



Out of the Ordinary

■ STANSTED ■

STRANGER THINGS FOUND AT SWORDS

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Teletext on 2

NEW DECADE NEW INTERIORS
UNIQUENESS 100% GUARANTEED!

PAGE
106







**I MARRIED
A MONSTER
FROM
OUTER
SPACE**

STARRING

**TOM TRYON
GLORIA TALBOTT**

WITH

CHUCK WASSIL

AND

MAXIE ROSENBLUM

PRODUCED AND DIRECTED BY GENE FOWLER, JR.

WRITTEN BY LOUIS VITTES

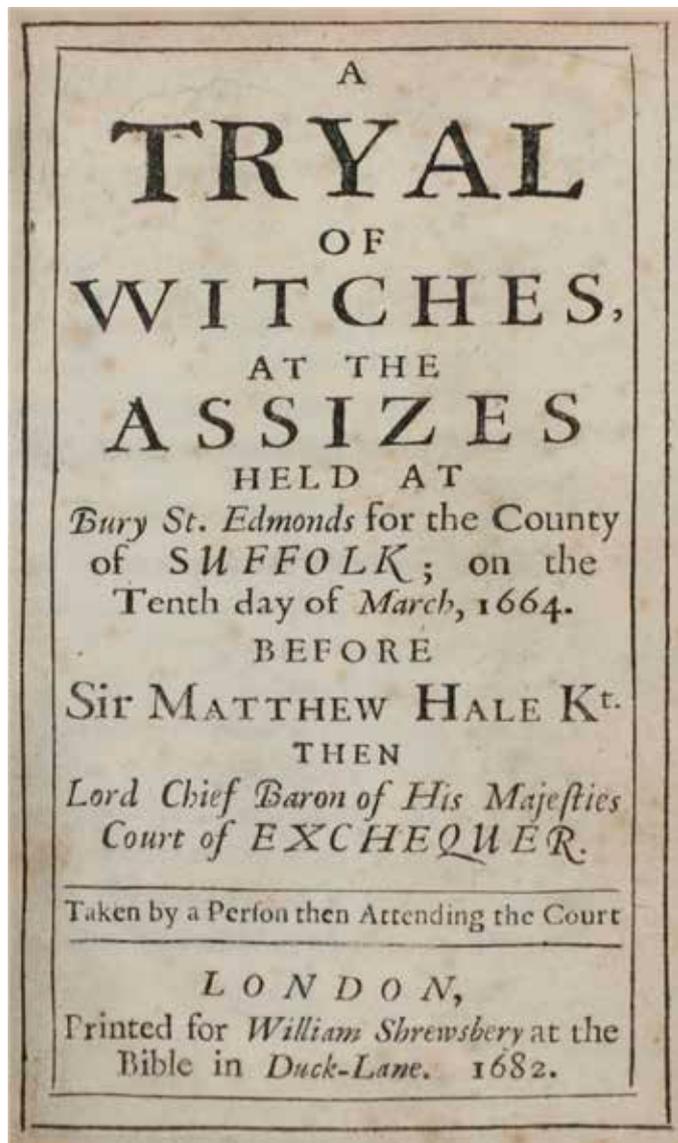
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Special Advertising Section - See Page 124. "Circle of Origin" U.S.A. - 28147

OUT OF THE ORDINARY

at the Stansted Mountfitchet Auction Rooms

Tuesday 11 February 2020 at 10am



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FURTHER INFORMATION

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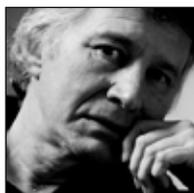
Contact:



Mark Wilkinson
Specialist



Alex Hallet
Specialist



Errol Fuller
Natural History Consultant

ORDER OF SALE

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VIEWING TIMES

Friday 7 February	9am - 5pm
Sunday 9 February	10am - 1pm
Monday 10 February	9am - 5pm
Tuesday 11 February	From 9am

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Wednesday 22 January - Monday 3 February

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REMOVAL OF LOTS

All lots should be removed by 5pm on **Friday 21 February 2020**. Please see 'Important Information' on page 141 for more details.

HARRY DIAMOND

Le Dark Fantastique

COLLECTION

Harry Diamond isn't the typical art collector. It was as a music producer that he honed his much-admired 'eye' - collecting and furnishing for many years in his own idiosyncratic taste.

The quirky, theatrical and sometimes macabre offering reflects aspects of Harry's personality. His desire, he says, is to create 'a world where the following items - 'Le Dark Fantastique' Collection - are just a flavour of the Harry Diamond experience - a place where, he says, 'normal doesn't exist and fairy tales do come true'.

All lots from the Harry Diamond 'Le Dark Fantastique' collection will be marked with a 



ALL THE FUN OF THE FAIR

1-27



1

Lot 1
MOTOR BIKER FAIRGROUND PANEL,
c.1975-1985, a fairground motor biker painted panel from W Percival's 'Easy Rider' speedway ride, decorated by showman painter Peter Tait, 213cm wide
£800 - 1,200



2

Lot 2
MOTOR BIKER FAIRGROUND PANEL,
c.1975-1985, fairground motor biker painted panel from W Percival's 'Easy Rider' speedway ride, decorated by showman painter Peter Tait, 213cm wide
£800 - 1,200

Lot 3
FAIRGROUND WALTZER PANEL,
1960s/70s, a stunning folk art hand-painted, shaped wooden side panel from a fairground waltzer, painted with a stylised Kansas City Bomber-style running woman on both sides of the panel, 200 x 76cm
£500 - 700

The waltzer was invented by Mr Dennis Jefferies of Congleton, Cheshire, c.1920. The first 'passengers' were his nieces, Phyllis and Dolly Booth. A later waltzer, completed in 1933, was built for an English showman. The ride has stayed in the family and still travels today.



3



4



5

Lot 4**A PAINTED FAIRGROUND PANEL BY EDWIN HALL,**

c.1930s/1940s, depicting a grinning US Army officer, within a gilt border and a pine frame, 120 x 114cm
£400 - 600

Edwin Hall is widely considered as one of the greatest fairground artists of the 20th century, along with Fred Fowle, who described Hall as 'the finest showman's decorator there ever was'. Throughout the last one hundred and fifty years or so, travelling funfairs have perfectly captured the British appetite for uninhibited pleasure-seeking. By the end of the nineteenth century, fairs had become a feature of the holiday calendar in both town and country, and the Industrial Revolution, along with other technical advancements of the 20th century, gave rise to new and exciting rides such as the Whip and the Caterpillar, and transformed the classic waltzer and dodgems.

Lot 5**A PAINTED FAIRGROUND PANEL BY EDWIN HALL,**

c.1930s/1940s, depicting a grinning US Army GI, within a gilt border and a pine frame, 120 x 114cm
£400 - 600

Lot 6**GHOST TRAIN,**

1960s, mid-late 20th century, a stunning pair of funfair wooden ghost train doors, each with folding sections, painted with a speeding 'Midnight Special 77311' locomotive between two large skeletons and the words 'Ghost Train', each door 132 x 179cm
£700 - 900

Believed to have come from a Blackpool Pleasure Beach ride.



6



7

Lot 7**GHOST TRAIN CAR,**

mid-late 20th century, a striking funfair fibreglass ghost train car, moulded and painted with a large skull, 76 x 125cm
£500 - 800

Believed to have come from a Blackpool Pleasure Beach ride.



8

Lot 8 ♦
ROARING LION,
mid-20th century French, a large and
stunning papier mâché theatre prop
modelled as a bust of a roaring lion,
145cm high
£3,000 - 5,000



9

Lot 9
**FAIRGROUND TIGER
HEAD MASK,**
early 20th century,
Italian, a carved wood
tiger's head mask from a
fairground, stripped with
traces of old paint,
30cm diameter
£500 - 800



10

Lot 10
TRICK RIDERS,
a large mid-20th century fairground-style, folk art,
hand-painted canvas, depicting a standing showman
riding two white horses below the title 'Trick Riders',
166 x 117cm
£200 - 300



11

Lot 11
CAROUSEL HORSE,
early 20th century, a carved wooden funfair prancing
carousel horse, nicely carved with an unusual carved
female portrait at the back of the saddle,
122 x 110cm
£900 - 1,000

Lot 12 

LIFE-SIZE BABY ELEPHANT,
early 20th century, French, a wicker and
linen-covered model of an elephant from a
parade float, with original green paint with
distressed patination,
183cm long trunk to tail
144cm high
£2,500 - 3,000



12



Lot 13

LIFE-SIZE AUTOMATON TIGER MODEL,
German 1920s/1930s, an electric life-sized model of
a tiger with moving head and tail, covered in plush
tiger striped cotton,
227 long, 94cm high
£2,500 - 3,500

13 detail

Lot 14 

LION,
20th century, Belgian, a full-sized resin figure
of a lion, possibly from a theatre production,
160cm long, 100cm high
£2,000 - 3,000



14





Lot 15
MARRAKESH FAIRGROUND
PANELS,
 c.1930-1960, a double panel,
 painted, 'F Sanders & Co.' stall
 front from a fairground, with
 paintings of Marrakesh, signed by
 showman artist J Brewer, a lettered
 ball-game painting on the reverse of
 both panels,
 150 x 265cm
 £1,200 - 1,800

15

Lot 16
'ALHAMBRA THEATRE' TILLER
GIRLS SIGN,
 1970s, an unusual wooden
 erotic hand-painted and
 carved in relief sign
 'ALHAMBRA THEATRE
 DARING REVUES,
 and on occasion well
 known CLASSICAL
 PLAYS, by acclaimed
 artists nightly', in the
 style of an Edwardian
 music hall sign,
 62 x 61cm
 £300 - 500



Bought from the Portobello Road
 in the 1970s.

