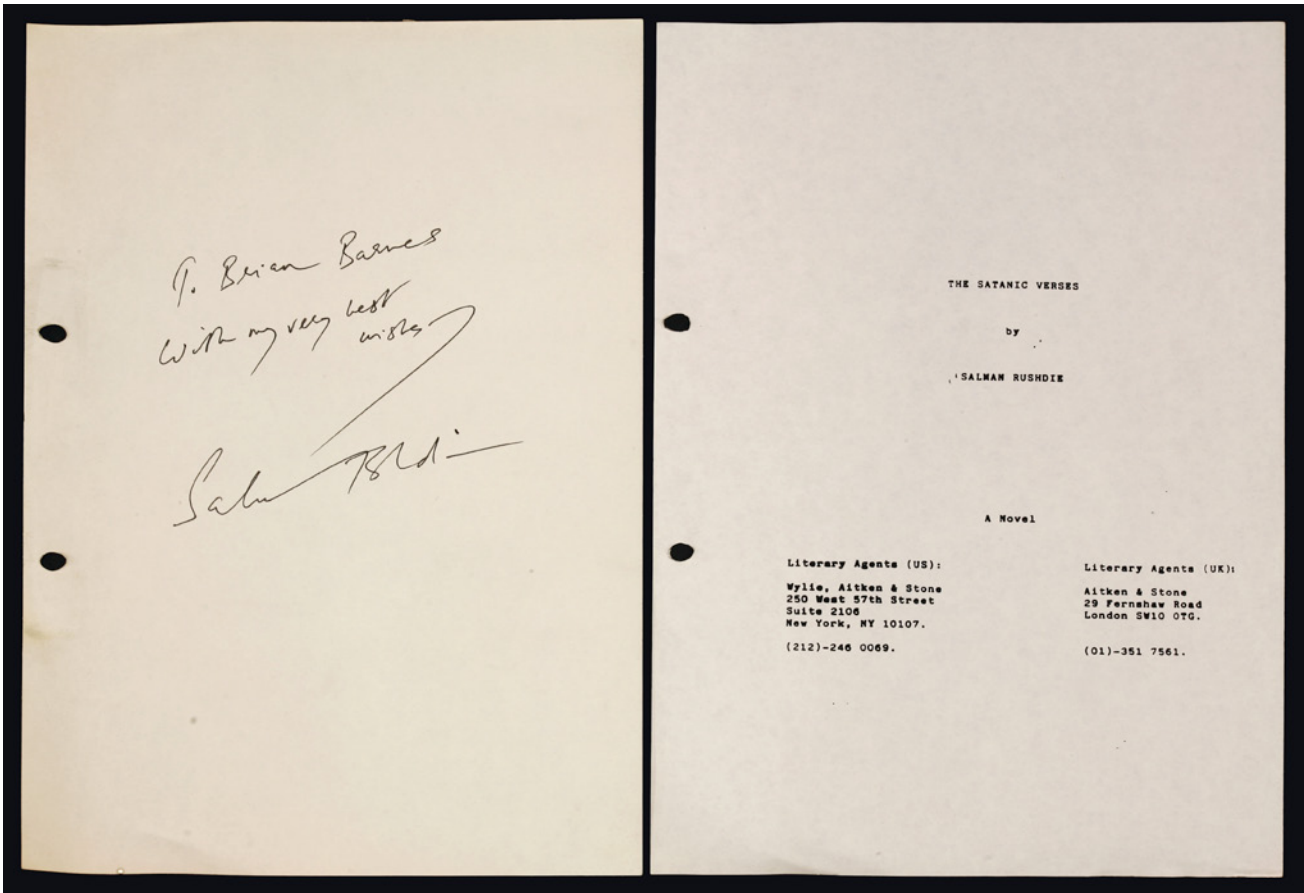
The story behind this ball is unknown, however, John Bascombe was an English character actor and Peter Carlstern was an international South African cricketer.



97



98



99

Lot 99**SALMAN RUSHDIE,
'SATANIC VERSES',**

a signed 'Satanic Verses' presentation draft, 1990
£1,000 - 1,500

The book 'Satanic Verses' won the 1988 Whitbread award for Novel of the Year and eventually become Viking's all-time bestseller. It also gained a fatwa the following year from Ayatollah Khomeini. By 1990, Salman had written another book, but the death threats had put a huge strain on him and the staff at the publishers. In order to acknowledge this, he photocopied the final typed draft of 'Satanic Verses' (containing many handwritten corrections) and presented signed copies in a ring binder to a few key staff. One of these was Brian Barnes who had worked at Viking from 1976 to 1990. In the accompanying letter (also signed) Salman refers to 'a difficult eighteen months for all of us' and 'hope...we may all turn a corner and enter a happier phase'.

Lot 100***JOHN WATKISS (b.1961)**

PORTRAIT STUDY OF DEREK JARMAN SEATED IN A RED CHAIR

Signed and dated 86 u.c., oil on canvas
101 x 75cm, framed,

together with a red chalk preparatory sketch inscribed
'To Derek with affection, John Watkiss 86'

57 x 40cm, and
'PRE-SKETCH FOR THE UPCOMING SHORT, IMAGINING
OCTOBER'

Signed and dated 84, mixed media
75.5 x 50cm (3)

£300 - 500



100

WAR AND PEACE

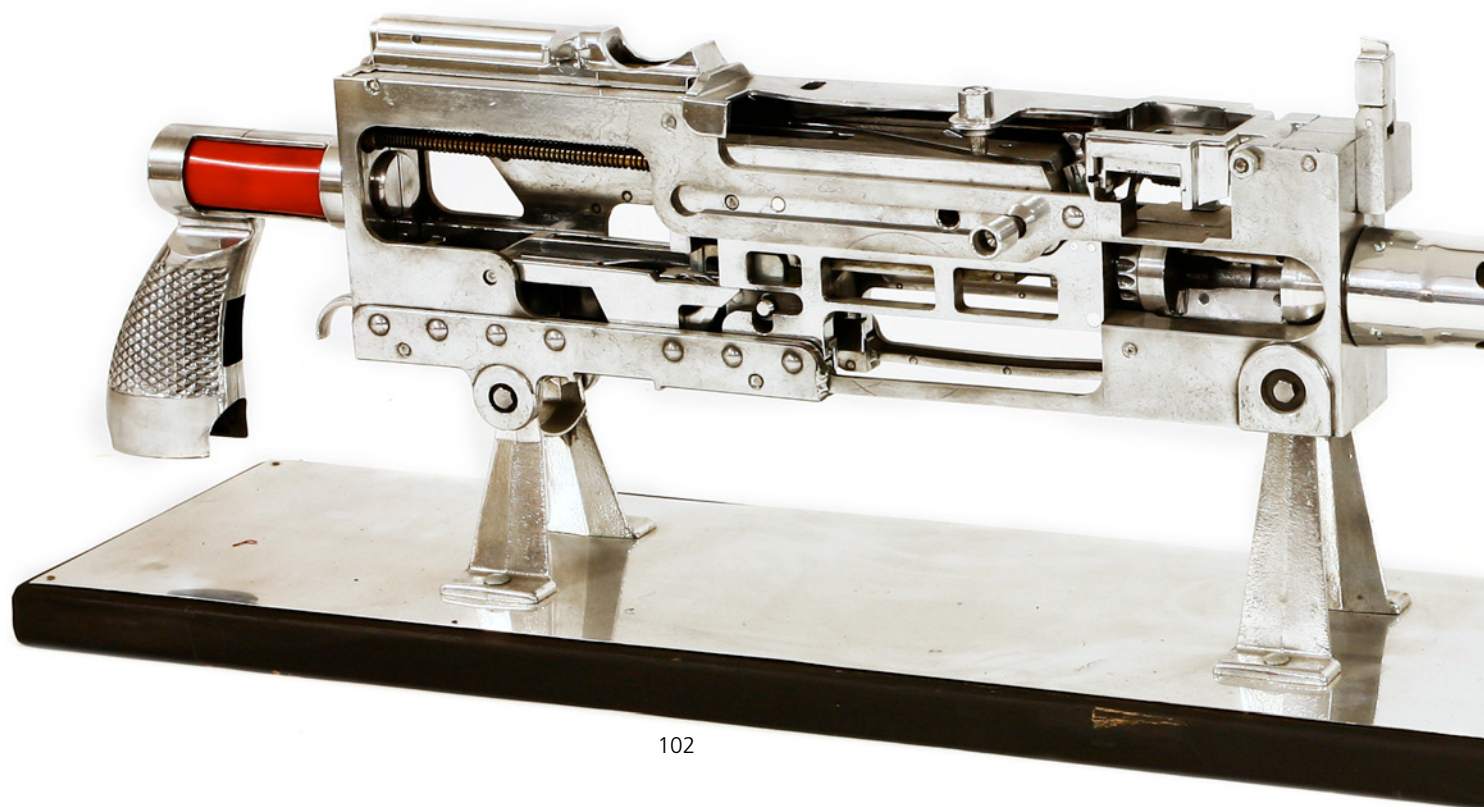
101-112



101

Lot 101

A FULLY ASSEMBLED FIRST WORLD WAR BE2 'BIGGLES' BIPLANE BY MECCANO, c.1930s, a Meccano fully assembled First World War BE2 biplane of 'Biggles' fame, in powder blue, with tail markings and hand-painted propeller, wing span 48cm, together with a Meccano fully assembled variant of the Baron von Richthofen (the Red Baron) 1917 Fokker DR3 'Triplane', complete with iron cross markings, English, c.1930s, wing span 44cm (2)
£300 - 500



102

Lot 102

AN AMERICAN ALUMINIUM AND STEEL TRAINING MODEL OF A BROWNING M1919 A6 MACHINE GUN,

c.1935, double-sized for training, a plaque to the base with inscription and serial number, 75in (195cm) high
£10,000 - 15,000

The M1919 Browning is a .30 calibre medium machine gun that was widely used during the first half of the 20th century. It was used as a light infantry, coaxial, mounted, aircraft and anti-aircraft machine gun by the US and many other countries, especially during the Second World War, the Korean War and the Vietnam War. Although it began to be superseded by newer designs, it remained in use in many North Atlantic Treaty Organization (NATO) countries and elsewhere for far longer. It is similar in design to the larger .50 calibre (12.7mm) M2 machine gun, which is also a Browning-designed weapon and is still in NATO service.

Lot 103

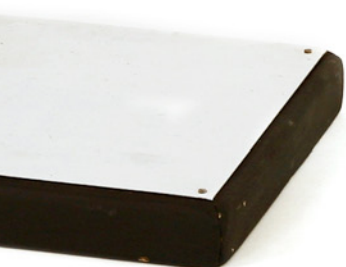
'WANTED! FOR MURDER - HER CARELESS TALK COSTS LIVES',

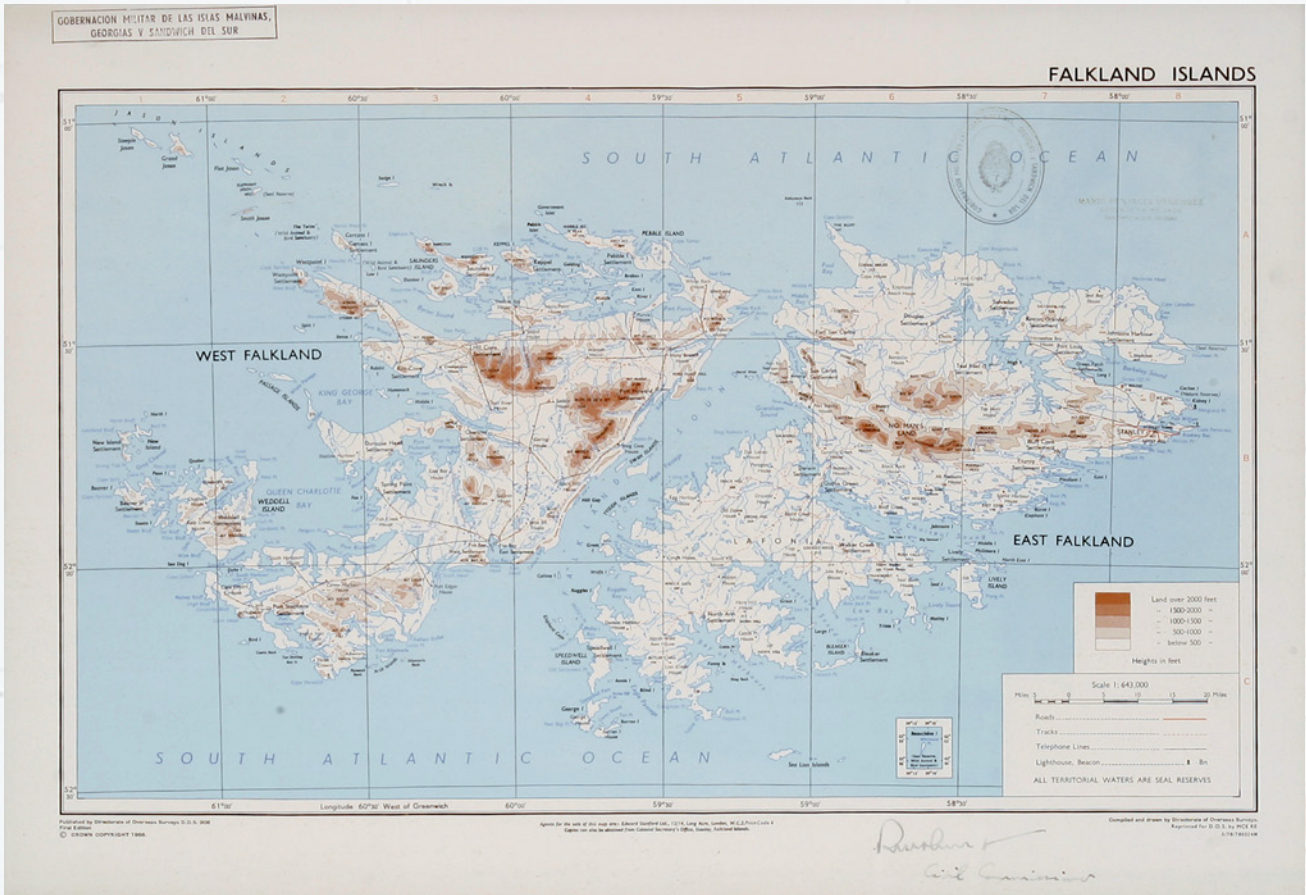
1944, US Government Printing Office, Office of War Information poster, designed by Victor Keppler, 71 x 51cm
£150 - 200

The Office of War Information officials felt that the most urgent problem on the home front was the careless leaking of sensitive information that could be picked up by spies and saboteurs. Numerous messages to the public such as this one encouraged secrecy. In this 'wanted' poster, a woman portrayed as the viewer's neighbour, sister, wife or daughter is an unwitting murderess. The effective use of photography on war posters ushered in a new era for commercial artists following the war.



103





104

Lot 104

A FALKLANDS WAR OS MAP,
 a rare map of the Falkland Islands used by both sides during the conflict,
 34.5 x 46.5cm
£2,000 - 3,000

This map, produced by the Directorate of Overseas Surveys in 1966 and reprinted in 1978, is possibly the only government map produced of the territory. At the start of the conflict, in 1982, most of the stock held on the island was destroyed to prevent it falling into the hands of the invaders, however, this example was seized and rubber stamped by the Argentinian military forces: 'De Las Islas Malvinas'. It addition, it also has the personal stamp of Brig. Gen. Menéndez who was Military Governor. After Menéndez surrendered to the British forces, the map was recovered and signed by Sir Rex Hunt adding 'Civil Commissioner', a title he held after the conflict (he was Governor before the invasion).

Lot 105

A COLD WAR VULCAN BOMB SWITCH UNIT,
 a Smith's Aircraft Instruments Ltd. unit from c.1966,
 switch unit 17 x 11.5cm
 flight case 32 x 23cm
£500 - 1,000

This is an unused spare part, but would have been fitted in the cockpit of a 'Blue Steel' Avro Vulcan (see picture of a similar unit in situ) as a strategic part of our nuclear airborne deterrent. The Avro Blue Steel was a British air-launched, rocket-propelled nuclear armed stand-off missile, designed to arm the V bombers. This unit has been recently rewired so that, when connected to the mains supply, the toggle switches activate a red backlight on the panel and, when the 'Bomb' switch is pulled, a twelve-second recorded audio is played. Displayed in an aluminium flight case.