16



Lot 17
***HEDI SCHICK (Austrian-British, 1906-1999)**
CAN-CAN GIRL, a seated burlesque cancan girl with other
 performers in the background
 Signed H Schick l.l., oil on canvas
 40 x 50cm
 £400 - 600

Hedi Schick, in her younger years, was strongly influenced
 by Oskar Kokoschka and Otto Dix. She studied at the
 Vienna Kunstgewerbeschule (School of Applied Arts), from
 which she graduated in the early 1930s.

As a Jewish woman, Hedi Schick escaped Nazi persecution
 in Austria, came to Britain in the late 1930s and began
 working, producing theatre backdrops and scene painting.
 She received British Citizenship in 1947. Much of this work
 was based on her family's experiences in the Holocaust.

17



18

Lot 18
FOOTBALL GAME TABLE,
 early-mid 20th century, French, a table
 football game with sloping corners and
 maker's plaque 'CHAMPIONNAT' known
 as 'Babyfoot',
 142cm wide, 127cm deep, 91cm high
 £2,000 - 3,000

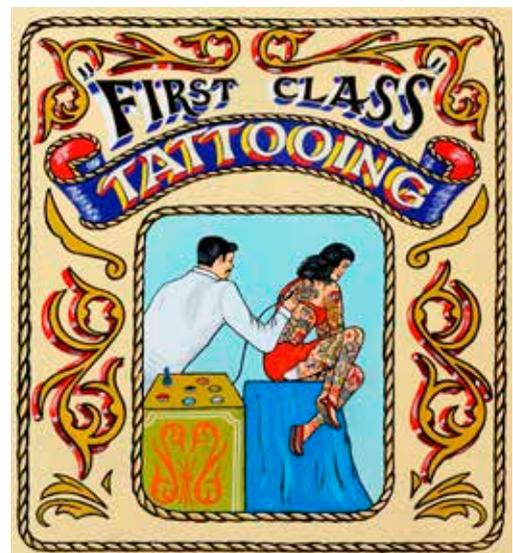


18 detail

Lot 19
FEED THE CLOWNS,
 1950s, an attractive pair of wooden hand-painted laughing clown
 cut-out heads from a funfair stand,
 largest 61cm high (2)
 £200 - 400



19



20

Lot 20
TATTOO SIGN,
 a contemporary hand-painted
 tattoo sign, with a tattoo artist
 tattooing a lady in a bikini, titled
 'First Class Tattooing',
 58 x 65cm
 £200 - 250



Lot 21
FIRE EATERS' SIGN,
21st century, a large wooden circular hand-painted sign 'FIRE EATERS, Misty & Mungo, ZIPPO'S CIRCUS, Entry 1/6'D', painted in the style of an Edwardian funfair sign, 98cm diameter
£150 - 200

21



Lot 22
THREE FAIRGROUND CRESTING BOARDS,
c.1890-1910, French, painted and carved scenery from a carousel made by the Gustave Bayol factory in Angers, France, each 92 x 82cm (3)
£1,400 - 2,000

22



Lot 23
A TWO-PART 'FROG END' FAIRGROUND SCREEN,
pierced and painted in red, with yellow and green lettering, 216cm wide, 90cm high
£200 - 300

23



25

Lot 25
FAIRGROUND BULL,
 c.1900-1930, French, from a carousel, stripped and waxed and mounted on a stand in a leaping position, 102 x 86cm
 £700 - 1,100

Lot 24
HALF OF A BIG TOP,
 mid-20th century, the top half of a big top travelling circus tent topper, made from metal and wood with remains of coloured paint, 107cm wide
 £2,000 - 2,200



24



26

Lot 26
CAROUSEL ROCKING HORSE,
 early 20th century, French, a carved wooden carousel-style horse on wheels, mounted on rockers, 83cm high, together with a folk art pine and elm carved rocking horse (2)
 £600 - 800

Lot 27 ♦
FUNFAIR MALLET,
 early 20th century, a fairground or circus carved wood mallet, 56cm long
 £150 - 200



27

PRECIOUS THINGS

28-36



28

Lot 28
RARE 'ROLEX' NEON SIGN,
1960s, a rare 'Rolex' watch
neon sign in a metal casing,
50 x 35cm
£5,000 - 7,000

Rolex was originally founded as 'Wilsdorf & Davis' by Hans Wilsdorf and Alfred Davis in London in 1905. The company registered 'Rolex' as the brand name of its watches in 1908.

Lot 29
A ROSEWOOD, TORTOISESHELL AND BRASS BOX,
c.1930s, in the manner of André-Charles Boulle, made for Queen Mary and bearing the royal coat of arms of the United Kingdom to the hinged lid,
27cm wide, 13cm deep, 5cm high
£300 - 500

Provenance: Marlborough House - this lot is presented with a collection of photographs showing the interior of Marlborough House.



29

Lot 30
OSTRICH TURKEY,
a Continental ostrich egg and white metal turkey, c.1920, the body formed from an ostrich egg with well chased feathers, legs and head, stamped '925' on the back,
29cm high approximately
£200 - 300



30

Lot 31
DARWIN WALKING STICK,
mid-19th century, a rare folk art carved hedgerow wood walking stick, carved with the head of a man and the head of an ape back to back, presumably inspired by Charles Darwin's book 'On the Origin of Species',
90cm high
£350 - 450

Charles Darwin (1809-1882) was an English naturalist, geologist and biologist, best known for his contributions to the science of evolution. His proposition that all species of life have descended over time from common ancestors is now widely accepted, and considered a foundational concept in science.

Darwin published his theory of evolution with compelling evidence in his 1859 book 'On the Origin of Species'. By the 1870s, the scientific community and a majority of the educated public had accepted evolution as a fact.



31

Lot 32

AN UMBRELLA BELONGING TO VISCOUNTESS ASTOR MP,

20th century, by Brigg of London, with an amber opium pipe mouthpiece handle and yellow metal mount inscribed 'Lady Astor MP, 4 St James's Square SW1', 83cm long
£600 - 800

Nancy Witcher Langhorne Astor, Viscountess Astor, was an American-born British politician. She moved to England at the age of 26 and married the politician Waldorf Astor. In 1919, after the death of his father, Waldorf Astor became 2nd Viscount Astor. Owing to his ascension to the Viscountcy, he was forced to give up his seat in Parliament as MP for Plymouth Sutton. Nancy subsequently won the seat in a by-election and became the second woman elected to the House of Commons and the first to take her seat, as the first woman elected, Constance Markievicz, had declined in accordance with Sinn Fein's party policy.



32 detail



33

Lot 33

COCONUT CUP,

an unusual antique carved coconut cup, the well carved cup with a baluster stem carved with a coat of arms, the base carved with 'Republica de Colombia 1900', 18cm high approximately
£150 - 250

Possibly carved for the 1900 Paris Exposition.



34

Lot 34

HMS BOUNTY, PITCAIRN ISLAND,

mid-20th century, an octagonal-shaped hardwood candlestick, the front stamped with 'a souvenir from Pitcairn Island, home of the Mutineers of HMS Bounty' etc., on a plinth base, 23cm high
£150 - 250

Lot 35

EMU EGG,

1889, Australian, a maritime interest carved emu egg, with trees, hearts and an anchor and the text 'Advance North Queensland Manfred 1, Faith Charity Hope Oct 8, 1889', 13cm high
£200 - 300



35



36

Lot 36

A LARGE BAMBOO AND BRASS-MOUNTED OPIUM PIPE,

late 19th century/early 20th century, with engraved floral and foliate decoration and inlaid with variously coloured cabochons, 62cm long
£200 - 300

WITCHES, MONSTERS AND MYSTERIES

37-84



39

Lot 37

SCOLD'S BRIDLE,

late 19th century/early 20th century, a wrought iron scold's (or witch's) bridle full head mask with hinged backplate, 50 x 32cm
£600 - 900

This scold's bridle was probably produced as a curio for Victorian gentlemen, as homage to 'tales of olde', popular at the time.

The scold's bridle - sometimes called a witch's bridle, a brank's bridle, or simply branks - was an instrument of punishment, as a form of torture and public humiliation. The device was an iron muzzle in an iron framework that enclosed the head (although some bridles were masks that depicted suffering). First recorded in Scotland in 1567, the branks were also used in England, where it may not have been formally legalised as a punishment. The kirk-sessions and barony courts in Scotland inflicted the contraption mostly on female transgressors and women considered to be rude, nags or common scolds.

Branking was designed as a mirror punishment for shrews or scolds; women of the lower classes whose speech was deemed riotous or troublesome - often women suspected of witchcraft - by preventing such gossips or scolds from speaking. This also gives it its other name, the 'gossip's bridle'.

Lot 38

ALEISTER CROWLEY (1875-1947),

1987, Aleister Crowley funeral book, issued in a limited number of 200, this being 61, to commemorate the 40th Anniversary of his death in 1947
£150 - 200

On 1 December 1947, Crowley died at Netherwood of chronic bronchitis aged 72. His funeral was held at a Brighton crematorium on 5 December; about a dozen people attended, and Louis Wilkinson read excerpts from the Gnostic Mass, 'The Book of the Law', and 'Hymn to Pan'. The funeral generated press controversy and was labelled a Black Mass by the tabloids. Crowley's ashes were sent to Karl Germer in the US, who buried them in his garden in Hampton, New Jersey.

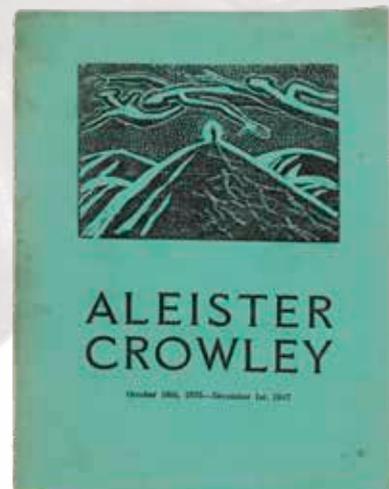
Lot 39

AN ANTIQUE DEVIL WALL BRACKET,

19th century, a well carved mahogany devil's head with warts and a macabre expression, complete with painted ram's horns, all within a carved scrolled mahogany cartouche, 33cm wide, 57cm high
£800 - 1,200



37



38

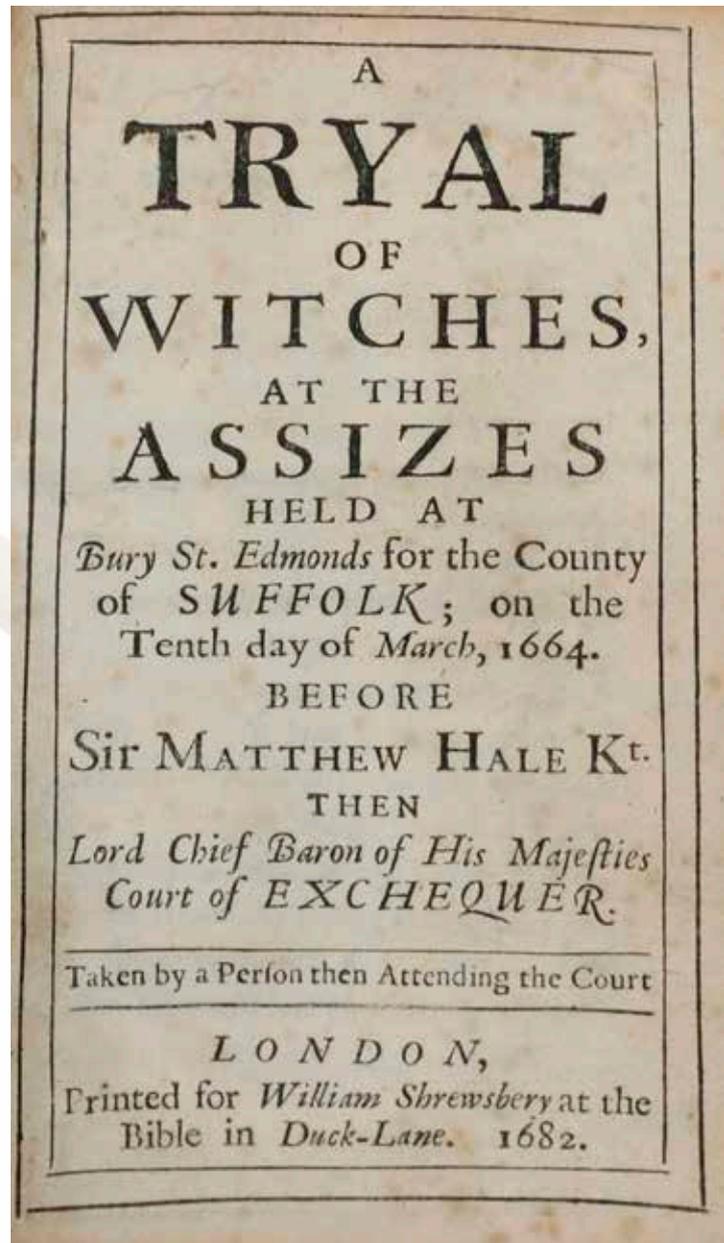
Lot 40

RARE TRYAL OF WITCHES BOOK,
1682, 'A TRYAL of WITCHES at the ASSIZES' held at Bury St Edmonds for the country of Suffolk; on the tenth day of March, 1664. Before Sir Matthew Hale. Taken by a person then attending court', printed for William Shrewsbury at Bible in Duck Lane. 1682, 180 pages (2 missing) first edition, bound with another book 'A List of Infamous Impostors: or the Lives of several Notorious Counterfeits', 179 pages
£500 - 800

A first-hand account of the Trial of Rose Cullendar and Amy Dury who pleaded, at Bury St Edmunds before judge Mathew Hale, not guilty to charges of Witchcraft. They were found guilty and hanged. This is an eyewitness account of the trial.

The 1662 trial

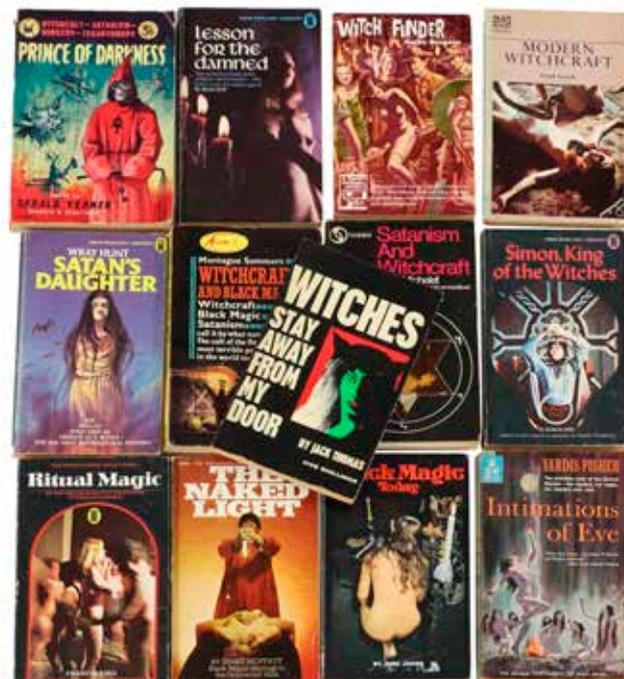
This took place on 10 March 1662, when two elderly widows, Rose Cullender and Amy Denny, living in Lowestoft, were accused of witchcraft by their neighbours and faced thirteen charges of the bewitching of several young children between the ages of a few months to 18 years old, resulting in one death. They may have been aware of each other, inhabiting a small town, but Cullender was from a property-owning family, whilst Denny was the widow of a labourer. Their one other link was the fact that they had tried and failed to purchase herring from a Lowestoft merchant, Samuel Pacy. His two daughters, Elizabeth and Deborah, were 'victims' of the accused and, along with their aunt, Samuel Pacy's sister Margaret, gave evidence against the women. They were tried at the assizes held in Bury St Edmunds under the auspices of the 1603 Witchcraft Act, by one of England's most eminent judges of the time, Sir Matthew Hale, Lord Chief Baron of the Exchequer. The jury found them guilty of the thirteen charges of using malevolent witchcraft, and the judge sentenced them to death. They were hanged at Bury St Edmunds on 17 March 1662.