105

Lot 106

A RARE SPECIAL AIR SERVICE 'BEAULAH' CAR BADGE, 1960s, a chrome metal mount with reverse painted disc, stamped in the metal 'BEAULAH'
11.5 x 9.5cm
£200 - 300



106

Lot 106A

'RECRUITS WANTED!' early 20th century, a lithographic printed tin sign, 81 x 66cm
£200 - 300



106A

Lot 107

A SECOND WORLD WAR BOMBER CHRONOMETER, pre-1945, with a 24-hour black luminous dial and sweep second hand, this was used in a Second World War British night bomber, a secondary dial records the 'Time of Trip', the face is inscribed 'Smith & Sons Ltd London Ref No 6A/839', but the lower inscription of 'Swiss Made' alludes to the fact that it contains a Jaeger-LeCoultre Swiss movement, the rear is stamped with the crown and 'AM' for the Air Ministry, chronometer 9.5cm diameter, mounted on a wooden stand
£250 - 350



107



108

Lot 108
IRISH MILITARY INTEREST: A FOLK ART WATERCOLOUR,
 1910, an unusual watercolour of a couple standing on a bridge in a wooded landscape with photographic portraits added to the image, inscription in pencil reads 'painted by R. Smelam (?) 93 Harolds Cross Park Dublin',
 62 x 49cm
 £80 - 120



109

Lot 109
A VICTORIA CROSS MEDAL HERO,
 early 20th century, an oval porcelain with a photographic portrait of an unidentified Victoria Cross medal group hero,
 15 x 11cm, framed and mounted
 £100 - 200



110

Lot 110
SECOND WORLD WAR PRESS PHOTOGRAPHS,
 1940s, a good group of Second World War press photographs, including 6th Armoured Division near Giesen with German prisoners, British troops fighting in Holland, Churchill and Monty among the 'Dragon Teeth' of the Siegfried line, VE day revellers, 4 May surrender signatures with Field Marshal Montgomery and Dr Klein amongst the dead at Belsen, published by Associated Press, US official photograph, British War Office and others,
 20 x 25cm (qty.)
 £100 - 200





111



111A

Lot 111
 A SECOND WORLD WAR PINE A.W. (PHOSPHORUS) INCENDIARY GRENADE BOX, the lid branded 'A.W. BOMBS, FRAGILE GLASS, HIGHLY INFLAMMABLE, DO NOT DROP, HANDLE WITH GREAT CARE', the underside of the lid with an original enamel 'Precautions' plaque, a rope handle to either end, 51cm wide
 £80 - 120

Lot 111A
 A MCVITIE'S & PRICE 'VICTORIA CROSS EPISODES' BISCUIT TIN, c.1890, decorated with litho printed and embossed scenes of heroism from the Indian mutiny, the Crimea and Afghanistan
 £100 - 200

Lot 112
 FIRST WORLD WAR CARL ZEISS TRENCH 'SCISSOR' BINOCULARS, c.1914, green painted binoculars, inscribed 'CARL ZEISS JENA SF09NR', with original tripod, 43cm high
 £600 - 800



112



110



PLANES, TRAINS AND AUTOMOBILES

113-130



113

Lot 113

A SCRATCH BUILT, NEAR LIFE-SIZE, MODEL OF A FOKKER EINDECKER E111, fitted with a Reliant Robin engine and finished in German First World War silver and black livery, wingspan 848cm
520cm long
£300 - 400

Lot 114

A 1:14 SCALE MODEL OF THE WORLD SPEED RECORD-BREAKING HYDROPLANE, an impressive model of the hydroplane that in 1953 set the world record for the flying kilometre at 241.7 km/h, in the 800kg category. It achieved this by using the V12 Ferrari engines that helped Ascari win the 1952 Formula 1 World Championship. The model is handcrafted using individual mahogany planks for the hull construction together with detailed chromed fittings and display stand, 81 x 28cm
£500 - 800



114



115

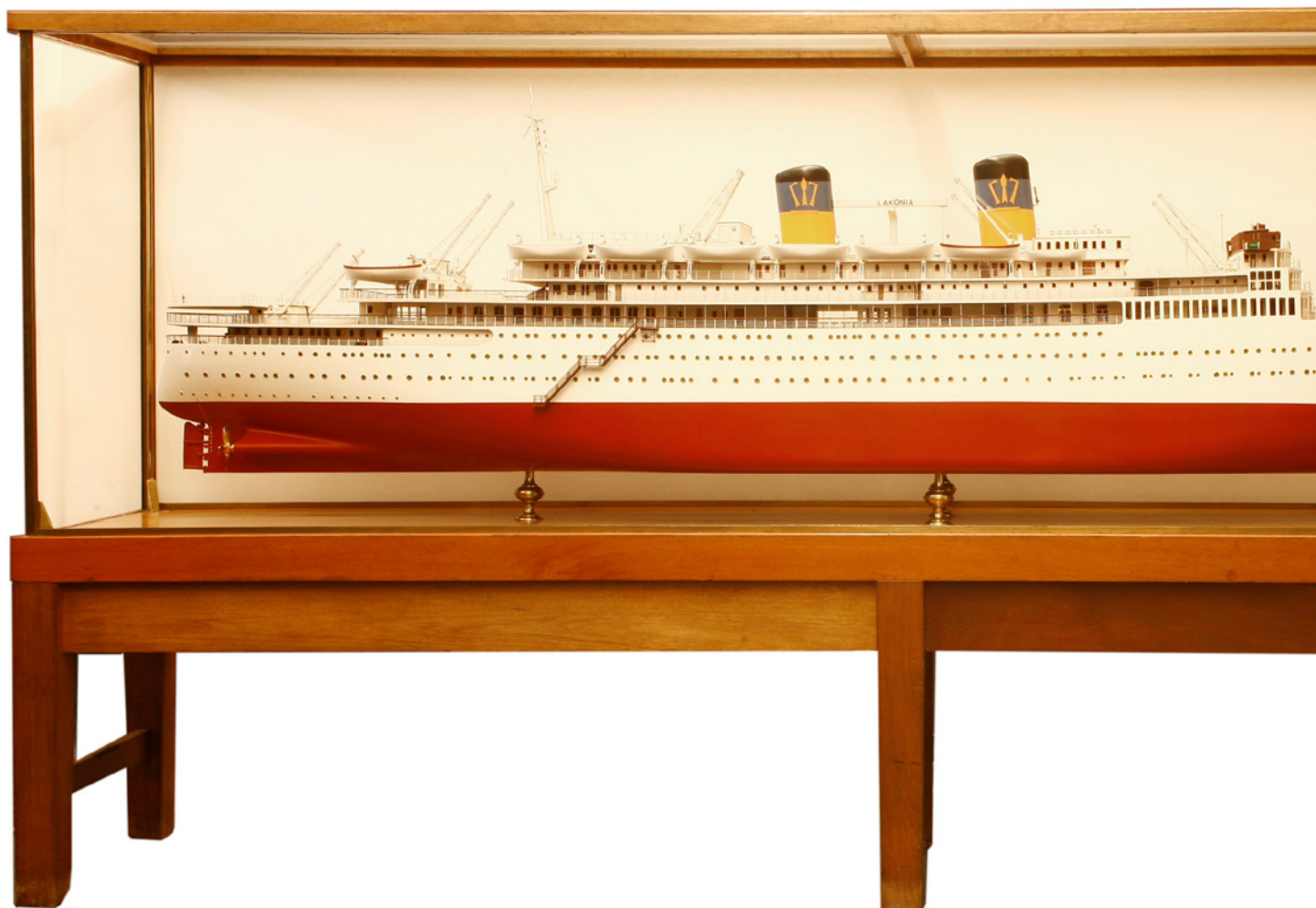
Lot 115
AN ITERA PLASTIC BICYCLE
1980s, designed by Jan Olsen & Lars
Samuelson for Volvo
£100 - 200



116

Lot 116
A TUK TUK,
a painted tin front taken from the front
of a 'Sun City' tuk tuk,
90cm wide, 60cm deep, 173cm high
£400 - 600

Lot 117
Spare lot



118

Lot 118

A LARGE SHIP MODEL OF TSSMS LAKONIA,

1960s, a large ship model in a wooden presentation case, on stand. An extraordinarily detailed model of TSSMS Lakonia of laminated wooden construction, with painted fittings and bearing Greek Line livery to the funnels, the model is set on four brass balustrade supports within an oak display case, with brass uprights and glazed on all sides with Plexiglas. To the inside of the case, there is a brass plaque*, model: 330cm wide, 38cm deep, 81cm high case: 360cm wide, 66cm deep, 185cm high

*Plaque reads:

'Lakonia'

Length overall: 608 ft. 8 ins.

Breadth: 74 ft. 9 ins.

Draught: 27 ft. 10¾ ins.

Gross Tonnage: 20,238 Tons

Nett Tonnage: 11,616 Tons

Built in 1930 by a Dutch Concern

Was then named 'Johan van Oldenbarnevelt' until 1963.

Then was purchased by a Greek Concern 'Shipping Investment Corporation'

Left Southampton on a cruise for the Mediterranean

Caught fire and was abandoned. Taken into tow then sank at the position Latitude 35° 56' North, Longitude 10° West

Sank December 29th 1963, 124 lives were lost.

£3,000 - 5,000

Originally built by the Netherland Line in 1930 as MS Johan van Oldenbarnevelt, the ship sailed regularly between Amsterdam and the East Indies. After serving as an allied troopship during the Second World War, she was sold to the General Steam Navigation Company of Greece in 1962. Operated by Greek Line and renamed Lakonia, the ship completed a cruise from Southampton to the Canary Islands in April 1963, planned to be the first of many. In December the same year, Lakonia departed Southampton on what was intended to be an eleven-day Christmas cruise with 646 passengers and 376 crew aboard. Four days into the voyage, in the late evening, smoke was discovered coming from the ship's hairdressing salon, the fire took hold quickly and the upper deck was ablaze within ten minutes. The ship was evacuated, but unfortunately not before 124 people lost their lives.

A salvage operation was instigated on 24 December 1963, and the Lakonia (now listing 10 degrees to starboard) was taken into tow by four tugs destined for Gibraltar. Over the four days it took to tow her, Lakonia listed more each day, finally rolling on to her starboard side and sinking, stern-first, in only three minutes, 230 miles (370 km) south-west of Lisbon.

**Lot 119****1:8 SCALE MODEL OF THE NORWEGIAN SHIP M/S VENUS,**

a well detailed model of laminated wooden construction, fixed within its original oak display case with a mirrored back, and glazed on all sides. To the inside of the case, fixed to the plinth, there is an engraved brass plaque bearing the name of the ship, her dimensions and history. It reads: 'M/S VENUS Owner, Det Bergenske Dampskibsselskab Bergen, Norway Built 1931 Rebuilt 1947 Helsingør Skibsværft og Maskinbyggeri A/S Helsingør, Denmark Dimensions: 397ft 2in x 54ft 0in x 32ft 0in Draft 20-0 Scale 1/8 = 1ft 0in', case 153cm wide, 28cm deep, 60cm high
£1,500 - 2,000



119



120

Lot 120
A WALKING STICK,
the handle cast with a vintage racing car 'in motion', bears '800' stamp,
90cm long
£600 - 800

Lot 121
A WALKING STICK,
with cast metal jockey's head finial,
83cm long
£200 - 400

Lot 122
A VEHICLE REGISTRATION PLATE '9RME',
this four-digit number plate has been in the ownership of one family since the 1960s and is
offered for sale for the first time in half a century, complete with certificate of entitlement
£6,000 - 8,000



121



122

Lot 123

A MOTOSACOCHÉ MOTORCYCLE ADVERTISING POSTER, 1927, designed by Marcello Nizzoli and dated 1927, 130 x 94cm, framed
£3,000 - 5,000

Motosacoche was founded in 1899, by Henri and Armand Dufaux, in Geneva, Switzerland. Motosacoche was once the biggest Swiss motorcycle manufacturer, known also for its MAG proprietary engines used by other European motorcycle manufacturers.



123

Lot 124

A LEATHER TRAVELLING TRUNK BY GOUVERNEUR, PARIS,

French, c.1860s, with extensive interior fittings for a gentleman and his companion, comprising: carved ivory brushes, perfume and cologne flasks, boxes, jewel boxes, gaming tokens, inkwell, manicure sets, ivory powder containers, sewing kits, mirrors, and so on, beneath the removable top tray are two further leather-lined compartments for clothes, boots etc., and the entire trunk is lined in dark red Morocco leather, bearing maker's label 'A. Gouverneur, Paris',
85cm overall
£2,000 - 4,000



124



125



126



127

Lot 125
TOM BROWNE (1872-1910)
 INAUGURATION OF THE R.V.Y. RAILWAY.
 1905 - FIRST SPEED TRIAL, c.1900
 Unsigned, ink on board
 31.5 x 52cm
 £250 - 300

Lot 126
FOLK ART SHIPS IN BOTTLES,
 early 20th century and later, a good group
 of nine ships in bottles,
 largest 29cm (9)
 £150 - 200

Lot 127
A BIZARRE NORTH INDIAN RAILWAY
INTEREST TRAY,
 1890s, a large etched, silver and enamelled
 tray with pierced border decorated with an
 elaborate/surreal train and station scene,
 71cm wide, 55cm high
 £150 - 200

Lot 128
A COLLECTION OF NAVAL
FLAGS,
 mid-20th century, to include
 white ensign, red ensign,
 assorted signalling flags, union
 flag, etc. many stamped with
 dates and descriptions, over
 40 flags
 £300 - 500



128

Lot 129
A CARVED PINE HALF HULL
MODEL OF A SAILING BOAT,
 early 20th century
 71 x 21cm
 £150 - 250



129



130



130 detail

Lot 130
A SIGNAL FLAG TEACHING AID,
 early to mid-20th century, having lacquered brass uprights and painted flags, housed in a fitted black painted case and complete with
 handbook,
 the case 81cm wide
 £300 - 400

LIFE ON EARTH

131-180



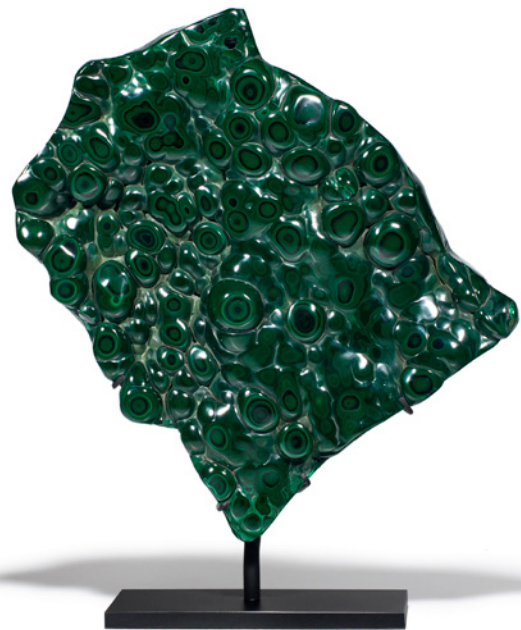
131

Lot 131

QUARTZ FLAME,

Brazilian, an elegant carved quartz flame or sail with natural prisms or 'rainbows' inside the crystal, with a slight pink hue present, 22cm wide, 10cm deep, 29cm high, 12.9kg
£2,500 - 3,500

The word 'crystal' comes from the Greek for ice, as it was believed that rock crystal was eternally frozen water.



132

Lot 132

A POLISHED MALACHITE SPECIMEN,

Congo, Katanga province, a malachite specimen on a custom-made metal stand, 30cm wide, 2.5cm deep, 32cm high, 37cm high with stand
£800 - 1,200

Malachite is a semi-precious stone and also a valuable copper ore or hydrous copper carbonate. It is responsible for the green colour of tarnished copper and bronze.



133

Lot 133

AN ORANGE QUARTZ GEODE,

Brazilian, the specimen with fine 'marmalade' citrine colour crystals with white calcite crystal formations, 54cm wide, 50cm deep, 50cm high, 32.5kg
£2,500 - 3,500

In Victorian times, citrine was known as the 'Merchants' Stone' and was thought to attract financial abundance into one's life. For this reason, small pieces were carried in purses and wallets as a talisman for good fortune. From a feng shui perspective, citrine can be placed in the wealth corner of a room or house to help attract abundance.



134

Lot 134

A FINE AGATE SLICE WITH CUSTOM-MADE METAL STAND,
Brazilian,
37cm wide, 38cm high, 43.5cm high with stand
£1,200 - 1,500

Agates are found as kidney-shaped nodules in volcanic rocks where the quartz has crystallised out of a solution. The stone was given its name by Theophrastus, a Greek philosopher and naturalist, who discovered the stone along the shoreline of the river Achates in present-day Sicily at some time between the 4th and 3rd centuries BC.



135

Lot 135

A PYRITE FORMATION,
Spanish, an unpolished pyrite specimen mounted on a stand,
14cm wide, 10cm high, 13cm high with stand
£800 - 1,200

This enigmatic miracle of nature is an entirely naturally occurring phenomenon. Pyrite is found all over the world. Perfect cubes, however, only occur in one locality in the region of La Rioja in Spain. Many theories have been formed on how these amazing perfect cubes are formed, but it still remains a mystery.



136

Lot 136

A CUT AND POLISHED PARTIALLY PYRITIZED AMMONITE PAIR,
Russian Jurassic period (208-146 million years old), an impressive ammonite from the Volga River, Ulyanovsk region, Russia,
29cm wide, 34cm high, 39cm high with stands
£2,000 - 3,000

The presence of large amounts of iron during fossilisation results in pyrite-laden chambers within the ammonite, a striking combination of aragonite with gold and silver pyrite crystals.



137

Lot 137

AN AZURITE VENEER TABLE TOP,
with curved hardened glass bases
60cm diameter x 3cm, glass bases
35cm high

Azurite is a blue copper mineral produced by weathering of copper ore deposits. It is also known as chessylite after the type locality at Chessy-les-Mines near Lyon, France.

£1,500 - 2,000

Azurite owes its name to its beautiful azure-blue colour. Azurite often occurs with malachite, another copper-based mineral, which can also form on the azurite crystals.

Lot 138

A SEPTARIAN CONCRETION,

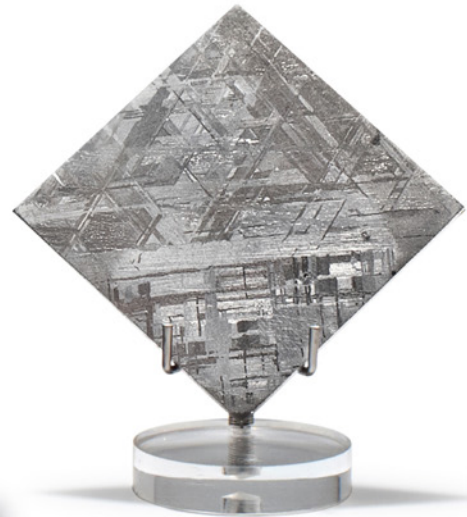
Belgian, a large and decorative septarian nodule concretion recovered from a quarry near Antwerp, Belgium, 45cm wide, 7cm deep, 40cm high, displayed on a fitted stand.

£1,000 - 1,500

The origin of this unusual formation is liquid calcite intruding the clay concretion and solidifying/crystallizing inside. The nodule has been skilfully cut and polished revealing the internal calcite and aragonite structures.