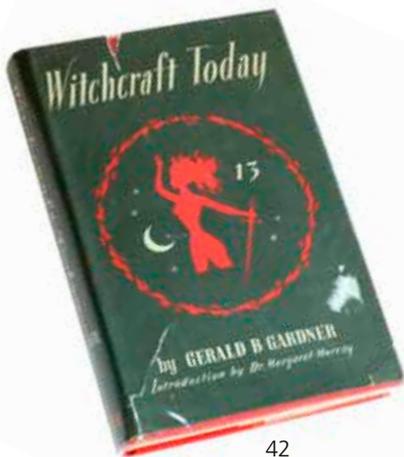
40

Lot 41

WITCHCRAFT,
1950s and later, a good collection of thirteen paperback books on Witches and Witchcraft, some rare (13)
£200 - 400



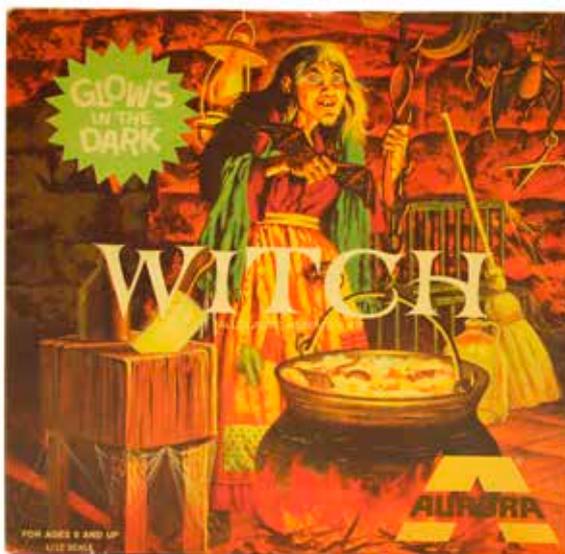
41



42

Lot 42
WITCHCRAFT TODAY,
 Rider and Company 1954, by Gerald B Gardner,
 First Edition. 163 pp. Illustrations.
 Aquarian Press, London, 1959. First edition.
 8vo. 288 pp. Frontispiece. Illustrations. Red cloth
 binding and dust jacket
£100 - 200

Published in 1954, 'Witchcraft Today' recounts Gardner's thoughts on the history and the practices of the witch-cult, and his claim to have met practising witches in 1930s England. It also deals with his theory that the Knights Templar had practised the religion, and that the belief in faeries in ancient, mediaeval and early modern Europe is due to a secretive pygmy race that lived alongside other communities. 'Witchcraft Today' is one of the foundational texts for the religion of Wicca, along with Gardner's second book on the subject, 'The Meaning of Witchcraft', 1959.



43

Lot 43
GLOW IN THE DARK SALEM WITCH,
 1969 American, an AURORA glow in the dark
 plastic assembly kit 'WITCH' with original
 instructions and details about the Salem
 Witch trials, the box depicts a witch chopping
 up bats and rats and throwing them into a
 bubbling cauldron,
 26 x 26cm
£150 - 250

Lot 44
BAT RIDING WITCH,
 a large, early 20th century, possibly
 French, silk and wooden fan,
 hand-painted with a witch riding
 a bat with a whip in her hand,
 66cm diameter
£100 - 200



44

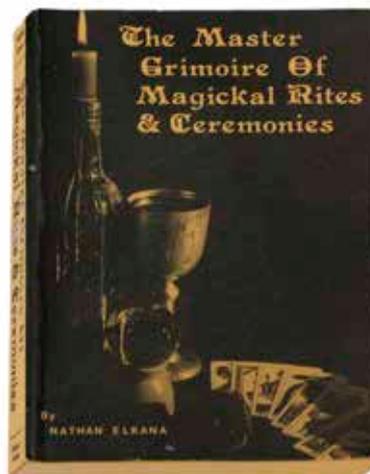


45

Lot 45
A MUMMIFIED CAT,
 early 17th century, found in the rafters of a cottage in Shropshire,
 46 x 63cm, framed and glazed
£150 - 200

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 and occult spirits, 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 p.60).



46

Lot 46
MAGICKAL RITES,
 1982 first edition, 'The Master Grimoire of Magickal
 Rites & Ceremonies', by Nathan Elkana, Finbarr Books, soft cover
£100 - 150



47

Lot 47
MOUNTAIN GOAT,
 20th century, a taxidermy head mount,
 85cm high
 £400 - 600

Lot 48
WITCH ATTACK!
 mid-19th century, an early rare British cast iron doorstep or
 fireplace hearth ornament, depicting a witch-like woman
 attacking a man,
 23cm high
 £100 - 200

Lot 49
WITCH'S BALL,
 19th century, an oversized handblown witch's ball,
 29cm diameter approximately
 £200 - 300

Initially, a witch's ball was a decorative placed around
 gardens of early modern gentlemen and women 'for the
 sun to play upon'. Later ones were suspended in doorways
 or windows to ward off evil spirits, especially the evil eye
 and the malevolent influence of the witch.

Lot 50
GIANT VICTORIAN CANDLE HOLDER,
 c.1850-1890, with later 'cross' wooden base and original
 metal cup holders for each candle,
 140cm wide, 170cm high
 £300 - 500



48



49



50



51

Lot 51 ♦
 'GYPSY MAGICIAN',
 late 19th century, a striking folk art style
 image of a gypsy fortune teller with a pack
 of cards
 Oil on canvas
 94 x 67cm, framed
 £1,000 - 1,500

Lot 52
 PALMISTRY,
 1900 and later, a good collection of ten
 hardback and paperback books on palm
 reading and palmistry including fortune
 telling and dreams (10)
 £150 - 200



52



53

Lot 53
 *GABRIEL SUMMERS
 (Contemporary)
 THE FORTUNE TELLER,
 1990, a seated topless
 fortune teller in a tent,
 surrounded by playing
 cards, a crystal ball and a
 shisha water pipe
 Signed on reverse in
 pencil, oil on board
 image 34 x 27cm, framed
 £200 - 300

Lot 54
 ASTROLOGY SLOT
 MACHINE,
 early 20th century, a fair
 or pier fortune telling slot
 machine, with penny slots
 for months of the year and
 draws to receive your fortune
 'When Were You Born? Your
 Character' by Astrology,
 52 x 51cm
 £100 - 200



54



56

Lot 55 ♦
ST HUBERT'S STAG,
 an highly unusual and surreal contemporary sculpture of
 St Hubert's stag, indistinct inscription on reverse 'St Hubert
 Bolafriet(?) 30 31. Aout 2008 Chateau de Compagne',
 185 x 55cm
 £2,500 - 3,000

Lot 56
RAM SKULL,
 with twisted horns on an oak shield-shaped wall mount,
 40cm high
 £250 - 350

Lot 57
LEAD RAM'S HEAD WALL APPLIQUÉ,
 late 19th century, cast life-size within a cartouche
 40cm wide, 34cm high approximately
 £80 - 120



57



55



58

Lot 58
FOUR RED SQUIRRELS PLAYING CARDS,
a well detailed taxidermy diorama of four red squirrels playing a game of cards and using nuts as currency, in a glazed and painted display case, 45cm wide, 60cm deep, 27cm high
£2,500 - 3,500



59

Lot 59
WHITE RABBIT PROFESSOR,
a stuffed and mounted white rabbit wearing a jacket and spectacles in a library setting, in an ebonised and glazed case, 57cm wide, 31cm deep, 63cm high
£500 - 800



60

Lot 60
BOXING MONKEY,
20th century, an unusual taxidermy sideshow vervet monkey (*Chlorocebus pygerythrus*) wearing boxing gloves, in a glazed wooden box, 43cm wide, 44cm high
£1,000 - 1,200
CITES Annex B



61

Lot 61
DOUBLE-HEADED CALF,
c.1900, the head of a conjoined calf, on a wooden mount, 34cm wide
£2,000 - 2,500



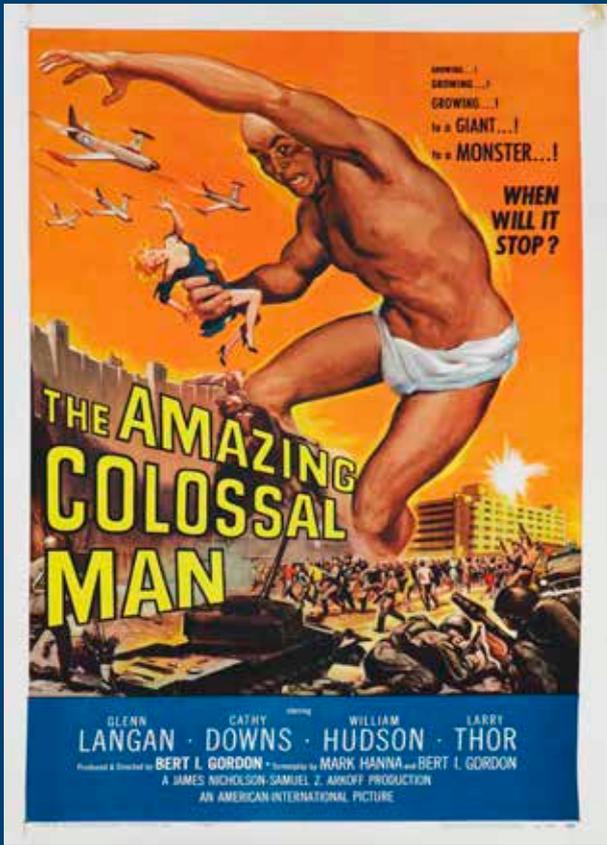
62

Lot 62**JOHN SIMMONS (1823-1876),
TITANIA IN THE FAIRY KINGDOM**Signed and dated 'J. SIMMONS / 1871', watercolour on paper
40.8 x 51.5 cm
£5,000 - 7,000

John Simmons was a British miniature painter and illustrator, known primarily for his watercolours of ethereal fairyland scenes, often illustrating Shakespearean or other literary works (such as his illustrations for 'A Midsummer Night's Dream'). He was one of several popular Victorian artists who together created 'the genre of the forest idyll' in their fairy paintings. They are often grouped with the Pre-Raphaelites. Simmons lived in Bristol, and also painted portraits. He was elected to membership of the Bristol Academy of the Fine Arts in 1849. He died in November 1876 and is buried at Arnos Vale Cemetery, Bristol.

The typical fairy painting is strongly rooted in the literary influences of Romanticism, as well as in the Victorian cultural period. Among the most significant of these influences were the themes of Shakespeare's *A Midsummer Night's Dream* and *The Tempest*. Other literary works, such as Edmund Spenser's *The Faerie Queene* and Alexander Pope's *The Rape of the Lock* have been cited as contributing influences as well. Interest in the fairy painting genre saw a revival in the 19th century, allowing observers of the imaginary world shown in the paintings a respite from the austerity of the Victorian way of life. The majority of Simmons' paintings are simple and generally portray one or two main figures set within a framework of foliage. This example is one of his more ambitious compositions. Titania was frequently a subject of his artwork, shown delicately draped in a variety of poses. He portrays the fairy queen as a paradigm of Victorian female beauty using the winding flowers and convolvulus as a decorative motif. Blurring the boundaries between reality and dreams, he creates a poetic vision. According to Christopher Wood, Simmons' technique demonstrates the influence of Joseph Noel Paton, who utilised a very detailed style. Wood also suggested further influences came from William Edward Frost and William Etty. Simmons' paintings of fairies are given a surreal effect by his skilful use of light and the realistic detail he adopts for portraying the animals and plants. Wood described Simmons' 'A Fairy among Convolvulus' as 'a typical Simmons pin-up' and hypothesised the paintings were 'distinctly titillating'. Other pieces of artwork by Simmons with a fairy theme include: 'Hermia and the Fairies', which was also based on Shakespeare's *A Midsummer Night's Dream* and completed in 1861; 'The Honey Bee Steals from the Bumble Bees'; and 'The Evening Star'.

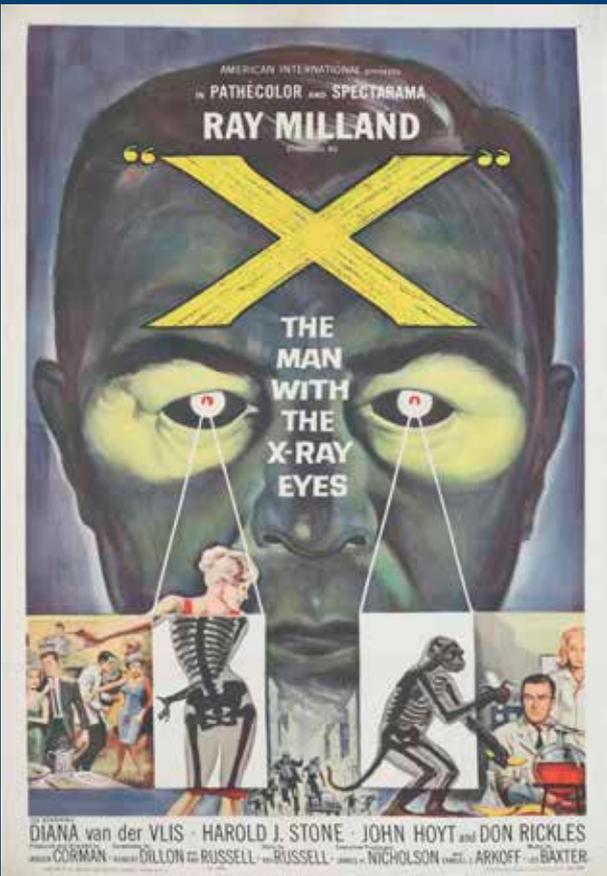
This example may well be a scene from *A Midsummer Night's Dream*. There is a much larger human figure with a sword clad in the mist, blissfully unaware of the fantastic creatures in the foreground.



63



64



65



66

Lot 63
 'THE AMAZING COLOSSAL MAN',
 1957, American, an
 'American-International' science
 fiction movie film poster, starring
 Glenn Langan and Cathy Downs,
 iconic artwork by Albert Kallis,
 paper backed,
 105.5 x 68.5cm
 £500 - 700

Lot 65
 'THE MAN WITH THE X-RAY
 EYES',
 1958, American, an
 'American-International'
 science fiction movie film
 poster, starring Ray Milland
 and directed by Roger Corman,
 paper backed,
 105 x 68cm
 £200 - 400

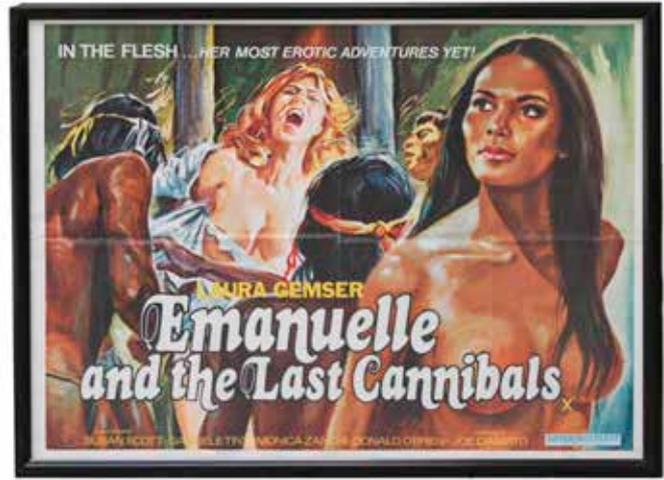
Lot 64
 'I MARRIED A MONSTER FROM
 OUTER SPACE',
 1958, American, a Paramount US
 science fiction movie film poster,
 starring Tom Tryon, Gloria Talbott
 and Chuck Wassil, paper backed,
 105.5 x 68.5cm
 £300 - 500

Lot 66
 'TERROR',
 British quad movie film poster,
 together with
 'SCARED TO DEATH',
 each 77 x 102cm (2)
 £300 - 400



67

Lot 67
SHRUNKEN HEAD,
 replica, mounted in a
 Victorian dome,
 50cm high
 £500 - 800



68

Lot 68
**'EMANUELLE AND THE
 LAST CANNIBALS'**,
 British quad movie film
 poster,
 together with,
'THE EXORCIST', and
**'GRAVE OF THE
 VAMPIRE'**,
 each 77 x 102cm (3)
 £300 - 400



69

Lot 69 ♦
SPOOKY,
 early 20th century, a bizarre group of super
 spooky doll bodies on metal stands,
 largest 45cm high (3)
 £500 - 800



70

Lot 70 ♦
SURREAL,
 mid-20th century, a group of surreal and very strange foam
 rubber bodies on stands,
 largest 66cm high (3)
 £300 - 400



71

Lot 71
A SPOOKY THEATRICAL MASK,
 early 20th century, by Raphael Theodore Roussel, made of papier mâché and raffia, with an elongated face, bulbous eyes, reduced nose and a frown,
 30cm long
 £200 - 300

Raphael Theodore Roussel was the son of the artist Theodore Roussel. Born in 1883, he served in the Connaught Rangers in the First World War and was captured commanding his company in 1918. The officers were held at the German prisoner of war camp in Mainz and it was here that Roussel organised shows and plays for the prisoners. Later in life, he made dioramas for the Science Museum and the 1926 British Empire Exhibition. He died in 1967.