138



139

Lot 139**GIBEON METEORITE,**

Namibia, a Gibeon meteorite individual specimen mounted on a bespoke metal display stand, together with a Gibeon meteorite slab mounted on a perspex display stand,

meteorite 12cm wide, 9cm deep, 15cm high, 6.1kg

meteorite 19cm high on stand

slice 5.1 x 5.1cm, 50g

£5,000 - 7,000

The Gibeon meteorite field was first reported by Captain T E Alexander in 1836 and is located in Great Namaqualand, a territory known today as Namibia, South West Africa. The total known weight of this fall is approximately 26 tonnes. All iron meteorites, including this one, emerged from the core of a planet that briefly existed between Mars and Jupiter. The surviving fragments are now referred to as the asteroid belt.

This meteorite is classified as a fine Octahedrite meteorite and is made up of iron and nickel. The surface of this individual has been sculptured by heat as the meteorite entered the Earth's atmosphere, as seen in this sizeable and interesting individual specimen.

This meteorite is offered with a separate slab section displaying the crystalline pattern contained within the meteorite itself, known as Widmanstätten pattern; this unique crystalline pattern does not occur anywhere on Earth.



140

Lot 140
CELESTINE GEODE,
Madagascar,
36cm wide, 19cm deep, 20cm high
£1,000 - 1,500

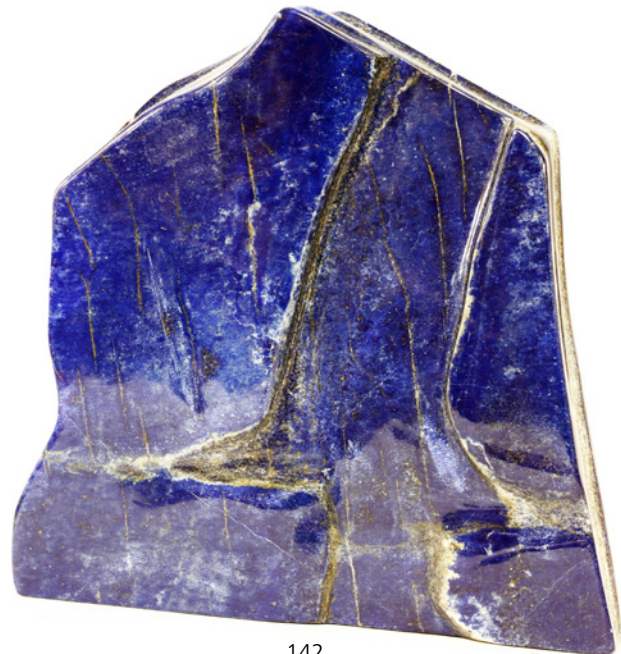
Celestine, name after the French word 'celeste' is an attractive mineral that forms in well-shaped orthorhombic crystals with a distinctive soft celestial blue colour, but may also have lighter and darker colour zones of blue. The crystal usually occurs in geodes with a rough looking and sandy exterior.



141

Lot 141
TIGER IRON,
Australian (c.3.5 billion years old), a tiger iron polished freeform,
26cm wide, 21cm deep, 34cm high
£2,000 - 3,000

Tiger iron is one of the oldest rocks, if not the oldest rock on planet Earth (c.3.5 billion years old). Among geologists it is better known as banded ironstone formation (BIF). Composed of black/grey haematite, red jasper and golden tiger's eye, it is of sedimentary origin, laid down layer by layer. Over billions of years it has been subjected to great pressure and heat, resulting in dramatic folds.



142

Lot 142
A LARGE LAPIS LAZULI SPECIMEN,
Afghanistan, a large polished lapis lazuli specimen of slab form with gentle ridges to one side and flat on reverse,
31 x 32cm, 8kg
£700 - 900

Lapis lazuli has been mined in Afghanistan for over 6,000 years. It has also been mined in Chile and can be found in Burma, India, Angola, Siberia, USA and Pakistan. Each stone has a colour like no other in a combination of blue, black and gold.

Lot 143**A DECORATIVE PAIR OF MALACHITE OBELISKS,**

Congo,
13cm wide, 13.5cm deep, 46cm high (2)
£1,000 - 1,500

Malachite is a copper carbonate mineral that was used as a mineral pigment in green paints from antiquity until about 1800. Malachite is also used for decorative purposes, such as in the Malachite Room in the Hermitage, which features a huge malachite vase and numerous other objets d'art. Even the UEFA World Cup is decorated with a band of malachite.



143



144

Lot 144**A FINE DANISH NEOLITHIC FLAKED FLINT AXE HEAD,**

Danish 4000 BC to 2500 BC,
7cm wide, 2cm deep, 24.6cm high
29cm high with stand
£1,200 - 1,500

Around c.4000 BC, agriculture began to spread in Denmark. The farmers had to clear the primeval forest, fell trees and burn brush before the soil could be tilled. For forest felling and timberwork, polished flint axes were used. Flint was the most important raw material for making axes. These flints were shaped by percussion at quarries where superior and stable flint was available and then traded or used as currency. They would then be worked into a highly finished polished adze by the process of grinding.



145

Lot 145

A PENTACRINITES CRINOID PLAQUE IN A WOOD FRAME

British Early Jurassic period (c. 190 million years old), this is a rare and large museum grade crinoid specimen, 35 x 33cm, mounted in a solid black walnut frame 54 x 53cm
£5,000 - 7,000

Crinoids have graced the oceans for more than 500 million years and are amongst some of the most attractive fossils. Pentacrinites are commonly found in the Pentacrinites Bed in Lyme Regis, Dorset, UK, from the Early Jurassic period (Lower Lias, c. 190 million years old).



146

Lot 146

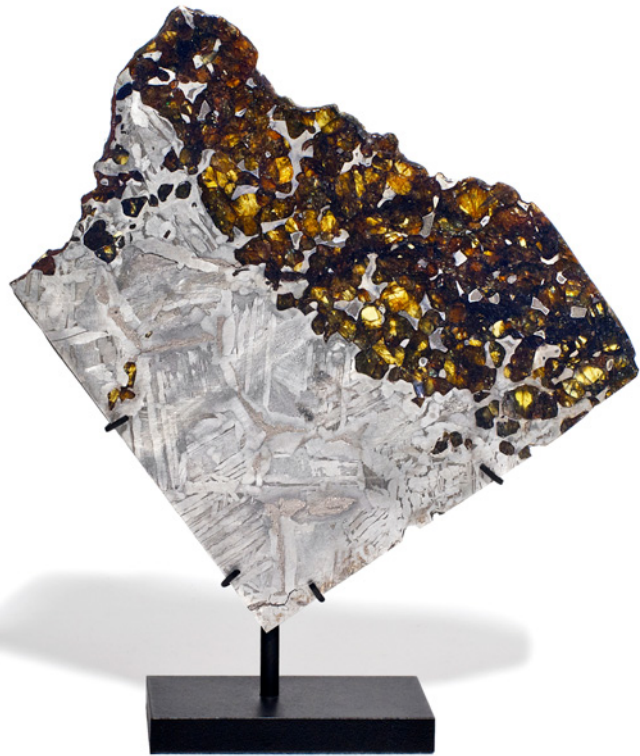
MARRA-MAMBA TIGER'S EYE BOX, an Australian Marra-Mamba tiger's eye trinket or cigar box crafted in Russia, lined with cedarwood and a black granite base, 16.8cm wide, 13cm deep, 8cm high
£2,000 - 3,000

Marra Mamba is considered to be the very best of all tiger's eye by jewellers, lapidarists and collectors alike. Only a few small areas exist where Marra-Mamba tiger's eye has been mined. The best known location is near Mount Brockman in Australia. A ridge of hills just a few miles long. This particular material has been completely mined out for nearly twenty years now.

Lot 147**A SEYMCHAN PALLASITE METEORITE SLICE,**

Russian, a meteorite slice mounted on a stand,
17cm wide, 0.2cm deep, 16.5cm high, 268g
20cm high with stand
£2,500 - 3,500

This meteorite was discovered in June 1967 in the Magadan region of Russia. The total known weight is unknown, but estimates are several tonnes. Meteorites are billions of years older than planet Earth and were travelling in time and space long before our planet was even a ball in space (c.4.6 billion years ago). They can be made up of a wide range of minerals or even of rock and ice, or they can be of a metallic composition of iron and nickel. On very rare occasions they may also contain gemstones, often olivine crystals as seen in this example. This particular meteorite class is known as a pallasite.



147

Lot 148**A PETRIFIED WOOD OAK TABLE TOP WITH CURVED HARDENED GLASS BASES,**

American, cut from a log originating from an ancient forest, c.35 million years old,
100 x 2.5cm, 33kg
£8,000 - 12,000



148



149

Lot 149
A LARGE TAXIDERMY GOLDFISH,
 mid-20th century, mounted on a naturalistic ground in a bow front case, glass lacking, with paper label to the reverse: 'Giant Goldfish or Golden Carp, found in ice winter of 1963 at Butler's Retreat Pond, Chingford. For decades there was an annual fair nearby and goldfish won as prizes were released there. They interbred with the indigenous carp and some grew very large', 68cm wide, 22cm deep, 39cm high
£200 - 400



150

Lot 150
AN UNUSUAL TAXIDERMY RUDD-BREAM HYBRID,
 early 20th century, by T E Gunn, Norwich, 'Caught by H G, 10th August 1912', in a glazed display case with old maker's label to the reverse, 47cm wide, 13cm deep, 34.5cm high
£600 - 800



151

Lot 151
A TAXIDERMY CHUB,
 mid-20th century, by J Cooper & Sons, 78 Bath Road, Hounslow, on a naturalistically prepared ground, within a three-glass bow front case, with gilt lettering 'Avon Chub 4lb 8oz, Caught by S De Courcey, Royalty Water, Christchurch, 14th Nov. 1948', 66cm wide, 17cm deep, 34cm high
£500 - 800

Lot 152
THE ROOT KING'S ROOT THRONE, A LARGE CHAIR FORMED FROM A LARGE NATURAL ROOT BALL,
 unique,
 205 x 145cm
£600 - 800



152

Lot 153

A GIGANTIC PAPIER-MÂCHÉ STAG BEETLE MODEL,
1950s, an anatomical model
of a stag beetle in flight,
the abdomen section is
removable to reveal inner
organs, mounted on a metal
and wood base,
60cm long
£500 - 700

Lot 154

THE BUG MAN,
19th century, a collage
of moths and butterflies,
beetles and an hummingbird,
together with associated
ribbon, and
a photograph of a vicar in an
oak frame
61 x 49cm (2)
£400 - 600

Lot 155

**JOHN DAVIES,
20TH CENTURY
CROCODILE**
Signed l.r., gouache
73 x 107.5cm
£200 - 300

153 *Bravely held by Evie*

154



155



156

Lot 156

THE BRITISH TURBOT RECORD!

a hand carved and painted wooden commemorative trophy plaque, signed, unique, 117cm wide, 7cm deep, 77cm high
£2,000 - 3,000

R Simcox's 33lb 12oz record set in 1980 still stands to this day!



157

Lot 157

A TAXIDERMY TASMANIAN BRUSHTAIL POSSUM,

late 19th century, seated on a branch above a naturalistic rockwork base and in a glazed display case, 44cm wide, 21cm deep, 57cm high
£200 - 400



158

Lot 158

CROCODILE,

a life-sized garden sculpture, last quarter 20th century, bronze, mid green-brown variegated patination, 178cm long
£1,200 - 1,800



159

Lot 159

DODO FEMUR BONE,
Mauritius, before 1690,
14.5cm long

This lot includes a copy of
*'The Dodo: From Extinction
to Icon'* by Errol Fuller
£2,000 - 3,000

Provenance: Errol Fuller,
author of *'The Dodo:
from Extinction to Icon'*.

The dodo femur on offer is from a group of dodo bones discovered in 1885 during the investigation of the Mare aux Songes swamp, Mauritius by schoolmaster George Clarke. Hearing that a few bones had been found in this area, Clarke hired local servants to wade through a swamp and feel for further bones with their feet.

The dodo has been extinct since the 1680s. The story of the dodo is particularly important as it demonstrates one of the first occasions that man realised that human actions alone caused a species to die out.

The dodo was related to the pigeon family and successfully lived on the island of Mauritius. With no natural predators, they became flightless, and adapted to happily living life on the ground until the Dutch colonised the island in 1638, at which point they became hunted for sport. With the colonisation came new species to the island, such as rats, dogs, cats and pigs, which all contributed to the extinction of the flightless dodo.



159 Image from *'The Dodo: From Extinction to Icon'* by Errol Fuller



160

Lot 160

JAMES BISSELL-THOMAS,
20TH CENTURY ENGLISH SCHOOL,
CAGED PARROTS

A pair of decorative pictures, the quadrant
birds behind gilt-lined glass, each signed,
numbered and titled in the margin
each 44 x 59cm (2)

£150 - 250



161

Lot 161
'PRIMROSE DAME', A TAXIDERMY BULLDOG'S HEAD,
early 20th century, by Rowland Ward, mounted on an oak
shield, with routed 'R.W.' monogram to the reverse,
the shield 39cm high
£300 - 500

Lot 162
A VICTORIAN TAXIDERMY
MINIATURE DOG,
mounted on a pink velvet cushion in a
glass-fronted museum-style box case,
30cm wide, 12cm deep, 24cm high
£350 - 400



162



163

Lot 163
A TAXIDERMY SPECIMEN OF A PUPPY,
under a glass dome, inscribed to the underside of
the base indistinctly 'from John Scott...Groom',
puppy 23cm nose to tail,
45cm wide, 24cm deep, 30cm high
£600 - 800

Lot 164
AN HIPPOPOTAMUS HEAD,
 contemporary, a fibreglass and resin trophy,
 75cm wide, 90cm deep, 100cm high
 £600 - 800



164



165

Lot 165
A TAXIDERMY HEAD MOUNT OF A LIONESSE,
 by Rowland Ward, c.1910, the head with snarling mouth
 and mounted on an oak shield with ivorine label, 'Lioness,
 British East Africa, 1908, R.B.M.', the reverse with routed
 'R.W.' monogram,
 56cm high
 £800 - 1,200

Lot 166
A TAXIDERMY ALBINO WALLABY JOEY,
 20th century, mounted on
 a naturalistic ground,
 64cm wide, 28cm deep, 37cm high
 £600 - 800



166



167

Lot 167

A SHAMAN'S OUTFIT,

late 19th/early 20th century, consisting of a long coat decorated with red and green geometric patchwork design, together with a feather and porcupine quill headdress, a ceremonial phurba carved hardwood dagger, a dreamcatcher, and a skin-covered drum with carved handle

£800 - 1,200

Traditionally, Nepalese shamans diagnose and treat illness in their communities through a strong understanding of the relationship between body, soul and mind.



168

Lot 168

NORTH AFRICAN TUAREG TENT PEGS,

19th century, a group of four hand carved Bedouin tent pegs, largest 79cm (4)

£150 - 200



169

Lot 169

A DAN MASK,

20th century, Ivory Coast, wooden with shut eyes and vertical ridge to the forehead, a pinched nose and pointed chin, with applied red material band across the eyes and woven fibre hairline, 34cm high overall, on later stand

£300 - 500

Lot 170
A PAIR OF LARGE AFRICAN WOODEN AND BEADED FIGURES,
 20th century,
 32cm wide, 20cm deep, 152cm high (2)
 £600 - 800

Lot 171
A PENDE PEOPLE CHIEF'S HAT,
 Democratic Republic of Congo, mid-20th century,
 the hat decorated with coloured glass beads,
 16 x 30cm
 £80 - 120



170



171



172

Lot 172
A LARGE HEMBE TRIBAL FIGURE,
 early 20th century, a large carved wood figure of a naked bearded man,
 64cm tall
 £300 - 400



170



173

Lot 173
ADEUSI MANDU
MMATAMBWE
(TANZANIAN, c.1914-1984)
BLACK CHEATER
 Signed lower left 'Adeusi',
 enamel paint on board
 58 x 58cm
£250 - 350

A relative of E S Tingatinga's wife, Adeusi moved to Dar es Salaam around 1971 and, along with other close friends and relatives, was tutored by E S Tingatinga. This led to the first generation of the Tingatinga Movement. They called themselves 'Colour Artisans' as they did not consider themselves as 'artists'. This first generation of Tingatinga artists included Simon Mpata, Kaspar Hendrick Tedo, Mandu Adeusi and Omary Abdallah Amonde.