Lot 72
THEATRICAL DRAGON,
 1930s, possibly French, a superb theatrical dragon full head mask,
 50 x 37cm
 £300 - 400

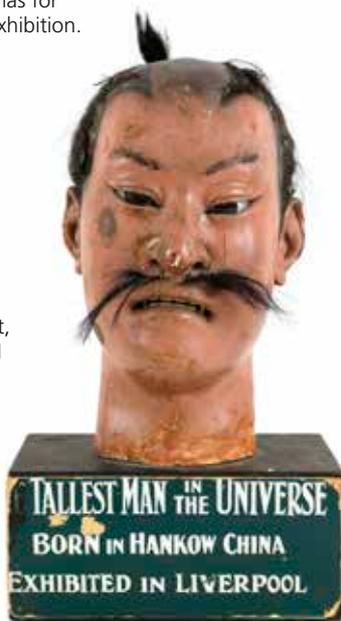
Lot 73
'TALLEST MAN IN THE UNIVERSE',
 early 20th century, a mounted Chinese lacquer bust, with the hand-painted inscription 'TALLEST MAN IN THE UNIVERSE, born in Hankow China, exhibited in Liverpool',
 40cm high
 £200 - 400



74

Lot 74 ♦
JEKYLL & HYDE,
 mid-20th century, a sinister bleached wood, hand carved pub sign for 'The Jekyll & Hyde Inn', carved signature 'Alex Mark Coventry',
 96cm wide, 61cm high
 £300 - 450

Lot 75
FEEJEE MERMAID,
 late 20th century, a resin model, mounted and cased in the style of Barnum's Curiosities, from 'The Great Stromboli Travelling Show',
 64cm high
 £800 - 1,200



73



72



75



76

Lot 76 
BIZARRE LETTER OPENER,
 mid-20th century, possibly Austrian, a strange brass letter
 opener/dagger, cast with a bizarre skull-like figure,
 20cm long
 £300 - 500



77

Lot 77 
TAROT,
 mid-20th century, French, a memento mori-style stained
 glass panel of the Death tarot card with lead surround,
 16cm wide, 30cm high
 £250 - 300



79

Lot 79
AN OAK PLATE CHEST, PURPORTEDLY BELONGING TO LORD LUCAN,
 first half of the 20th century, with steel strapping and iron handles, bearing
 an engraved plate inscribed 'The Rt Honble The Earl of Lucan No. 4', with
 Cunard White Star labels, stickers and traces of wax seal, the baize-lined
 interior with an handwritten inventory on a paper label inscribed 'Bought
 of Mortimer and Hunt, late Storr and Mortimer, Jewellers, Goldsmiths and
 Silversmiths to the Queen',
 60cm wide, 37cm deep, 40cm high
 £400 - 600

Richard John Bingham, 7th Earl of Lucan (18th September 1934 -
 disappeared 8th November 1974) was a British peer with a taste for power
 boats, Aston Martins and most famously, as his nickname 'Lucky Lucan'
 suggests, gambling. He became embroiled in a bitter custody battle in the
 early 1970s when his marriage to Veronica Duncan broke down, which
 had a dramatic effect on his life. On the evening of 7 November 1974, the
 children's nanny Sandra Rivett was beaten to death in the Lucan family
 home. Lady Lucan was also injured and she identified her husband as the
 assailant. Lucan vanished while the police began their murder investigation,
 and in his absence he was named as the murderer in the inquest into Rivett's
 death. Lucan's fate remains a source of national intrigue and there have
 been hundreds of reported sightings since the murder. He was declared
 legally dead in 1992, but the certificate only signed in 2014.

Provenance: This chest was one of four which were entered for sale at
 Christie's some months before the murder of Sandra Rivett
 and Lucan's disappearance. All four were purchased from the
 'Porter's Perks' system by the vendor c.1975.



78

Lot 78
CARRION CROW,
 stuffed and mounted on the skull of a ram,
 44cm high, and
 a stuffed and mounted jackdaw (2)
 £250 - 350

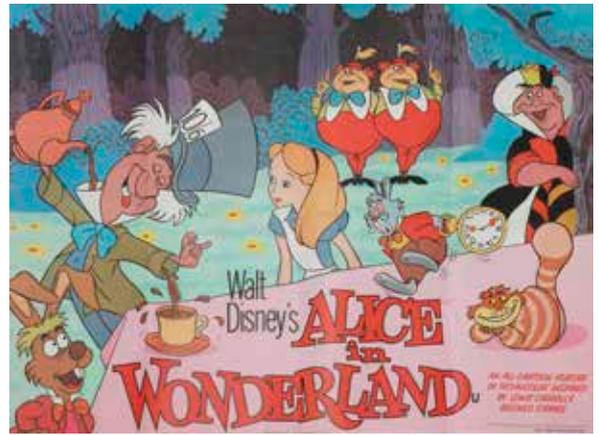




80

Lot 80
RARE ALICE IN WONDERLAND GAME,
 c.1920, a rare Alice in Wonderland board game titled 'Alice's Race in Wonderland', by H P Gibson & Sons London, game is complete and includes decorative board, four lead figures of Alice, Queen, Mad Hatter and Rabbit, together with instructions and a dice,
 27 x 44cm
£200 - 400

This was the first ever Alice in Wonderland board game.



81

Lot 81
'ALICE IN WONDERLAND',
 1951, Walt Disney productions, British quad movie film (1978 re-issue) poster, stunning artwork for this animated classic,
 76 x 101cm
£100 - 200



82

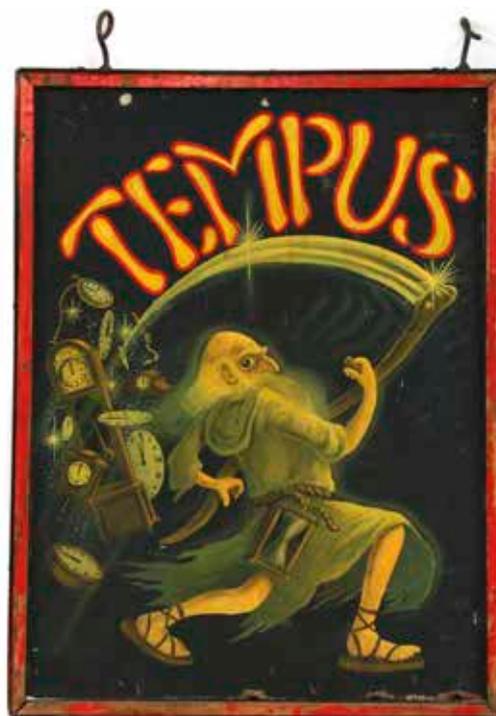
Lot 82
J... S... J... (c.1900)
THE NIGHTMARE
 Signed with initials,
 watercolour
 19 x 29.5cm
£500 - 800

Lot 83
HESTER GASKELL
GORST (b.1887)
SNAKE CHARMER
 Pen and ink and
 wash
 39 x 34cm
£200 - 400

Lot 84
HOROLOGIST'S
SHOP SIGN,
 c.1960s, double-sided
 and painted in bright
 colours depicting a
 running father of
 time, 'Tempus', with
 various grandfather
 clocks etc, in an
 earlier wrought iron
 hanging frame,
 69cm wide,
 92cm high
£200 - 300



83



84



85

Lot 85 ♦
MECHANICAL WEATHERVANE, mid-20th century, French, an unusual polychrome painted weathervane in the form of a Ferris wheel with rotating wheel and moving seats, 92cm wide, 70cm high £450 - 750



86

Lot 86 ♦
GALLEON WEATHERVANE, 19th century, French, an interesting metal weathervane in the form of a galleon, on a later stand, 116cm high £750 - 1,200



87

Lot 87
A FOLK ART WEATHERVANE, 19th century, the painted forged iron arrow with good patination, 90cm long approximately £200 - 300

Lot 88 ♦
FOLK ART, 20th century, a galvanised and polychrome painted birdcage in the form of a house, with an onion topped turret, 53cm wide, 44cm deep, 70cm high £300 - 400