174

Lot 174
A TRIBAL FIGURE,
 20th century, the carved wood
 figure modelled as a seated man,
 41cm high
£150 - 250



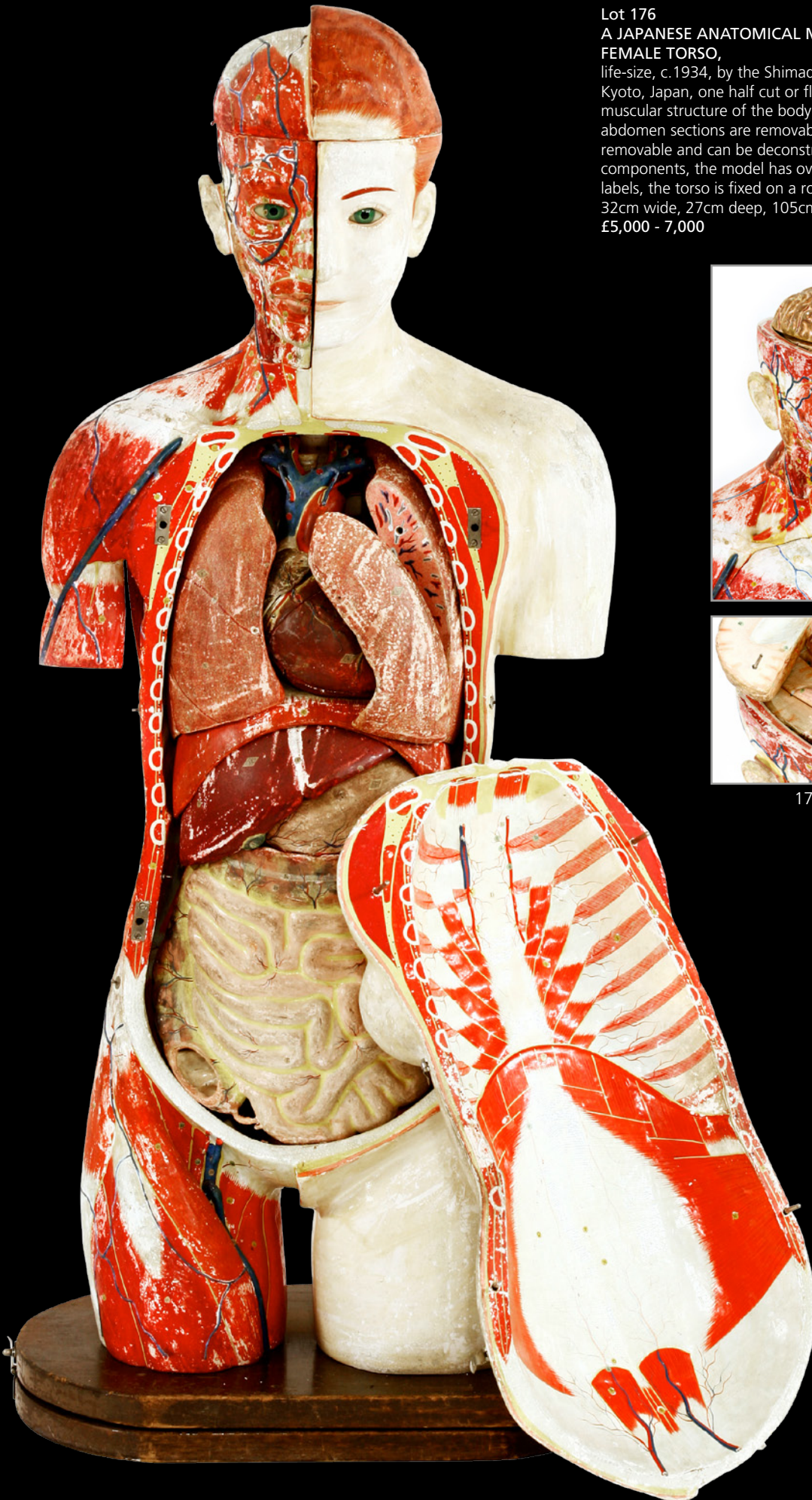
175

Lot 175
A GOOD COLLECTION OF TWELVE EARLY EAST AFRICAN HEADRESTS,
 mainly from Somalia and Kenya, some with intricate carving, finishing detail and attractive patina,
 tallest 20cm high,
 together with the book 'Wooden Dreams' by Eduardo Lopez Moreno (13)
£600 - 800

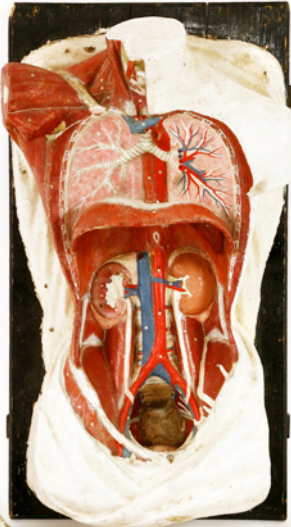
Lot 176

A JAPANESE ANATOMICAL MODEL OF THE FEMALE TORSO,

life-size, c.1934, by the Shimadzu Corporation, Kyoto, Japan, one half cut or flayed to reveal the muscular structure of the body; the chest and abdomen sections are removable, each section is removable and can be deconstructed into different components, the model has over three hundred labels, the torso is fixed on a rotating wood plinth, 32cm wide, 27cm deep, 105cm high
£5,000 - 7,000



176 details



Lot 177
AN ADAM ROUILLY & CO. PAINTED PLASTER ANATOMICAL MODEL OF A MALE TORSO,
 c.1930, mounted on a board with maker's label to the reverse, complete with organs, 40cm wide, 78cm high
£300 - 500



177



179

Lot 179
AN UNUSUAL COLLECTION OF SCHOOL BIOLOGY CLASS PRESS MOULDED TEACHING AIDS,
 c.1960s, eleven press-moulded, coloured plastic teaching aids, mostly with hand-drawn decoration and identification stickers, including 'Male Reproductive Organs', 'Frog Arterial System', 'Paramecium' and 'Circle of Life of Tapeworm', each around 20 to 34cm (qty.)
£100 - 150

Lot 178
A SET OF SIX W & A J JOHNSTON'S SERIES OF ANATOMY CHARTS,
 early 20th century, consisting of:
 No.1 Skeleton,
 No.2 Heart and Arteries,
 No.3 Lungs and Veins,
 No.4 Muscles,
 No.5 Organs of Digestion, and
 No.6 Nervous System,
 originally prepared by Sir William Turner, Professor of Anatomy, University of Edinburgh,
 each chart canvas-backed and approximately 142 x 100cm (6)
£200 - 300



178



180

Lot 180
AN UNUSUAL COLLECTION OF SCHOOL BIOLOGY CLASS PRESS-MOULDED TEACHING AIDS,
 c.1960s, twelve press-moulded, coloured plastic teaching aids, mostly with hand-drawn decoration and identification stickers, including 'DNA Duplication', 'Earthworm Reproduction System', 'Human Skin' and 'Flower Ovary', each around 20 to 34cm (qty.)
£100 - 150

RESTRICTED



50 Shades...

The following lots may not be suitable for those under the age of 18 or of a sensitive disposition

Under 17 Requires Accompanying Parent or Adult Guardian

sworders

50 SHADES...

181-196



181

Lot 181
A SCRATCH BUILT SYNTHESIZER,
1980s, in the form of female torso,
65cm high
£300 - 500



182

Lot 182
AN UNUSUAL EROTIC LEAD CHESS SET,
1960s, modelled as classical figures,
tallest 12.5cm
£400 - 600



183

Lot 183
'LA PANTOUFLE DE LA FEMME ELEGANTE' ADVERTISING POSTER,
c. 1920, a French advertising poster, laid down on card,
103 x 68cm
£60 - 80



184

Lot 184**AN IRON CHASTITY BELT,**

c.1890, a wrought iron chastity belt, with hinged waistband and pierced cut-outs, 26cm high approximately
58cm waist
£800 - 1,200

These belts were produced as a curio for Victorian gentlemen, as an homage to 'tales of olde', popular at the time.



185

Lot 185**A GIANNI SEGUSO FREEFORM HAND-BLOWN GLASS PHALLUS,**

20th century, a large, freeform hand-blown decorative glass phallus by Gianni Seguso of Murano, Venice, in clear glass with blue detailing and marked 'G. SEGUSO PER J.', 33cm high
£1,500 - 2,000

The phallus is a long-standing symbol of life and vitality. The Seguso family are a dynasty of glass artists still making extraordinary chandeliers and art glass today.



186

Lot 186**AN ANATOMICAL SECTIONAL MODEL OF A PENIS,**

mid-20th century, papier mâché and painted, attributed to Adam Rouilly, London, mounted on a chromed stand under a glass dome, overall 34cm high
£500 - 800



187

Lot 187

*JAMIE REID (BRITISH, b.1947)

MORE LOVE/FF

Screenprint in colours, signed, titled and numbered 18/200 in pencil, on wove paper, the full sheet image 67.5 x 57.5cm, framed £150 - 200



188

Lot 188

*ANDRÉ MASSON (FRENCH, 1896-1969)
TERRE EROTIQUE

Lithograph, signed and numbered 87/125 in pencil, printed on wove paper with Atelier André Masson blindstamp, with full margins image 45 x 59cm, framed £100 - 150



189

Lot 189

*ROBERT LENKIEWICZ (1941-2002)
'CATHY CLIPSON WITH TAMPAX', 1983

Oil on canvas
112 x 134cm, framed
£3,000 - 5,000



190

Lot 190
***ROBERT LENKIEWICZ (1941-2002)**
'LORRAINE WITH PAUL'
Oil on canvas
109 x 94cm, framed
£12,000 - 18,000

Robert Lenkiewicz has become one of the 20th century's most recognisable artists. An artist who polarises opinion, his candid portraits of everyday people challenge what we perceive as modern art, but give us an unflinching insight into the more challenging aspects of modern society.

Lot 191
RISQUÉ SCHAFFER AND VATER FIGURES,
c.1915, a good group of German risqué Schaffer and Vater bisque figures, largest 13cm long (4)
£150 - 200



191



192

Lot 192
A PRIMITIVE CARVED WOODEN CORNER BRACKET PROJECTION,
1960s, formed as a well-endowed seated man, painted red with gilt highlights,
102cm long
£80 - 120

Lot 193
AN UNUSUAL, WICKER, LIFE-SIZE LEG, SHOP DISPLAY,
1950s, a tights or trouser shop display leg model made from woven wicker,
106 x 29cm
£150 - 200



193

Lot 194***STEPHEN COX (BRITISH, b.1946)**

TORSO II & III

Two lithographs, one printed in colours, 2009, both signed and dated in pencil, numbered from the edition of 55, on wove paper, with full margins
 sheets 61 x 41cm and 55.5 x 43.5cm, framed (2)
 £600 - 800



194



195

Lot 195

A WHITE METAL BELLY DANCER'S COSTUME,
 1960s, probably Turkish, the two-piece chain-linked costume with
 florets detailing and Islamic coin and bell fringes
 £80 - 120

Lot 196

**A QUANTITY OF EROTIC HALF, THIRD AND QUARTER
 SIZE GLASS NEGATIVE PLATES,**
 mid-20th century reprints of early 20th century images, to include
 'The Daphne Series' (qty.)
 £200 - 300

Provenance: From the estate of the late Colin Osman, editor of
 Creative Camera Magazine.



196

THE PRECIOUS THINGS

197-207



197

Lot 197

A GERMAN SILVER STORK,
B Neresheimer & Sohne, Hanau, with import marks for Berthold Muller, Chester, 1903, the detachable head realistically modelled with long beak, the body with hinged wings, standing on a simulated rock base chased with a frog and a lizard, 51cm high, 61oz
£5,500 - 6,000



198 detail

Lot 198

A ROYAL GEORGE II SILVER BEER ALE JUG,
Gabriel Sleath & Francis Crump, London, 1752, of baluster form, engraved with ribbon-tied floriation below the lip, on circular spreading foot, with acanthus-capped scroll handle, one side engraved with the royal arms, the other side 'G.R. III' below a crown, further engraved below the base 'The Property of George (3rd) Lord Walsingham', and scratch weights 59: 16, 30.5cm high, 54oz
£5,000 - 6,000

Britain's first national drink was not only used to mark many important occasions and celebrations, but also to cure illnesses. Commonly believed to be cleaner than water, the Beer House Act of 1830 was perceived as a healthier alternative to gin, and liberalised the brewing and sale of beer. This is illustrated in the lesser-known and civilised scene of Hogarth's 'Beer Street' to that of the debauched 'Gin Alley'.



198



199

Lot 199

A GERMAN SILVER GILT MINAUDIÈRE,
Louis Kuppenheim, Pforzheim, c.1900,
 cast and chased with a seated cat, with
 ruby, emerald and diamond gem set eyes
 and ribbon collar, the cabochon thumbpiece
 opening to reveal various compartments,
 applied with a chain, in fitted case,
 10.7cm high, 7oz overall
 £1,500 - 1,800

Lot 200

A GERMAN SILVER FIGURE OF SAINT FOY,
c.1895,
 in Romanesque style, seated on a throne, set overall with gems
 on a flat-chased ground, the detachable head applied with
 earrings,
 28cm high, 31oz
 £2,000 - 2,500

This 19th century copy is based on a 10th century reliquary of
 Sainte Foye (Saint Faith), in the Abbey Church of Saint Foye,
 Conques, France. The face of the original reliquary, made in
 gold, silver-gilt and covered with gems and cameos, is believed
 to be the head of a Roman statue of a child.



200



201

Lot 201

A DUTCH SILVER MINIATURE CABINET,

The Van Straten Brothers, Hoorn, 1885-1891,

the lower section with removable curved drawers and wirework handles, each corner opening to reveal secret compartments, with drop down desk, the upper section doors with horn mounts, opening to reveal three shaped shelves, surmounted with a ribbon-tied medaille and three urn finials, *stamped on the reverse with Dutch standard for 835,* 17cm high, 12oz overall

£750 - 950

Dutch silver miniatures were collected during the Dutch Golden Age. Each item was realistically modelled by specialist miniature makers, reflecting contemporary interior taste. At the height of the tulip crash, decorating a doll's house was an expensive hobby which could cost as much as purchasing a canal town house in Amsterdam. For an exceptional example of a doll's house, see: Petronella Dunois's Dolls House, 1676, Rijksmuseum.



202

Lot 202

A PAIR OF VICTORIAN SCOTTISH SILVER CREAM SKIMMERS,

Hamilton & Inches, Edinburgh, 1898,

plain moulded, with ebonised handles,

28cm long across handles, 12oz including handles (2)

£750 - 950

Skimmers were used to scrape the cream from settled milk in order to make butter.



203

Lot 203

A PAIR OF CONTINENTAL SILVER BULL AND COW CREAMERS,
maker's mark CM, probably German c.1880, with import marks,
 each realistically cast, the hinged covers with fly thumbpiece, with loop handle tails, *marked on the tails,*
 length of bull 18.5cm, 47oz (2)
£3,500 - 4,000

Lot 204

A GEORGE III SILVER TEA CANISTER,
Aaron LeSturgeon, London, 1771,
 of square form with engraved panels, flat-chased with guilloché borders, each side engraved with a calligraphic character, the hinged cover applied with a blossom, the interior initial engraved 'E',
 with lock fitting, *key missing,*
 9.3cm high, 11oz
£4,000 - 5,000

What was to become the English national drink began life here as a luxury import, jealously guarded in caddies kept under lock and key by the mistress of the household. As a luxury item, it demanded objects of equal standing for its preparation and service, and where better to find inspiration for their design than from China itself, the Celestial Empire that would supply the British Empire with so much trade and wealth during the 18th and 19th centuries. This box form is similar to tea chests imported from China.

For a similar tea caddy by William and Aaron Lestourgeon, 1768, see: Temple Newsam House Collection.



204



205

Lot 205

A CHINESE EXPORT SILVER COCKTAIL SHAKER,
c. 1920,

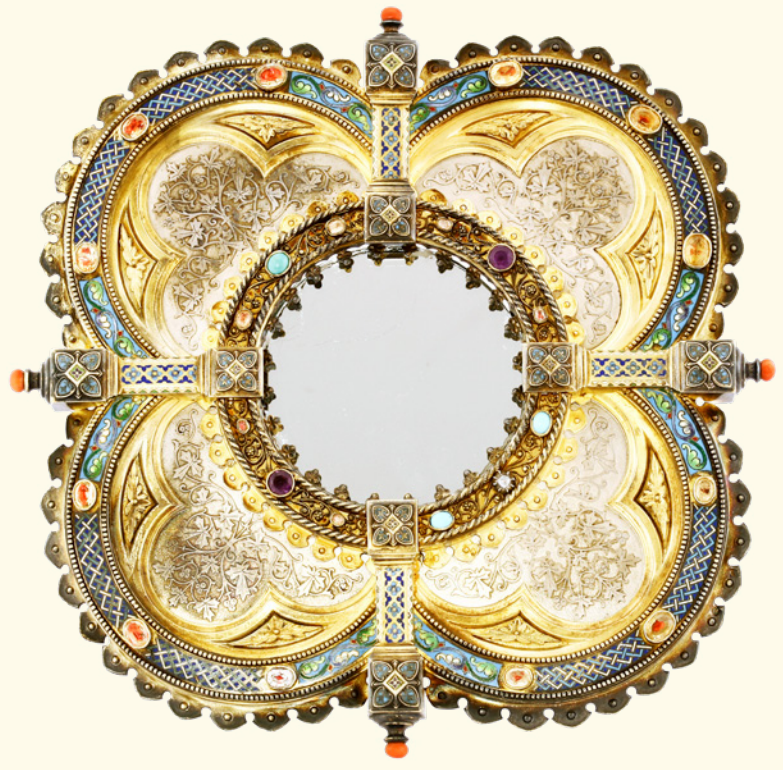
in Art Deco style, embossed with stylised camellias, blossom and bamboo leaves, the similarly decorated handle of serpent form, the detachable domed cover and spout stopper mounted with cork, the interior cover with hooks, marked below the base with Chinese characters, and stamped sterling, 24cm high, 17oz overall
£2,000 - 2,500

At first glance, this object could be mistaken for a Tiffany or an Asprey cocktail shaker. The distinct Art Deco form is comparable with contemporary cocktail shaker styles of the 1920s and 1930s.

Lot 206

A FRENCH GOTHIC PARCEL-GILT SILVER AND ENAMEL MIRROR,

Paul Brunet, Paris, c. 1870,
of quatrefoil form, the circular central mirror with a filigree border, set with foiled back citrines, amethysts, a diamond, and turquoise, surrounded by flat-chased formal leaf decoration, mounted with a varicoloured enamel border, further set with stones and coral boutons, 25.5cm wide overall
£2,500 - 2,800



206

**Lot 207****A CONTINENTAL SILVER-MOUNTED OSTRICH EGG,**
c. 1880,

the egg surmounted with a boy holding a spear and an ostrich, standing on a palmette ground, the lower section applied with feathers, above a matching stem, the feather scroll handles applied with a screw-on ribbon to the mounts, on a simulated natural base, applied with a cast group of ostriches, on four turtle supports,

38cm high

£3,500 - 4,000

Mounted ostrich eggs were a popular motif of the Cabinet of Curiosity, or Wunderkammer, and were particularly fashionable with 19th century collectors, who valued exotic and rare objects of the natural world. Ostrich feathers were a luxurious fashion accessory in the 18th and 19th centuries. London had a successful import trade, which faded in the early 20th century with a change in taste for Edwardian feathered hats and the austerity of the war. The Prince of Wales' coat of arms consists of three white ostrich feathers enclosed within a gold coronet. The use of the ostrich feathers originates from Edward the Black Prince, who incorporated the use of feathers in his arms to honour King John of Bohemia.

AN ARCHITECTURAL EYE

208-215



208

Lot 208

A LIMESTONE ARCHITECTURAL MODEL OF A CHATEAU,

c.1924, believed to be modelled around 1924, on an original oak base, overall size 81cm wide, 64cm deep, 51cm high
£1,500 - 2,000

This is a model of a typical castellated chateau of the 17th/18th century and similar in style to the actual château de Craon, also known as the château d'Haroué or palais d'Haroué, located in a small valley in the centre of the village of Haroué, in the Saintois, in the département of Meurthe-et-Moselle and the région of Lorraine. It was built between 1720 and 1732 by Germain Boffrand.



209

Lot 209

A LARGE COPPER APOTHECARY'S SHOP SIGN,

19th century, in the form of a pestle and mortar, with remnants of original paint and traces of gilding, approximately 87 x 76cm
£1,500 - 2,500



210

Lot 210

A PAIR OF THAI CARVED AND PAINTED WOODEN TEMPLE SWANS,

early 20th century, each having a bowed head and ornately carved wings, highlighted in gilt and set with coloured glass jewels, each 72cm high, on a plinth base (2)
£300 - 500

Lot 211

AN ARTS AND CRAFTS GLASGOW SCHOOL HALL LANTERN,
early 20th century, copper and stained glass,
68cm high
£400 - 600



211



212

Lot 212

A GIANT OCTAGONAL TURRET CLOCK BY GENTS' OF LEICESTER,
1930s, a giant electric turret clock by Gents' of
Leicester, with brass hands and finishing detail,
95cm diameter
£500 - 800

Believed to have been installed at RAF Little Rissington in Gloucestershire, where Battle of Britain ace fighter pilot (and later author of 'First Light'), Geoffrey Wellum (b.1921), was based. It would have been mounted high so all of the pilots could synchronise watches. Wellum joined the RAF in September 1939, just before his 18th birthday, and was the youngest recorded fighter pilot in the Battle of Britain.



213

Lot 213

AN EASTERN BIRDCAGE IN THE FORM OF A TEMPLE WITH A MINARET AND ONION DOME,
c.1920, constructed from painted pine and wire,
70cm wide, 40cm deep, 92cm high
£100 - 200

Lot 214
AN UNUSUALLY LARGE ARCHITECTURAL MODEL OF A SPIRAL
STAIRCASE,
French, c.1880, constructed of fruitwood with sixteen steps, with
individually hand-turned balusters rising in a double spiral, set on a
circular plinth,
61cm high overall
£3,000 - 4,000

In the 19th and 20th centuries, miniature staircases, along with all
sorts of other architecturally detailed models, were produced by
architects and furniture makers to illustrate proposed features for
projects.





Lot 215

A DAVID LINLEY FOR DUNHILL ARCHITECTURAL JEWELLERY BOX,

c.1994, David Linley for Alfred Dunhill Folly box (1) 'The Lodge', a magnificent architectural-form jewel box, featuring a façade with arches lined with contrasting bird's-eye maple veneers and a fine balustrade made of vavona burr wood. Set into the plinth (and typical of all of the 'Folly Boxes'), is a secret compartment with push-release mechanism. The hinged roof lifts to reveal a small dressing mirror inside the lid, etched with the edition number '1 of 10', and a fully fitted interior with multiple lift-out trays, each lined in suede. Complete with original travelling case,

28cm deep, 37cm high

£6,000 - 8,000

Literature: Illustrated in David Linley, 'Extraordinary Furniture', Mitchell Beazley, published 1996.

CONTEMPORARY AND MODERN DESIGN

216-244

Lot 216

A MODERNIST-STYLE BRASS CHESS SET, 1960s, a Modernist-style brass chess set in the style of Walter Bosse, possibly Austrian, tallest figure 14.5cm
£80 - 120



216



217

Lot 217

*KEN ALLUM (CONTEMPORARY)

POP ART

Signed and dated 'Ken Allum 1978' I.I.

41 x 35.5cm

£250 - 300

Ken Allum painted this piece while at art school in Falmouth, Cornwall.

Lot 218

A VERNER PANTON (1926-1998) 'PHANTOM' CHAIR, 1998, inflated polypropylene, with maker's mark and date 'Densa Basel 98', 70cm wide, 120cm deep, 35cm high
£500 - 800

The Danish architect designer, Verner Pantan, is one of the most influential designers of the 20th century. After studying at the Royal Danish Academy of Fine Arts in Copenhagen, he worked under Arne Jacobsen, where he quickly developed his own personal style.

Panton's 'Phantom' chair was his last design and captures the combination of playfulness and functionality he was known for.



218

Lot 219
*ALUN HESLOP (b.1971)
'Kre', bronze, 1 of 9,
92cm wide, 85cm deep, 145cm high
£12,000 - 18,000

Alun is one of the country's foremost artist/craftsman chairmakers. Based in East Sussex, he designs and creates exceptional seating, with his designs capturing the perfect combination of form and function. Working predominantly in timber and cast metals, Alun produces works for both private clients and public spaces that have included the RHS The Lightbox Gallery.





Lot 220
*NICOLA AXE (CONTEMPORARY)
'Homage to Modigliani', Portland stone, unique,
26cm wide, 18cm deep, 64cm high
£2,000 - 3,000

Lot 221***MATT SMALL (b.1975)**

CHARLOTTE

C-Type print, 2015, signed, titled, dated and numbered 12/53 in black ink, published by Oliver Clatworthy, London, with their blindstamp, on archival resin coated colour paper, with full margins

sheet 50 x 50cm, mounted

£100 - 150

Lot 222***PURE EVIL (b.1968)**

'ROGER VADIM'S NIGHTMARE' DEPICTING BRIGITTE BARDOT

Screenprint in colours, 2015, signed and numbered 50/100 in pencil, on wove paper, the full sheet

image 83 x 68cm, framed

£150 - 200

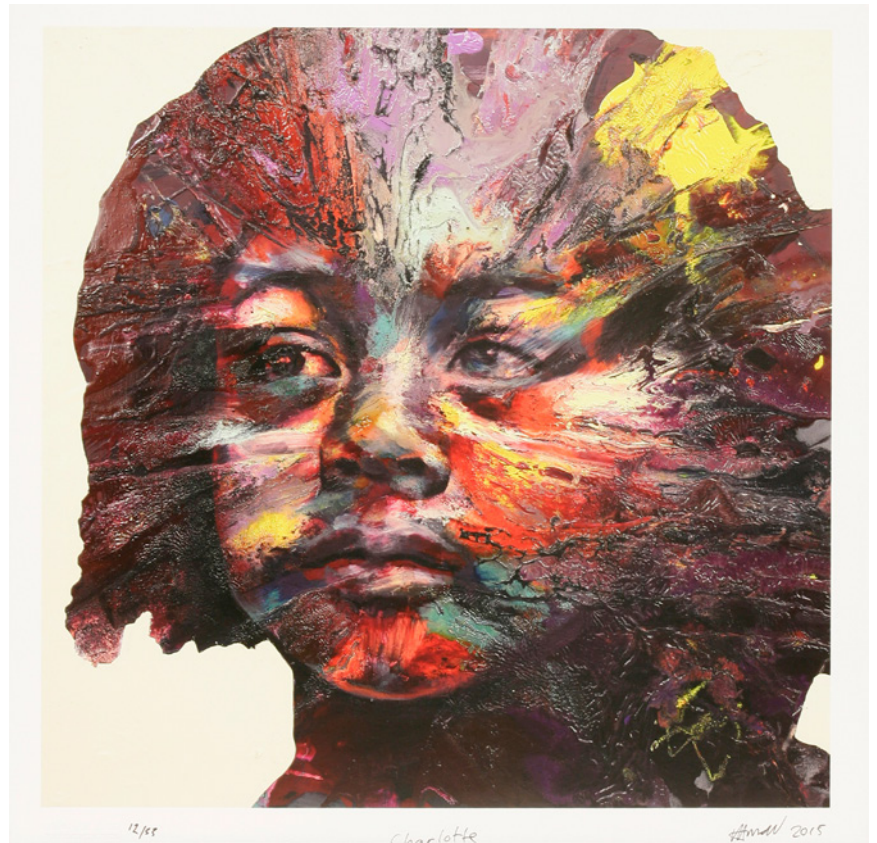
Lot 223***JAMIE REID (b.1947)**

GOD SAVE THE QUEEN SWASTIKA EYEBALLS

Screenprint in black, limited edition print designed by Jamie Reid for Aquarium, signed, titled and numbered 63/750 in pencil, on beige wove paper, the full sheet

image 61 x 43cm, framed

£250 - 350



221



222



223



224

Lot 224

***DINOS CHAPMAN (b.1962)**

'SNAK KREK STREM I - KRAKING UP UNDER THE STREM'

Signed 'Constandinos Chapman' and inscribed with title verso,
oil on canvas

149 x 181cm

£2,000 - 3,000

Provenance: Purchased from the artist's degree show,
Royal College of Art, London.

Lot 225

***GRAYSON PERRY (b.1960)**

RECIPE FOR HUMANITY 2005

Signed and numbered on the reverse, this tapestry was executed in
2005, and is numbered 249 from an edition of 250 plus 10 artist's
proofs, computer controlled rayon embroidery on cotton
image 49 x 36cm, cotton sheet size

£3,000 - 4,000

Literature: Jacky Klein, 'Grayson Perry', Thames & Hudson 2009
(illustrated p.167).

Provenance: Victoria Miro, London.



You will die, you are alone
 There is no god upon his throne
 Impose thy will upon earth's mess
 Else your life is meaningless
 No hell below, no heaven above
 Live life now and act with love .

Lot 226
INDUSTRIAL LIGHTING,
contemporary, a painted
steel wall mounted
sculpture,
181cm wide, 20cm deep,
87cm high
£400 - 600



226



Lot 227
*BOB CAMPBELL (b.1963)
chain, hook and tank caterpillar track chair,
steel, unique,
76cm wide, 55cm deep, 90cm high
£1,200 - 1,800

227

Lot 228

*ALBAN (FRENCH, b.1967),
 'Road to North Pole', 2008,
 painted wood and mixed
 media,
 130cm square
 £2,000 - 4,000

Alban lives and works in Paris. He studied at the Gobelins, l'École de l'Image and started his working life as a set designer for animated movies. He carefully blends painted wood, resin and plaster to replicate distressed metal.



228

Lot 229

*ALBAN (FRENCH, b.1967)
 'Leningrad Star', 2008,
 painted wood and mixed
 media,
 99.5cm wide, 100cm high
 £3,000 - 4,000



229



230



231

Lot 230
***MEL FRASER (b.1966),**
'Kiss II', carrara marble, unique,
60cm wide, 36cm deep, 56cm high
£1,200 - 1,800

Mel Fraser MRBS is a Cambridgeshire sculptor specialising in stone, whose work has been exhibited worldwide, including at the Chelsea Flower Show. She has recently completed a commission that saw her work installed in Frank Gehry's Opus Building in Hong Kong.

Lot 231
A LARGE ART DECO MARBLE WALL PLAQUE,
c.1930, in the form of a yacht in full sail, with relief carved and applied elements,
73 x 133cm
£1,000 - 1,500

Lot 232
A BOXING GLOVE CHAIR,
20th century, upholstered in red leatherette
with black trim,
87cm wide, 100cm deep, 115cm high
£500 - 800



232



Lot 233
*MEL FRASER (b.1966),
'Grace and her Fanny', Carrara
marble, unique,
38cm wide, 78cm high
£4,000 - 6,000



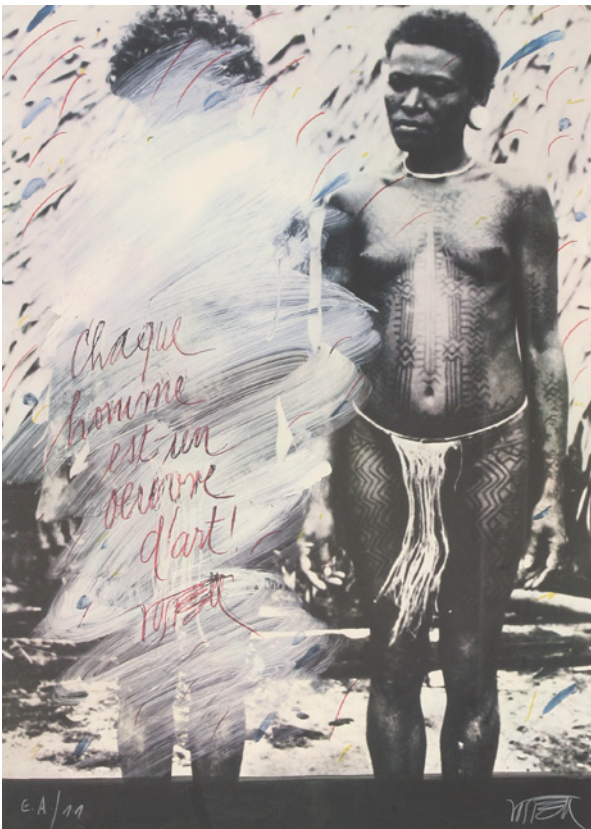
234

Lot 235

***MICHAEL CLEGG & MARTIN GUTTMAN (b.1957)**
LETZER VERSUCH

Inscribed verso Galerie Langer Fain, Paris, 1984, C print mounted on aluminium
119 x 79cm
£300 - 500

Provenance: Galerie Langer Fain, Paris, sold at Sotheby's Feb 2005, described as a unique piece.



236

Lot 234

***ROGER BIRCHALL, AFTER VLADIMIR TRETCHIKOFF**
BARONESS MARGARET THATCHER

Signed l.r., oil on board
51 x 44cm,
together with a copy of Punch magazine from 1981 (2)
£800 - 1,200

This painting was commissioned by Punch magazine to be reproduced as a poster insert. The artist recounted, 'It was 1981, and I wanted to find a peaceful, humorous way of getting at the Tory PM. The visual metaphor for my reworking of Thatcher's head is that, in my opinion, she was cheap, deeply flawed and anti-intellectual. To me, that was very much like the Tretchikoff Chinese Girl print'.



235

Lot 236

***WOLF VOSTELL (GERMAN, 1932-1998)**
CHAQUE HOMME EST UN OEUVRE D'ART

Lithograph printed in colours, 1983, signed, titled and inscribed 'EA/11', in white crayon, published by the artist, on wove paper, the full sheet image 84 x 48.5cm, framed
£200 - 300



237

Lot 237***CHRISTIAN PAIX (FRENCH, CONTEMPORARY)**

artist's studio, mixed media, unique,
100cm wide, 25cm deep, 110cm high
£4,000 - 6,000

Christian Paix is based in Paris and produces tableaux that he refers to as 'illustrations of humorous life'. His work has been described as a combination of Wallace & Gromit and Beryl Cook.

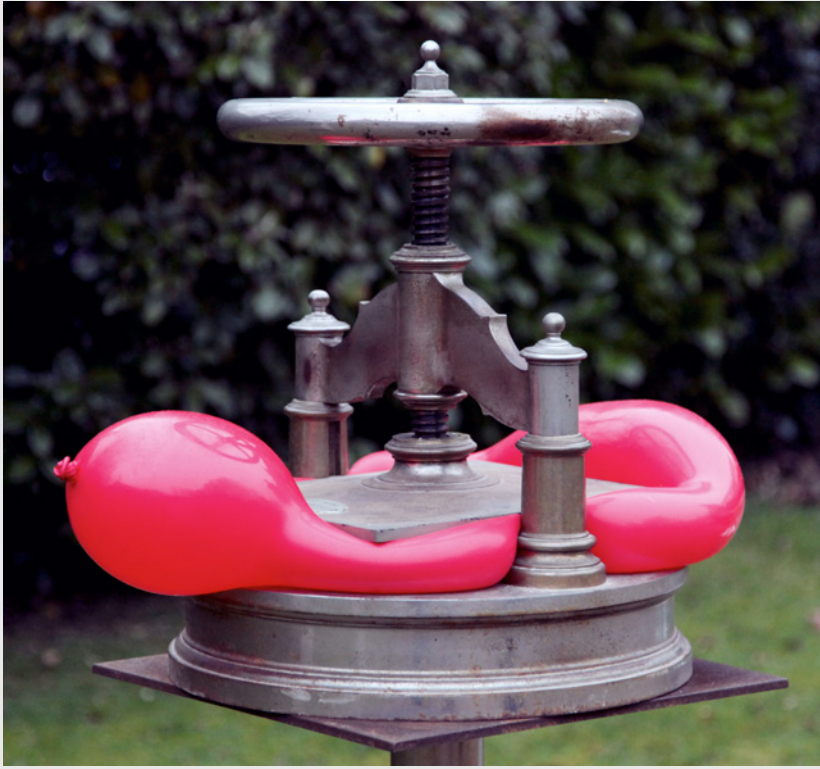
Lot 238***JO BONDY (1937-2015),**
'ZIRKUS'

an assemblage sculpture, within a deep gilt frame
32 x 27cm,
together with 'The Button Lady',
a dressmaker's mannequin wearing a bodice adorned with
buttons, assemblage sculpture,
168cm tall,
a small terracotta sculpture of a seated horse, and
a stoneware sculpture of a bird with a female head, and
a photograph of the artist (5)
£200 - 400

Jo Bondy was a British artist active at the height of the pop art movement during the 60s and 70s. Her work was the subject of a recent solo exhibition curated by England & Co. Galleries.