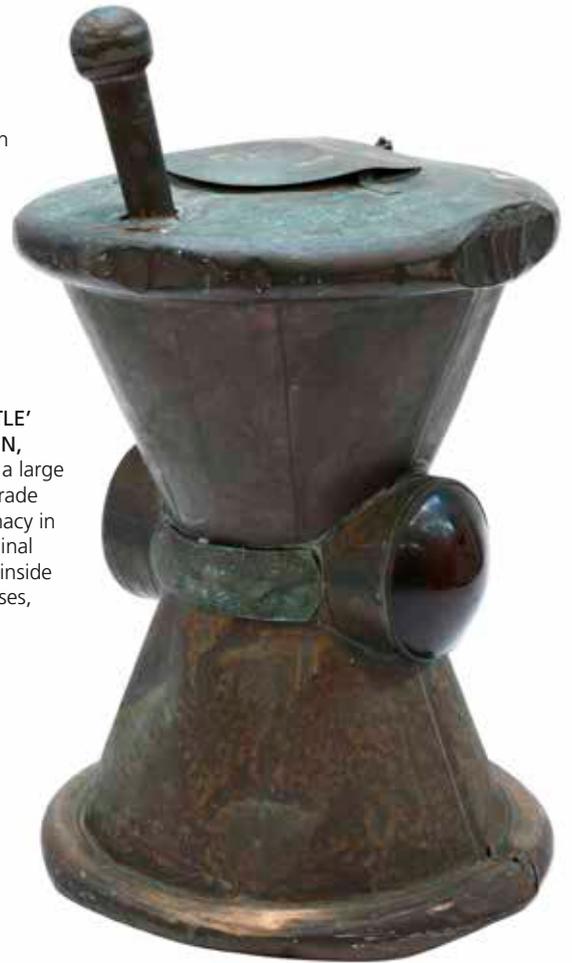


88



89

Lot 89 ♦
BELL TRADE SIGN,
19th century, Dutch, an enormous zinc trade sign in the form of a bell, with traces of original paint and a suspension bracket,
120cm high
£1,500 - 2,000



90

Lot 90
APOTHECARY'S 'MORTAR & PESTLE' SHOP FRONT SIGN,
late 19th century, a large copper Victorian trade sign from a pharmacy in Scotland with original gaslight 'gasolier' inside and ruby glass lenses,
102cm high,
117cm diameter
£800 - 1,200

Lot 91 ♦
FOLK ART FLAG,
late 19th century, French, an unusual iron folk art flag, on a stepped base,
104cm high
£450 - 650



91



92

Lot 92
HANGING PISTOL SIGN,
mid-20th century, French, a wooden hanging sign from a gun shop,
58cm long
£200 - 400



93

Lot 93 ♦
FOLK ART SOLDIER,
 early 20th century, French, a wooden folk art soldier
 with polychrome painted decoration,
 78cm high
 £300 - 450

Lot 94
'SEAMAN'S HOME' WOODEN FIGURE,
 1950s, a large folk art maritime interest
 carved wood 'Seaman's Home' figure,
 137cm high
 £200 - 300



94

Lot 95
BUTCHER FIGURE,
 early 20th century, an unusual
 carved wood folk art butcher's shop
 advertising figure,
 90cm high
 £1,000 - 1,200



95



96

Lot 96
MAROTTE FIGURE,
 18th century, French, wooden folk art marotte
 dressmaker's display figure for displaying doll's clothes,
 72cm high
 £400 - 600



97

Lot 97 ♦
FOLK ART HOUSE,
early 20th century, American, a folk art
model of a house, with polychrome painted
decoration,
81cm high
£750 - 1,000



98

Lot 98
**AN ANTIQUE MINERAL
GROTTO,**
late 19th century, the various
mineral specimens including
iron pyrite, rock crystal, etc.
set into a wooden arch,
51cm high
£200 - 300

Lot 99 ♦
**DECORATIVE ROOF
VENT,**
1948, a John Gibbs & Son,
Liverpool, metal roof vent
in the form of a Gothic
tower,
118cm high
£250 - 350

Lot 100 ♦
FOLK ART LOCOMOTIVE,
a large folk art model of a
locomotive, ebonised with
a copper chimney,
86cm wide, 48cm high
£300 - 500



99



100



101

Lot 101 ♦
BEEHIVES,
 19th century, French, a rare and highly unusual group of four cork
 beehives,
 largest 70cm high (4)
 £300 - 500



102

Lot 102 ♦
BEEHIVES,
 19th century, French, a rare and highly unusual group of eight cork
 beehives,
 largest 50cm high (8)
 £800 - 1,200



103

Lot 103
STEAM SHIP MODEL,
 c.1859, a folk art half hull model of the Great Eastern steamship
 by Brunel in its original case,
 94cm wide, 15cm deep, 30cm high
 £1,500 - 2,500

Lot 104 ♦
SHIP DIORAMA,
 late 19th century, a diorama of a three-masted vessel being battered
 by a storm, in a glazed case,
 34cm wide, 18cm deep, 27cm high
 £100 - 150



104



105

Lot 105
INDIAN REVERSE GLASS PAINTINGS OF BIRDS,
 late 20th century, a charming group of twelve
 Indian reverse glass paintings of birds including
 ducks, kingfishers, pigeons, herons and hawks,
 largest 39 x 29cm, framed (12)
 £300 - 500

Lot 106
FOLK ART AMERICAN DECOY SWANS,
 comprising twenty-three vintage cut metal
 swans, some with remnants of paint,
 38cm high approximately (23)
 £400 - 600



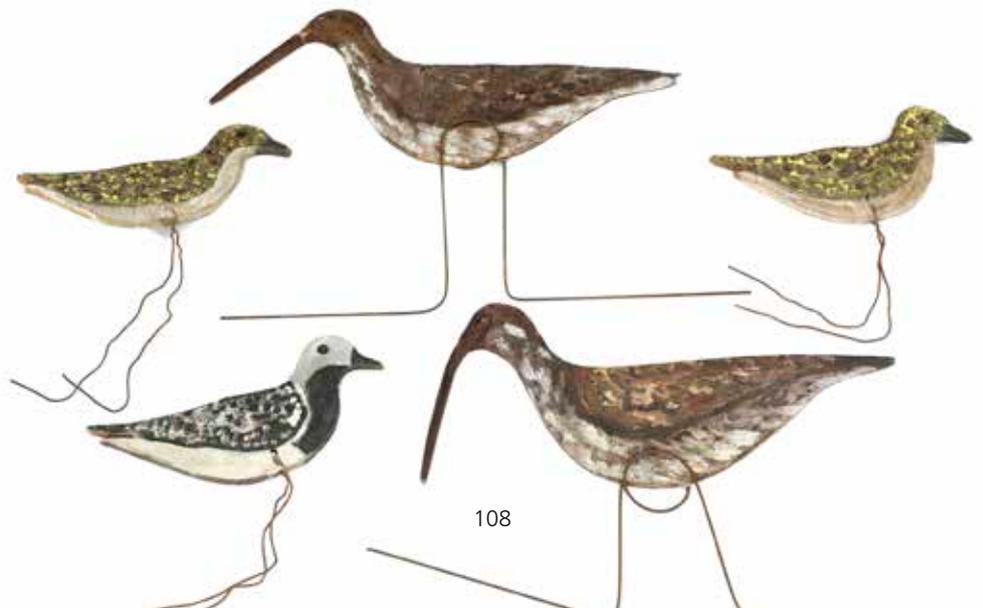
106



107

Lot 107
GOOSE STAKEOUT DECOYS,
 c.1890-1920, American, a set of four Canada
 Goose stakeout decoys made of card-backed
 oilcloth with original attachable metal stakes,
 printed makers' marks on the inside of each wing
 denoting 'WMR Johnson of Seattle's patent decoy',
 the necks of the geese fold inside the bodies for
 easy carrying and each decoy comes in their original
 canvas bag with printed lettering,
 60cm wide, 80cm high (4)
 £200 - 400

Lot 108
FOLK ART DECOY SEABIRDS,
 early 20th century, two painted wooden
 curlew birds and three other painted
 decoy seabirds,
 largest 42cm long (5)
 £80 - 120



108



109

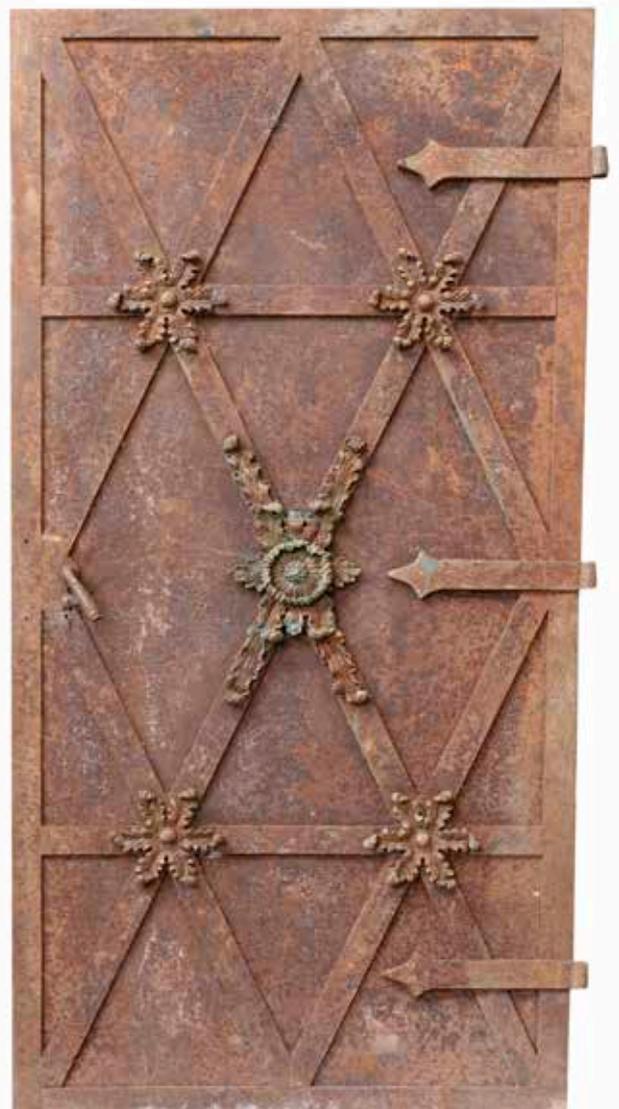
Lot 109 ♦
16TH CENTURY DOOR,
 French, panelled with iron rivets,
 106cm wide, 185cm high
 £800 - 1,200