238



239

Lot 239

***WILFRED PRITCHARD (b.1970),**
'French Pressed Balloon', steel and bronze,
unique,
45cm wide, 46cm high
£4,000 - 6,000



240

Lot 240

***BILL PRICKETT (b.1965),**
'Arum Lily', laminated beech, unique,
39cm wide, 154cm high
£2,000 - 3,000

Lot 241
*ADE GRANT
(CONTEMPORARY)
'Modulus', powder coated
GRP sculpture, edition of 9,
110cm wide, 110cm deep,
400cm high approximately
£8,000 - 12,000





242

Lot 242

***QUENTIN CLEMENCE (b.1956),**
'Horse riding', bronze, signed,
64cm high
£2,000 - 3,000



243

Lot 243

***QUENTIN CLEMENCE (b.1956),**
'The Gardener', bronze, variegated
green-brown patination,
51cm high
£2,000 - 3,000

Lot 244

*ANN VRIELINCK (BELGIAN, b.1966)

'Think Talk Tell', bronze, edition of 49,
50cm wide, 50cm deep, 208cm high

£18,000 - 24,000

Ann Vrielinck was born in Belgium in 1966. Much of her work is based around movement and dance.



THIS SPORTING LIFE

245-259



245

Lot 245
JARNO TRULLI F1 RACE SUIT
 c.2000, Italian racing driver, Trulli, joined the Renault racing team in 2002 and by 2004 had won the Monaco Grand Prix. Prior to this he was driving for Jordan (2000 to 2002) and this is his race suit used when he first joined the Jordan team. The rich embroidery includes the various team sponsors as well as the 'Buzzing Hornet' team logo.
 £600 - 800

Provenance: Certificate from Jordan GP Racing.

Lot 245A
JEAN CARRAU (FRENCH, 1925-1996)
THE PENNY FARTHING RACE
 A pair, each signed l.r., oil on copper,
 46 x 36cm, within oak frames (2)
 £400 - 600

Lot 246
ENGLISH SCHOOL, 20TH CENTURY
SMITH-O-LENE GASOLINE
 Gouache and pen
 54cm diameter
 £300 - 500

Lot 247
A BELLE VUE ACES SPEEDWAY HELMET
 1950s, black and white hand-painted helmet with modernist aircraft and clubs decoration,
 22cm high
 £150 - 200



245A



246



247

Lot 248
AN ART DECO ROULETTE
WHEEL,

French, c.1910, an highly unusual brass and ivory inlaid rosewood table-top roulette wheel, with stringing to the edges and inlaid mother-of-pearl to the centre, with ornate brass 'trailing vine' detailing to the four rounded corners, and to the centre of the wheel an ivory urn on a fluted pedestal, complete with two silver-plated balls, 68cm square
 £1,000 - 1,500



248



249

Lot 249

A 'HAND IN HAND' 'PUBLIC HOUSE SIGN,
 1960s, a painted wood sign for 'Hand in Hand' public house,
 120 x 92cm
 £150 - 200

Lot 250
A FRENCH ART DECO
'FINALE' TABLE FOOTBALL
GAME,

1930s, the table in polished hardwood with a single angular plinth, edged with ebonised panels and chrome trim, the game with wooden ball counters and stylised polished players in chrome, with black detailing, with usual coin-operated mechanism and a black enamelled plaque inscribed 'FINALE', 143cm wide, 90cm high
 £1,500 - 2,000

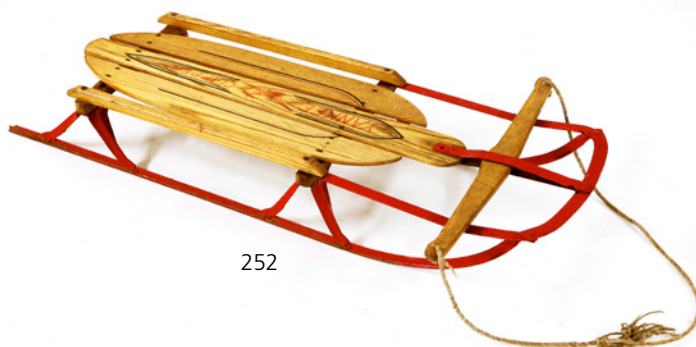


250



251

Lot 251
CIRCLE OF AXELENDER (NORWEGIAN, 1853-1920)
THE LOST SKI
Oil on panel
40cm, tondo
£700 - 1,000



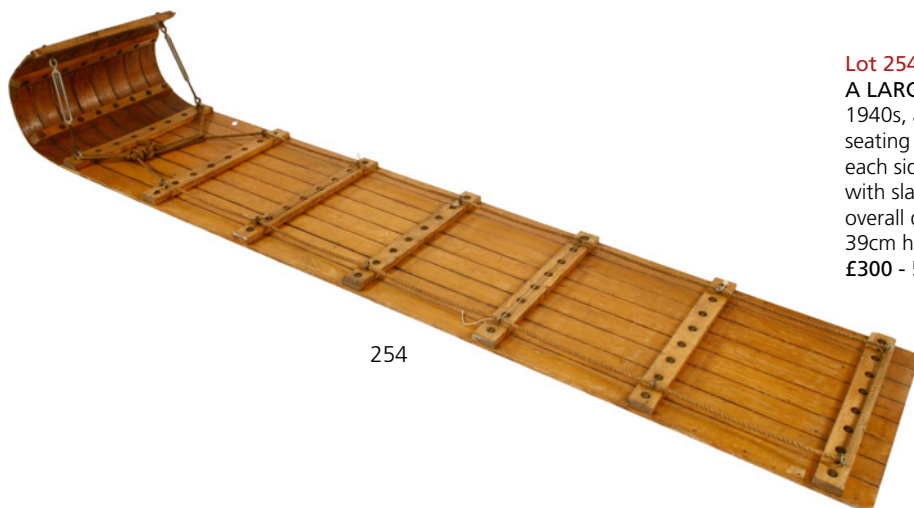
252

Lot 252
A 'YANKEE CLIPPER' RED PAINTED SLEDGE,
with a wooden slat seat,
106cm long
£50 - 80



253

Lot 253
TWO EDWARDIAN TABLE TOP GAMES,
early 20th century, 'Hocker Ball' and 'Table
Croquet', both in their original boxes,
together with two wicker Pelota racquets (4)
£150 - 250



254

Lot 254
A LARGE AMERICAN TOBOGGAN,
1940s, a vintage wooden toboggan with
seating for six people with rope handles to
each side and a coated base, constructed
with slats to allow for flexibility and steering,
overall dimensions 274cm long, 63cm deep,
39cm high
£300 - 500



255

Lot 255

FISHER PROUT, 20TH CENTURY
HUNTING PANORAMA
 Signed l.r. and dated 1955, gouache
 37.5 x 345cm
 £80 - 120



256

Lot 256

***FRED ARIS (1932-1995)**
EQUINE FRIENDS
 Signed l.r., oil on board
 52.2 x 52.2cm
 £100 - 150



257

Lot 257

AN AKAH BROWN LEATHER CARTRIDGE CASE,
 opening to reveal four divisions within, fitted with brass
 clasp and lock,
 33cm wide, 25cm deep, 10cm high
 £200 - 300



258

Lot 258

A LARGE LEATHER ROD CASE,
 early 20th century, with brass fittings and reinforced corners,
 135cm long
 £100 - 200



259

Lot 259

A CAST IRON AND LATER PAINTED LAWN TETHERING POST,
 early 20th century, in the form of a jockey in blue and white silks,
 with a ring in his outstretched right hand,
 130cm tall
 £300 - 500

STRANGER THINGS

260-300



260

Lot 260

A LARGE FORTY-NINE-STAR AMERICAN FLAG, 1959, a large cotton flag with stitched stars and coloured panels, with maker's label, 'ANNIN Defiance', 143 x 226cm
£80 - 120

The little known forty-nine-star American flag. Alaska was admitted to the Union on 3 January 1959. According to the 1818 law, the forty-nine-star flag became official six months later, on 4 July 1959. Just a month after that, on 21 August, Hawaii was admitted as well. So many people opted to buy the new fifty-star design, the forty-nine-star flag was relegated to obscurity.

Annin started making flags in the 1820s and is America's oldest and largest flag company. An Annin flag draped the coffin of President Abraham Lincoln on its journey from Washington DC to Springfield, Illinois, the US Marines raised an Annin flag atop Mount Suribachi on Iwo Jima in 1945, and NASA selected an Annin flag to participate in Apollo 11's mission to the moon in 1969.

Lot 261

NAPOLEON BONAPARTE: A SMALL LACQUERED BOX, 19th century, the lid decorated with Napoleon on horseback, containing a lock of hair and an handwritten note: 'A lock of Napoleon Bonaparte's hair, cut off by himself, July 1817, for an Englishman to take to Marie Louise, who gave it to Lord Stewart, the Ambassador at Vienna to deliver. The emperor not wishing Marie Louise to receive it, Lord Stewart gave it to his secretary, Colonel, afterwards Sir, Henry Browne, who gave us a lock of it April 7th 1820', the box 9cm wide, 6.5cm deep, 2.5cm high
£500 - 800



261

Lot 262

A RED METAL 'COCA-COLA' COOLER BOX, mid-20th century, the lid opening to reveal a fitted interior with bottle open to one end, with maker's mark for the Acton Manufacturing Co., Arkansas City, Kansas, 48cm wide, 30cm deep, 49cm high
£100 - 150



262

Lot 263

A SET OF PORTABLE SCALES, 19th century, brass, wood and steel, complete with travel case, extensively inscribed, 87cm wide, 59cm deep, 95cm high
£600 - 800



263

Lot 264

AN ITALIAN IRON-FRAMED BARBER'S CHAIR,
1930s, on a revolving stand and cast with maker's name 'Gioia Catania',
122cm high
£600 - 800



264

Lot 265

A NATIONAL CASH REGISTER TILL,
early 20th century, number 972412, first purchased by Major Hudson
Wells, Norfolk, May 1911
£300 - 500



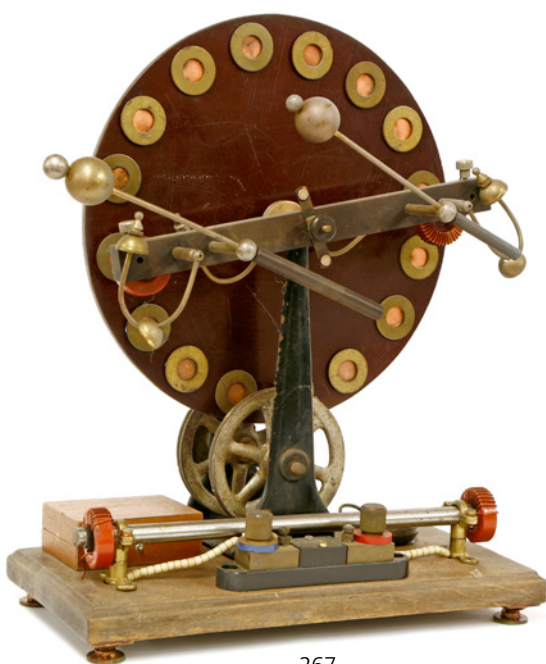
265



266

Lot 266

A 1949 PYE TELEVISION,
model BV20C (UK), having a 9in purple screen and walnut case,
44cm wide, 30cm deep, 76cm high
£100 - 150



267

Lot 267

A WIMSHURST ELECTROSTATIC INDUCTION GENERATOR,
1920s, a Bakelite rotation disc, with cast iron and wooden
mounts, *no maker's marks*,
44 x 36cm
£150 - 200



268

Lot 268

A LARGE WOOD 'POISONING FARM RATS' WARNING SIGN, 1950s, with metal trim and mounts, the sign was probably made for mounting on a vehicle while rat-poisoning was taking place, 150cm long
£150 - 200

Lot 269

'HOUSE OF DETENTION', 1960/70s, an heavy aluminium black and gold sign with post mount, 79 x 9cm
£100 - 150

Prison location unknown.

Lot 270

AN ALL ENGLAND LAWN TENNIS AND CROQUET CLUB WOODEN SIGN, c.1930, a painted wooden sign with the stencil lettering 'In the event of rain spectators are requested not to raise umbrellas until play has stopped', 74cm wide, 38cm high
£200 - 300

Provenance: Formerly the property of a carpenter at the All England Club in Wimbledon.

Lot 271

'LUBRICATION SERVICE', 1960s, a Castrol Oil service station advertising sign, in green coated fibreglass with white raised lettering, 89cm wide, 36cm high
£150 - 200

Lot 272

A SWIMMING INTEREST WARNING SIGN, 1920s, a painted wood sign 'NOTICE, PERSONS WHO CANNOT SWIM ARE REQUESTED NOT TO GO BEYOND THE 4FT DEPTH', 75cm wide, 34cm high
£150 - 200

Lot 273

A GOLF INTEREST 'GLENEAGLES' ART DECO BRONZE SIGN, c.1920, a bronze Art Deco name sign with enamelled raised lettering, 39cm wide, 5.5cm high
£80 - 120

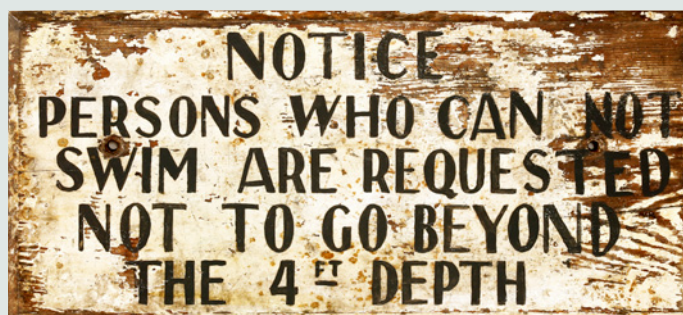
Lot 274

AN ALL ENGLAND LAWN TENNIS AND CROQUET CLUB ALUMINIUM SIGN, c.1970, a coated aluminium sign 'No.1 Court Standing', 99cm wide, 7.5cm high
£60 - 100

Provenance: Formerly the property of a carpenter at the All England Club Wimbledon.



269



272



271



273



270



274



275

Lot 275

A POLISH FILM POSTER,
1955, a Travelling Musician (Wędrowni Muzycy), lithographic film poster depicting a stylized man carrying a cello on his back, 84.5 x 57cm, framed
£300 - 500

Lot 276

DUTCH SCHOOL, EARLY 19TH CENTURY
ODD COMPANY
Oil on canvas
58 x 33cm
together with a folk art picture of a family with their horse (2)
£200 - 300



276



277

Lot 277

***JAMES LLOYD (1905-1974)**
JOHN WESLEY PREACHING TO A GATHERED CROWD, NEXT TO A STREAM
Inscribed and dated to the frame and with fragment of gallery label to the reverse, oil on panel, oval
46 x 84.5cm
£200 - 400

Lot 278

***TIMOTHY WALTON (b.1961)**
A THINK IN THE GARDEN
Signed and indistinctly inscribed, oil on board
60.5 x 80.5cm
£300 - 500



278

PLAY INSTANT LOT

Lot 279
 *FRED ARIS (1932-1995)
 LOTTERY
 Signed l.r., oil on board
 51.4 x 40.7cm
 £100 - 150



279



280

Lot 281
 *FRED ARIS (1932-1995)
 SAUSAGES
 Signed l.r., oil on board
 42.5 x 38.5cm
 £100 - 150



281



282

Lot 282
 *FRED ARIS (1932-1995)
 PIG
 Signed l.l., oil on board
 35.5 x 49.5cm
 £100 - 150



283



284

Lot 283
TEN CONTINENTAL CARVED BEECH MILLINER'S LASTS,
early to mid-20th century, each on a later turned stand (10)
£1,800 - 2,500

Lot 284
TEN VARIOUS CHROME-PLATED CHAMPAGNE ICE BUCKETS,
mid-20th century (10)
£1,500 - 2,000

Lot 285
AN ENORMOUS SHEAFFER SHOP DISPLAY PEN,
20th century, with lacquer and brass Art Nouveau-style decoration,
82cm long
£100 - 150

Lot 286
AN AMERICAN MASONIC KNIGHTS TEMPLAR DRESS SWORD,
early 20th century, the helmet pommel over an ivory grip and gilt
metal crosspiece, the blade and scabbard ornately decorated and
inscribed 'Will Fraser', the blade marked with maker's
name 'M C Lilley & Co., Columbus, Ohio',
96cm long
£150 - 200



286



285



Lot 287

AN EARLY MASONIC TOBACCO JAR,

19th century, an unusual Masonic lead tobacco jar, moulded and painted with symbolic images on its eight sides, 16cm wide, 15cm high

£150 - 200

Freemasonry began in medieval Europe as a guide for stonemasons, but grew into a social organisation. The first Grand Lodge was created in London in 1717.



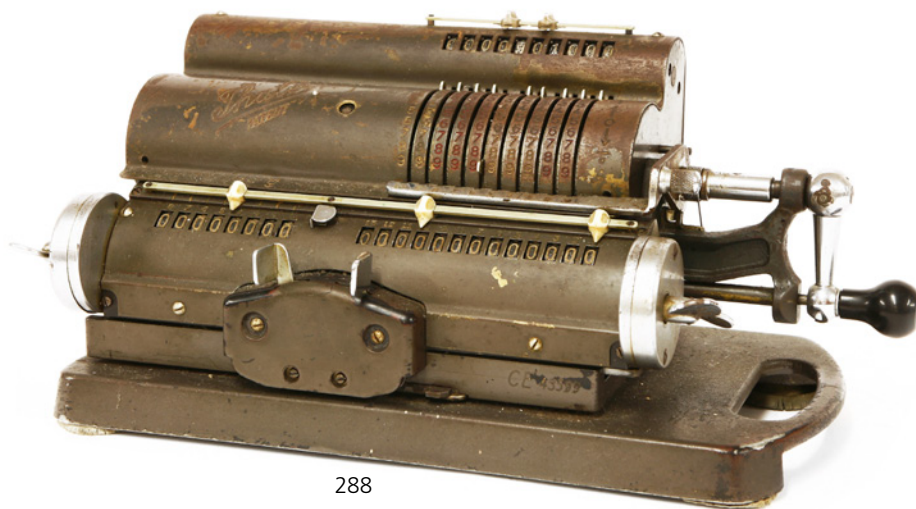
287

Lot 288

A THALES PATENT MECHANICAL ROTARY CALCULATOR,

early 20th century, powder-coated case, 31cm wide

£100 - 200



288





289

Lot 289
UNUSUAL DISPLAY BOXES,
 a group of six early 20th century
 scientific instrument boxes each with a
 glass display panel,
 largest 35 x 23cm (6)
 £80 - 120



290

Lot 290
A SET OF FOUR SIEGEL
PLASTER MANNEQUINS,
 mid-20th century,
 three-quarter life-size with
 detachable arms, each with
 moulded maker's mark to the
 base,
 each 124cm high (4)
 £2,000 - 3,000



291

Lot 291
E NORAS, 20TH CENTURY SCHOOL
TWO SURREAL NAIVE TOWN SCENES
 Signed, oil on ceramic charger, tondo
 43cm diameter, framed (2)
 £500 - 700

Lot 292
A TRADITIONAL WELSH RIVER CORACLE,
 having cane and split wood framework,
 120cm wide, 92cm deep, 61cm high
 £200 - 300



292

Lot 293
EVEREST SUMMIT STONE PROJECT,
 a large group of grey stone from the summit ridge of Everest, each individually cut for setting into cufflink moulds, 2011, together with signed posters of Everest Summiteers, folding certificates signed by the summiteers and signed envelopes £300 - 400

The vendor worked in Nepal for twenty-five years organising treks and expeditions. The company he worked with ran three expeditions annually on Everest. He can certify the stones were collected from the summit ridge.



293



294

Lot 294
PERSIAN ILLUSIONARY HAND-PAINTED HUNTING SCENES,
 a Persian pen and ink drawing with watercolour highlighting on an ivory base, it depicts a human head, but on closer inspection it can be seen that the features are actually composed of animals, 13.5 x 9.5cm, together with a Persian book leaf, mid-19th century, depicting an hand-painted horseback hunting scene, 21 x 30cm (2) £250 - 350

Lot 295
A NEEDLEWORK BANNER,
 mid to late 20th century, 'Chez Sam', depicting diners outside a restaurant, monogrammed 'MK' and dated 86, 94 x 181cm £500 - 800



295



296

Lot 296
FIVE DUTCH, PAINTED TIN, TEA CANISTERS, early 20th century, each with a clear window to the front, 40cm high (5)
£500 - 800



297

Lot 297
ROWING INTEREST: AN ELM HAT RACK, 20th century, with an oar-shaped bracket to each end, stamped 'H.H.L.M'., 183cm long
£100 - 200



298

Lot 298
A SRI LANKAN COPPER 'HONOUR GUARD' SHIELD, late 19th/early 20th century, of circular form, chased and engraved, with a bust length portrait of a gentlemen in a turban, with four rings to the reverse, 55cm diameter
£150 - 250



299

Lot 299
A SET OF FOUR LEATHER AND WOODEN PONY'S 'LAWN SHOES', late 19th century (4)
£100 - 200

GLOSSARY OF PICTURE CATALOGUING TERMS

A work catalogued with the forename(s) and surname of a recognised destination of an artist is or is probably a work by the artist, eg. David Cox. Nevertheless, intending buyers are reminded that while a full designation is our highest category or authenticity, no unqualified statement as to the authorship is made or intended. A full cataloguing does not necessarily imply a full warranty.

Attributed to David Cox

in our opinion a work of the period of the artist which may be in whole or in part the work of the artist.

Circle of David Cox

in our opinion a work from the period of the artist and showing his influence.

Follower of David Cox

in our opinion a work executed in the style of David Cox

After David Cox

in our opinion a copy of any date after a work by the artist

Signed/inscribed/dated

in our opinion the work has been signed/inscribed/dated by the artist

Bears/with signature, inscription, date

in our opinion the signature/inscription/date are not by the hand of the named artist.

The addition of a question mark (?) after any of the above cataloguing terms indicates an element of doubt.

A work catalogued as 'School' accompanied by the name of a place or country and a date means that in our opinion the work was executed at that time and in the location, eg. South Netherlands School, circa 1750.

All references to signatures, inscriptions and dates refer to the present state of the work, ie. as at the time of inspection for the purpose of cataloguing.

Condition reports are not included in the descriptions.

ARTIST'S RESALE RIGHT (ARR)

What is Artist's Resale Right?

Following a European Directive in 2006, the Artist's Resale Right entitles creators of original works of art to a royalty each time their work is resold, with the involvement of an auction house, for 1,000 Euros or more.

This right covers sales of work by living artists and also the beneficiaries and heirs of artists deceased within the last 70 years of the sale.

How are resale royalties calculated?

The artist's royalty depends on the hammer price (sale price without any VAT or Buyer's Premium). The higher the sale price of the artwork, the lower the overall royalty rate. The royalty is worked out according to a sliding scale from 4% to 0.25%.

Hammer Price	Royalty
From 0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

What is the qualifying threshold?

An artwork must sell for more than €1,000 to qualify for a royalty. The law defines the price threshold in Euros and, because the exchange rate between the two currencies changes daily, the equivalent in Pounds Sterling must be worked out according to the exchange rate on the date the artwork was sold.

What nationality must an artist be to qualify?

The Artist's Resale Right applies to the sale of artworks in the European Economic Area (EEA). The following countries are in the EEA:

Austria, Belgium, Bulgaria, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Netherlands, Norway, Poland, Portugal, Romania, Slovak Republic, Slovenia, Spain, Sweden, United Kingdom.

Artists who are nationals of these countries are therefore generally eligible to receive resale royalties. The nationality criteria only applies to the artist and not to the beneficiaries or heirs.

Are all sales of artwork covered?

The Artist's Resale Right does not apply to all sales of artworks. A royalty is only due if the following conditions are met:

- the artwork is a copyright protected work of graphic or plastic art;
- it is sold for more than €1000;
- it is sold in the secondary market with the involvement of an art market professional (e.g. auction house);
- and it is sold in the UK or another country in the European Economic Area (EEA).

This royalty, where applicable, will be charged to the purchaser. It is exempt of VAT.

SPORTING ART, WILDLIFE AND DOGS

Wednesday 25 April,
2018, at 10am

Further entries
are invited

Closing date
9 March 2018



Enquiries:
Jane Oakley
janeoakley@sworder.co.uk
01279 817778

A collection of sculptures
by Guy Taplin

INFORMATION FOR BUYERS

Introduction

The following notes are intended to assist bidders and buyers, particularly those that are inexperienced or new to our salerooms. All of our auctions are governed by our Conditions of Business incorporating the Terms of Consignment (primarily applicable to sellers), the Terms of Sale (primarily applicable to bidders and buyers) and any notices that are displayed in our salerooms or announced by the auctioneer at the auction. Our Conditions of Business are available for inspection at our salerooms and the Terms of Sale are printed in the back of our auction catalogues. Our staff will be happy to help you if there is anything in our Conditions of Business that you do not fully understand.

Please make sure that you read our Terms of Sale set out in this catalogue or on our website carefully before bidding in the auction. If your bid is successful, you will be obliged to comply with our Terms of Sale.

Methods of Payment

Lots must be paid for before they are collected. For those attending the auction we ask that lots are paid for on the day of the sale. Methods by which we accept payment are detailed on our web site, including online payment upon receipt of your invoice, and these should be paid by 5pm on the Friday following the sale. We accept cash to an upper limit of 10,000 euros equivalent. We accept credit card payments to an upper limit of £5,000. Usually any cheques will need to be cleared before you can take the goods away.

Collection and storage

All lots should be paid for and collected by 5pm on the Friday following the sale. Commission bidders should check the success of their bids and arrange payment and collection within this time. Please note what the Terms of Sale say about collection and storage. Items not removed by 5pm on Friday may be removed at the purchaser's expense and storage charges of £10 as an administration fee and £2 per lot per day may be charged (plus vat). Please note that we will apply these charges strictly to Furniture purchased in our Homes and Interiors Sales.

Dispatch

We are rarely able to pack and dispatch purchases. A choice of shippers is detailed on our web site.

Agency

As auctioneers we usually act on behalf of the seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your contract for the goods is with the seller, not with us as auctioneer.

Estimates

Estimates are designed to help you 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 (the minimum price for which a lot may be sold) and will not be below the reserve price. Estimates do not include the buyer's premium or VAT (where chargeable). Estimates are prepared some time before the auction and may be altered by a saleroom notice or announcement by the auctioneer before the auction of the lot. They are not definitive.

Buyer's Premium

The Terms of Sale oblige you to pay a buyer's premium at 23% on the hammer price of each lot purchased, except for our Fine Wine and Port auctions when it is 15%. In addition, VAT is charged on these premiums (see below).

VAT

Items in our catalogue may be marked with a dagger † or double dagger ‡, which indicates that VAT is payable by the buyer on the hammer price and the buyer's premium at either the standard rate (currently 20%) or a reduced rate (currently 5%), depending upon the legal requirements relating to that lot.

Lots which do not have either of the above symbols have no VAT payable on the hammer price. This is because such lots are sold using the Auctioneers' Margin Scheme. The VAT included within the premium is not recoverable as input tax.

Inspection of goods by the buyer

As we act on behalf of the seller, we are dependent on information provided by the seller about their goods. We may inspect lots and will act reasonably in taking a general view about them. However, we are normally unable to carry out detailed examinations of lots to check their condition in the way a buyer would do. You will have ample opportunity to inspect the goods. You must inspect and investigate lots that you might wish to bid for. **Please note carefully the exclusion of liability for the condition of lots set out in the Terms of Sale at clause 12.4.**

Condition Reports

We may be able to assist buyers unable to view by emailing a condition report, but these are based solely on our own opinion and are for guidance only and no responsibility is accepted for their accuracy. Intending buyers are strongly encouraged to view. Condition reports cannot be prepared on the day of the sale.

Electrical goods

These are sold as "antiques" only. If you buy electrical goods for use you must ask a qualified electrician to check them for compliance with safety regulations before you use them.

Export of goods

If you intend to export goods you must find out:

- whether an export licence is needed; and
- if there is a prohibition on importing goods of that character e.g. because the goods contain prohibited materials such as ivory.

Bidding

Bidders will be required to register with us before the auction starts. We reserve the right to impose a deadline prior to the auction by which you must register or by which we must receive a commission bid. If you wish to bid on high value lots this deadline may be several days before the auction in order to allow us sufficient time to carry out the necessary checks. Lots will be invoiced to the name and address on the registration form. You will need to provide us with proof of your identity in a form acceptable to us and such other information as we may require. Please enquire in advance about our arrangements for telephone or online bidding. Please note that we may refuse to register you if you do not provide us with all the information and documentation that we ask for or at our discretion.

Commission bidding

You may leave commission bids with us indicating the maximum amount to be bid against a lot (excluding the buyers' premium and/or any applicable VAT). We will execute commission bids as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids we may prefer the first bid received (where this can be reasonably ascertained). We recommend leaving commission bids online via our website, though please contact us about leaving bids by telephone or fax/email. All absentee bids should be received at least 30 minutes before the auction commences; we cannot guarantee to execute commission bids received after this time.

Telephone Bidding

If you are unable to come to the auction it may be possible to bid on the telephone for higher value lots. Please note that this service is for lots with an estimate of £500 or more. The number of lines is limited so we would urge serious telephone bidding only and ask that you be prepared to bid over the top estimate. It is advisable to leave a maximum covering bid in case we are not able to contact you by telephone. All lines must be booked and confirmed in writing before the day of the auction and preferably some time in advance. Telephone bidding involves many variables and whilst we take every care to ensure the smooth operation of this service, we cannot be held liable if your bids are missed for any reason.

Online Bidding

Any lots purchased via a live online bidding service will be subject to an additional commission charge on the hammer price payable by the bidder, in accordance with the rates specified by the online service. These charges are 3% plus VAT and will be payable to us on top of the Hammer Price and our buyers commission.

IMPORTANT NOTICES

Removal of lots

ALL lots are to be removed from the premises by **5.00pm at the latest on the Friday following each sale**. Sworders retain the right to remove lots remaining after this time into safe storage, for which a charge will be made.

Electrical Goods

All electrical goods offered in this sale have either been tested and certified safe or unsafe by an appropriately qualified electrician. All electrical goods certified safe must be re-commissioned by an appropriately qualified electrician and we recommend those certified safe are similarly re-commissioned.

Post 1950 Upholstered Furniture

All items of furniture included in this sale are offered for sale as works of art. The items may not comply with the Furniture and Furnishings (Fire) Safety Regulations 1988 and for this reason, they should not be used in a private dwelling.

Furniture made of Brazilian Rosewood (Dalbergia Negra)

To comply with CITES Regulations on Post-1947 furniture made of Brazilian Rosewood, all post-war rosewood furniture items have Article 10 certificates.

If you are purchasing rosewood furniture for commercial purposes and not solely for your own use, CITES regulations require you to obtain your own certificate. You would need to contact the Animal Health and Veterinary Laboratories Agency ('AHVLA') and, as part of the process of obtaining your document, it is a requirement that you have seen sight of the Sworders' certificate or are aware of its reference number.

It is therefore the responsibility of commercial buyers to ensure that they obtain a copy of the appropriate certificate, or the certificate reference number, after purchase from Sworders Fine Art Auctioneers. Items are marked with this sign §.

TERMS OF CONSIGNMENT

Both the sale of goods at our auctions and your relationship with us are governed by the Terms of Consignment (primarily applicable to sellers), the Terms of Sale (primarily applicable to bidders and buyers) and any notices displayed in the saleroom or announced by us at the auction (collectively, the "Conditions of Business"). The Terms of Consignment and Terms of Sale are available at our saleroom on request.

Please read these Terms of Consignment carefully. Please note that if you (or another person acting on your behalf) provide goods to us to sell on your behalf at our auction, this signifies that you agree to and will comply with these Terms of Consignment.

Please note that these Terms of Consignment relate to auctions held at our premises only. We have separate terms for online only auctions.

1. Definitions and interpretation

1.1 To make these Terms of Consignment easier to read, we have given the following words a specific meaning:

"Auctioneer"	means GES & Sons Ltd trading as Sworders Fine Art Auctioneers, a company registered in England and Wales with registration number 6858916 and whose registered office is located at Cambridge Road, Stansted Mountfitchet, Essex CM24 8GE or its authorised auctioneer, as appropriate;
"Bidder"	means a person who places a bid for Goods at our auction;
"Buyer"	means the person who makes the highest bid for the Goods accepted by the Auctioneer;
"Commission"	means the commission that we charge you on the sale of the Goods as set out in Clause 5 below;
"Consumer"	means an individual acting for purposes which are wholly or mainly outside that individual's trade, business, craft or profession;
"Consumer Contracts Regulations"	means the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013;
"Deliberate Forgery"	means: (a) an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source; (b) which is described in the catalogue as being the work of a particular creator without qualification; and (c) which at the date of the auction had a value materially less than it would have had if it had been as described;
"FCA"	means the Financial Conduct Authority;
"Goods"	means the goods that you consign to us for sale at our auction;
"Hammer Price"	means the level of the highest bid for the Goods accepted by the Auctioneer by the fall of the hammer;
"Premium"	means the premium charged to the Buyer on the sale of the Goods in accordance with the Terms of Sale;
"Price"	means the total of the Hammer Price, Premium and any applicable VAT;
"Proceeds"	means the Price less the Commission, the Premium, any expenses incurred to your account and any applicable VAT;
"Reserve"	means the minimum price at which the Goods may be sold;
"Seller"	means the owner of the Goods and any agent who consigns the Goods for sale on the owner's behalf (if applicable);
"Terms of Consignment"	means these terms of consignment;
"Terms of Sale"	means the terms of sale for bidders or buyers at our auctions;
"Trader"	means a Seller who is acting for purposes relating to that Seller's trade, business, craft or profession, whether acting personally or through another person acting in the trader's name or on the trader's behalf (such as an agent and/or the Auctioneer);
"VAT"	means any value added tax or equivalent sales tax; and
"Website"	means our website available at www.sworders.co.uk .

In these Terms of Consignment the words "you", "yours", etc. refer to the Seller. The words "we", "us", etc. refer to the Auctioneer. If the consignment of Goods to us is made by an agent we assume that you (as owner of the Goods) have authorised the consignment and authorised the agent to contract on your behalf. All obligations that apply to the Seller under these Terms of Consignment shall apply to the owner of the Goods and their agent, jointly and separately. Any reference to a 'Clause' is to a clause of these Terms of Consignment unless stated otherwise.

2. Information that we are required to give to Consumers

2.1 A description of the main characteristics of the auction-related services that we are providing to you as set out in these Terms of Consignment or otherwise agreed with you in writing.

2.2 Our name, address and contact details as set out in these Terms of Consignment and/or on our Website.

2.3 The rate at which we will charge you the Commission plus any applicable VAT on the sale of the Goods as set out in Clause 5.

2.4 The fee that we will charge you plus any applicable VAT as set out in Clause 21 if either the Goods are unsold at auction or the Goods are withdrawn by you from the auction after the Goods have been catalogued and/or marketed by us prior to the auction in any way.

2.5 The arrangements for collection of any unsold Goods as set out in Clauses 21 and 23 and terms regarding payment of any Proceeds due to you set out in Clause 20.

2.6 If you have any complaints, please get in contact with us using the contact details set out on our website.

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3.1.2. Information about the Goods (as set out in Clause 15);

3.1.3. Your bank account details;

3.1.4. Your address and contact details; and

3.1.5. Your VAT registration number (if applicable);

3.2. If you do not provide us with, or we are not satisfied with any of the above information, we may refuse to accept consignment of your Goods for sale in our auction.

3.3. You must provide the Goods to us by any stated deadline (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.

4. The contract between you and the Buyer

4.1. The contract between you and the Buyer will be formed when the hammer falls accepting the highest bid for the Goods at the auction.

4.2. You may directly enforce any terms in the Terms of Sale against a Buyer and/or a Bidder to the extent that you have suffered damages and/or loss as a result of the Buyer and/or the Bidder's breach of the Terms of Sale.

4.3. If you breach these Terms of Consignment, you may be responsible for damages and/or losses suffered by a Buyer, Bidder and/or by us. If we are contacted by a Buyer and/or a Bidder who wishes to bring a claim against you, we may in our discretion provide the Buyer and/or Bidder with information or assistance in relation to that claim.

4.4. We normally act as an agent only and will not have any responsibility for default by you or the Buyer.

5. Commission

We will charge you a commission on the sale of the Goods calculated as a percentage of the Hammer Price at 17.5% plus VAT, except for Fine Wines and Spirits which will be 12% plus VAT for lots realising £250 or below and 8% plus VAT for lots realising in excess of £250, unless we agree with you otherwise. There is a minimum commission charge of £7.50 plus VAT per lot.

6. Loss and Damage to Goods

6.1. We are not authorised by the FCA to provide insurance to you. However, subject only to Clauses 6.3 and 6.4, we accept liability for Goods from the time we take possession of the Goods until title passes to the Buyer.

6.2. Our liability for Goods is limited to our mid pre-sale estimate for the lot before the sale, or our valuation if no estimate has been agreed, or the Hammer less our commission if the lot has sold.

6.3. The liability accepted by us in Clause 6.1 does not include any liability for loss or damage to the Goods that is caused by or results from: (i) any inherent vice or defect affecting the Goods; (ii) acts of God, flood, drought, earthquake or other natural disaster; (iii) acts of terrorism, civil commotion, riots or war; or (iv) nuclear, chemical or biological contamination.

6.4. If you (or your agent) instruct us in writing not to assume liability for Goods, the Goods remain entirely at your risk unless and until the Goods pass to the Buyer or are collected by you or on your behalf. In this case Clauses 6.1 - 6.3 will not apply.

7. Photographs

You will pay for the cost of any photographs of your Goods produced for the auction catalogue, our website or online bidding platform. We reserve the right to photograph all Goods unless you specifically request us not to. We reserve the right to make a charge for this service. A charge of £5 plus VAT per lot will be made on lots entered into the Antique and Collectable auctions. The charge will vary in specialist auctions, depending upon the size of the catalogue illustration. The copyright in such photographs will be owned by us, along with the text of the auction catalogue.

8. Minimum bids and our discretion

Goods may be offered subject to a Reserve agreed between you and us before the auction in accordance with Clause 9. We may sell Goods below the Reserve provided that 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

9.1. Reserves must be reasonable and may not exceed our lower pre-sale estimate for that lot. We may decline to offer Goods which, in our opinion, would be subject to an unreasonably high reserve (in which case the Goods carry the storage charge set out in these Terms of Consignment).

9.2. Once we have agreed a Reserve, this cannot be changed except with your and our consent.

9.3. Where a Reserve has been agreed only we may bid on your behalf and only up to one bid below the Reserve (if any) and you may in no circumstances bid personally or ask anyone else to bid on your behalf.

10. Electrical items

10.1. We will test and certify safe or unsafe any electrical items that you wish to consign to us for sale using external contractors, and make a charge to you of £10 plus VAT.

11. Unsafe Goods

If in our opinion any of your Goods, in particular those which are soft furnishings, infringe safety regulations, we will not offer these Goods for sale. You must remove such Goods at your expense. If you do not collect such Goods within seven days of our notice to do so, we may dispose of the Goods at your expense.

12. Picture Frames

Due to the fragile nature of picture frames, the Auctioneer accepts no responsibility for any damage, however caused, to picture frames whilst in our possession, either in the auction room, in store or in transit.

13. Post 1950 Upholstered Furniture

All items of furniture included in this sale are offered for sale as works of art. The items may not comply with the Furniture and Furnishings (Fire) Safety Regulations 1988 and for this reason they should not be used in a private dwelling.

14. Furniture made of Brazilian Rosewood (Dalbergia Negra)

14.1 To comply with CITIES Regulations on post-1947 furniture made of Brazilian Rosewood, all post-war rosewood items will require an Article 10 certificate. If you are purchasing rosewood for commercial purposes and not solely for your own use, CITIES regulations require you to obtain your own certificate. You need to contact the Animal Health and Veterinary Laboratories Agency (AHVLA) and, as part of the process of obtaining your document, it is a requirement that you have seen sight of our certificate or are aware of its reference number. It is therefore the responsibility of commercial buyers to ensure that they obtain a copy of the appropriate certificates, or the certificate reference number. Items are marked §.

15. Warranties and information about the Goods

15.1. You must provide us with all information that you have relating to the provenance, export/import history, condition, attribution and authenticity of the Goods (and any additional information that may be relevant).

15.2. In addition to any warranties implied by law, you warrant to us and the Buyer that:

15.2.1. any information that you provide in relation to the Goods is complete, correct and up to date;

15.2.2. the Goods will match any description of the Goods that you provide to us;

15.2.3. as far as you are aware, the main characteristics of the Goods set out in the auction catalogue (as amended by any notice displayed in the saleroom or announced by us at the auction) are correct.

15.2.4. to the best of your knowledge, the Goods have been lawfully imported and lawfully and permanently exported as required by the laws of any country in which the Goods were located; required declarations upon the export and import of the Goods have been properly made; and any duties and taxes on the export and import of the Goods have been paid; and

15.2.5. you will pay all taxes and duties potentially due on the sale of the Goods.

15.3. You must let us know promptly, and in any event before the auction, if you find out that any of the information you have provided to us relating to the Goods is incorrect or incomplete and/or if the Goods do not match the description that you provided to us or the main characteristics of the Goods set out in the auction catalogue.

15.4. Any information that you provide in relation to the Goods may form part of the contract between both of us and the Buyer and you acknowledge that the Buyer may have a statutory right to reject the Goods if the information provided is incorrect.

15.5. If we have to refund the price of any Goods to the Buyer due to the Goods being a Deliberate Forgery, you must promptly, and in any event within seven days, reimburse to us any Proceeds that we have transferred to you for those Goods following receipt of our written notice requesting you to do so.

16. Transfer of ownership of the Goods

You warrant and undertake to us and the Buyer that you are the true owner of the Goods (or are properly authorised by the true owner to sell the Goods on the owner's behalf) and you currently have and will have the right to sell the Goods to the Buyer with good and marketable title free of any third party rights or claims at the time when ownership of the Goods is to be transferred.

17. Indemnity

You will indemnify and keep us fully indemnified against any and all liability, loss, damage, costs (including reasonable legal fees and any VAT in relation to such fees) and expenses which we may incur or suffer as a result of any breach of Clauses 15 or 16 by you or anyone acting on your behalf, including without limitation, if we are required to refund the price of any Goods to the Buyer as a result of your breach of these clauses.

18. Terms of Sale

You agree that the Goods will be sold to the Buyer in accordance with our Terms of Sale, a copy of which will be displayed in the saleroom and printed in our auction catalogue.

19. Authority to deduct commission and expenses and retain premium and interest

You authorise us to deduct our Commission at the stated rate and all expenses incurred on your account from the Hammer Price, plus any applicable VAT. You consent to our right to charge the Buyer and retain beneficially the Premium plus any applicable VAT paid by the Buyer in accordance with our Terms of Sale and any interest earned on the sale proceeds until the date of settlement.

20. Settlement

20.1. Provided that the Buyer has paid for the Goods, we will usually pay the net sum due to you within eight days of the day of the auction for Antique and Collectable auctions and twenty one days of the auction for all other auctions, by BACS transfer direct into the bank account you notified to us in writing or by crossed cheque to the seller.

20.2. If the Buyer has not paid for the Goods, we will not submit payment to you. In this case no settlement will be made. We will however discuss with you the rights that we may exercise under Clause 9 of our Terms of Sale in relation to a Buyer's failure to pay. We will not release the Goods to the Buyer until we have received payment in full of the Price for the Goods.

20.3. You must notify us in writing if your bank account details change. We will not be responsible for any payments made to the incorrect bank account if this is because you have not provided us with the correct bank account details.

20.4. If we make payments to your bank account in error, we may request reimbursement by sending you an invoice.

20.5. We may deduct any sums that you owe to us from the Proceeds.

21. Unsold and withdrawn items

21.1. If the Goods are unsold at auction, you authorise us to negotiate a sale by private treaty not later than the close of business two days following the last day of the auction. In this case you will pay to us the same charges as if such Goods had been sold at auction and, so far as appropriate, these Terms of Consignment will apply to any such sale.

21.2. In addition to Clause 21.1, we may, with your consent, re-offer unsold Goods at a future auction (or by private treaty thereafter as set out in Clause 21.1 above) but we may recommend a variation in estimates or Reserve. Where, in our opinion, Goods are unsaleable, we will notify you and you must collect such Goods from the saleroom within three business days of the date of our notice to do so. If you fail to collect such Goods promptly, we may charge you reasonable storage charges at a daily rate.

21.3. You will pay us a charge of 30% of the lower estimate plus VAT on any Goods that are withdrawn from the auction after being catalogued and/or marketed by us prior to the auction in any way.

22. Withdrawal of the Goods by us

22.1. We may (acting reasonably) at our discretion at any time withdraw your Goods from our auction:

22.1.1. for legal, reputational or operational reasons (including if you fail to provide evidence to verify your identity or your title to the Goods to our satisfaction);

22.1.2. if we reasonably believe that you may be, or are about to be, in breach of these Terms of Consignment; or

22.1.3. if we reasonably believe the Goods to be a Deliberate Forgery.

23. Warehousing

23.1. We have no liability for Goods that you deliver to our saleroom without sufficient sale instructions. We reserve the right to charge you a minimum warehousing charge of £2 per lot per day plus any applicable VAT.

23.2. We will notify you to ask you to remove any of your unsold or withdrawn Goods. Unsold and withdrawn Goods will be subject to the charges set out in Clause 23.1 above if you do not remove them within three days of the sale in which last offered unless alternative arrangements have been made with the Auctioneer.

23.3. If you do not remove your unsold or withdrawn Goods within thirty days of being offered for sale, we may either: (a) sell such Goods and set off charges from any net proceeds of sale; or (b) at your expense dispose of such Goods.

23.4. In respect of Goods delivered to our saleroom for the agreed specific purpose of their valuation we will notify you when they are ready to be collected. In these circumstances, you will have thirty days to collect the Goods before the charges or remedies above in this section will apply.

24. Our liability to you

24.1. We will not be liable to you for any loss of opportunity or disappointment suffered as a result of participating in our auction.

24.2. In addition, neither we nor the Buyer shall be responsible to you and you shall not be responsible to the Buyer or us for any other loss or damage that any of us suffer that is not a foreseeable result of any of us not complying with the Conditions of Business. Loss or

damage is foreseeable if it is obvious that it will happen or if at the time of the sale of the Lot, we, you and the Seller knew it might happen.

24.3 Subject to Clause 24.4, if we are found to be liable to you for any reason (including, amongst others, if we are found to be negligent, in breach of contract or to have made a misrepresentation), our liability will be limited to the Proceeds due for the Goods if sold or the Reserve if unsold.

24.4. Notwithstanding the above, nothing in these Terms of Consignment limits the liability of us or our employees or agents for:

24.4.1 death or personal injury resulting from negligence (as defined in the Unfair Contract Terms Act 1977);

24.4.2 fraudulent misrepresentation; or

24.4.3 any liability which cannot be excluded by law.

25. Notices

25.1. All notices between you and us regarding these Terms of Consignment must be in writing and signed by or on behalf of the party giving it.

25.2. Any notice referred in Clause 25.1 may be given:

25.2.1 by delivering it by hand;

25.2.2. by first class pre-paid post or Recorded Delivery; or

25.2.3 by email, provided that receipt of the email is acknowledged by the recipient.

25.3. Notices must be sent:

25.3.1 by hand or registered post:

a. to us, at our address set out in these Terms of Consignment or at our registered office address appearing on our Website; and

b. to you, at the last postal address that you have given to us as your contact address in writing.

25.3.2 by email:

a. to us, by sending the notice to the following email address:
auctions@sworder.co.uk

b. to you, by sending the notice to any email address that you have given to us as your contact email address in writing.

25.4. Notices will be deemed to have been received:

25.4.1. if delivered by hand, on the day of delivery; or

25.4.2. if sent by first class pre-paid post or Recorded Delivery, two business days after posting, exclusive of the day of posting; or

25.4.3. if sent by email, at the time of transmission unless sent after 17.00 in the place of receipt in which case they will be deemed to have been received on the next business day in the place of receipt (provided that the receipt is acknowledged by the recipient).

25.5 Any notice or communication given under these Terms of Consignment will not be validly given if sent by fax, any form of messaging via social media or text message.

26. Data Protection

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 www.sworder.co.uk.

27. General

27.1 Each of the clauses of these Terms of Consignment operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining clauses will remain in full force and effect.

27.2 We may change these Terms of Consignment from time to time, without notice to you. Please read these Terms of Consignment carefully, as they may be different from the last time you read them.

27.3 Except as otherwise stated in these Terms of Consignment, each of our rights and remedies: (a) are in addition to and not exclusive of any other rights or remedies under these Terms of Consignment or general law; and (b) may be waived only in writing and specifically. Delay in exercising or non-exercise of any right under these Terms of Consignment is not a waiver of that or any other right. Partial exercise of any right under these Terms of Consignment will not preclude any further or other exercise of that right or any other right under these Terms of Consignment. Waiver of a breach of any term of these Terms of Consignment will not operate as a waiver of breach of any other term or any subsequent breach of that term.

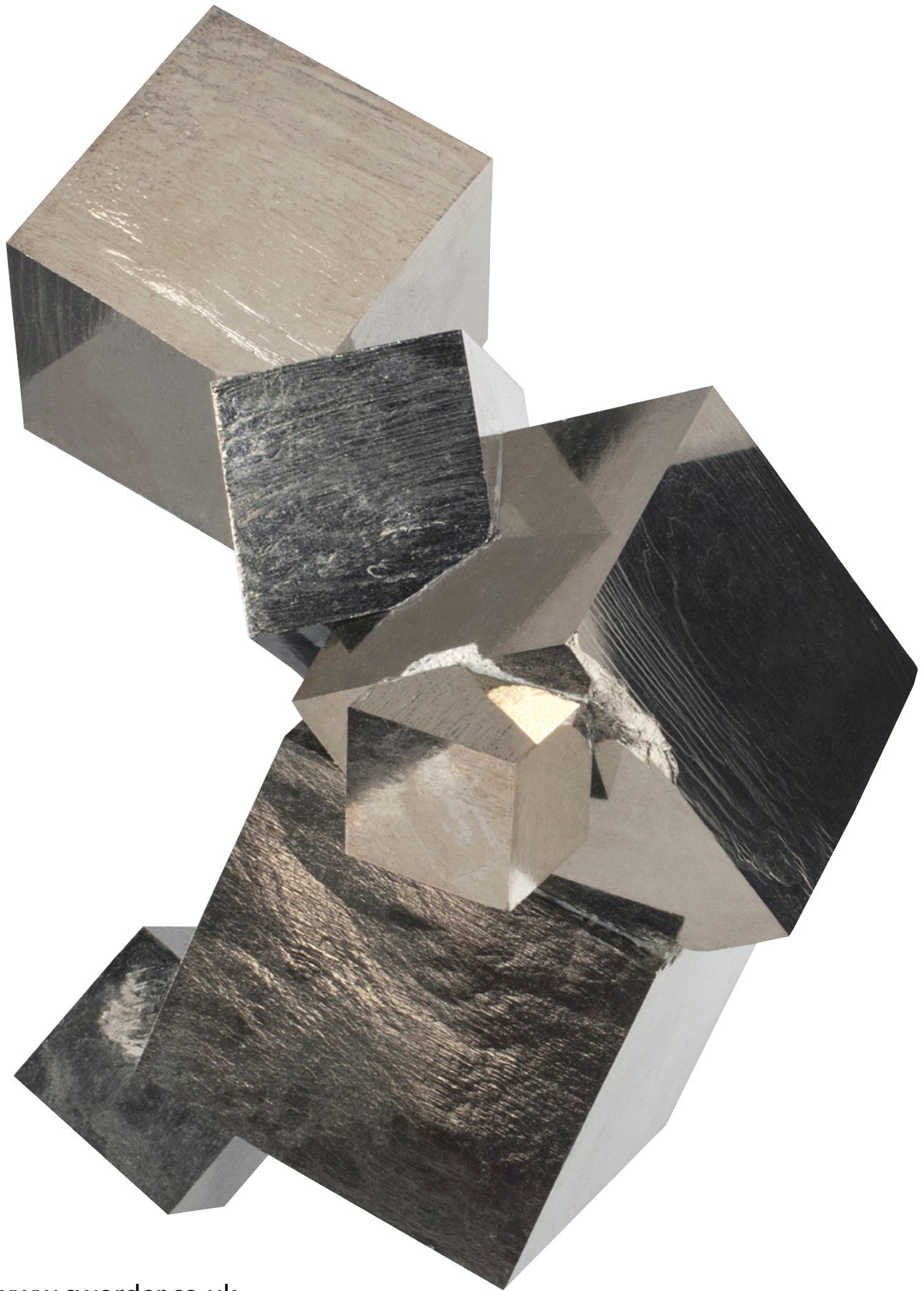
27.4 These Terms of Consignment are between you and us. No person other than you, the Buyer or us will have any rights to enforce any of these Terms of Consignment.

27.5 These Terms of Consignment and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and the parties irrevocably submit to the exclusive jurisdiction of the English courts.









www.sworder.co.uk

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