Lot 110 ♦
CHURCH DOOR,
 19th century, with a knocker and a latch,
 200cm high approximately
 £150 - 250

Lot 111 ♦
MONASTERY DOOR,
 18th century, French, a cast iron monastery door, with strap hinges and applied floral and foliate decoration,
 92cm wide, 190cm high
 £800 - 1,200



110



111



112

Lot 112 ♦
THREE ANGELS,
 three polychrome studies of winged angels,
 each 54cm wide, 41cm high (3)
 £300 - 500



113

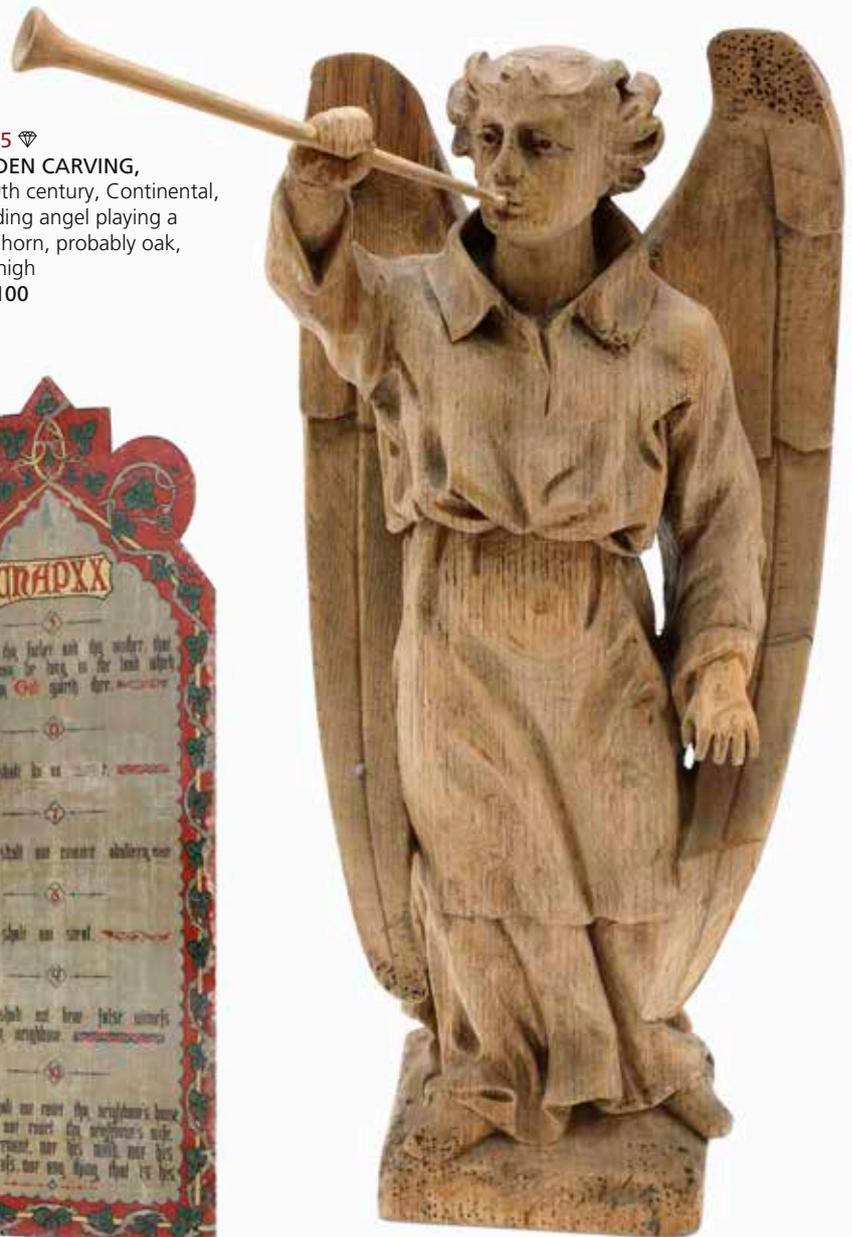
Lot 113 ♦
KNIGHTS,
 possibly Spanish, two oil on panel paintings of knights,
 23cm wide, 40cm high (2)
 £50 - 100

Lot 114
THE TEN COMMANDMENTS,
 c.1870, each painted on two metal panels with arched
 tops, with a vine leaf border,
 titled 'EXODUS' and 'CHAPXX'
 in Gothic script, later wood
 bracing,
 91.5cm wide, 21.3cm high (2)
 £400 - 600



114

Lot 115 ♦
WOODEN CARVING,
 late 19th century, Continental,
 a standing angel playing a
 herald horn, probably oak,
 55cm high
 £50 - 100



115



116

Lot 116
MARDI GRAS,
 late 19th century, an elaborate French Mardi Gras costume with
 needlework lions and stars,
 165cm high, framed and glazed
 £800 - 1,000



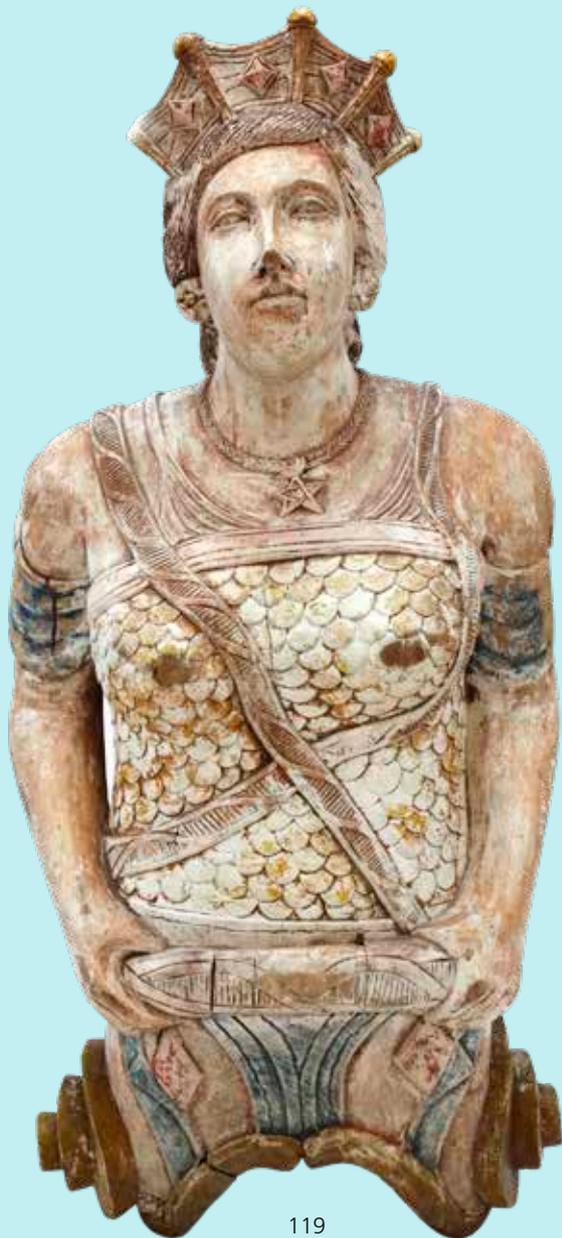
117

Lot 117
FAIRGROUND MIRROR,
 mid-20th century, a large 'House of Mirrors' fairground convex
 distorting mirror, with a plain ebonised wood surround,
 66cm wide, 157cm high
 £800 - 1,200

Lot 118
A COLLECTION OF OUTSIDER AND THRIFT
SHOP ART,
 20th century, to include an example titled
 'Una Fantasia Su Capodarso', watercolour,
 49 x 69cm (qty.)
 £200 - 300



118



119



120

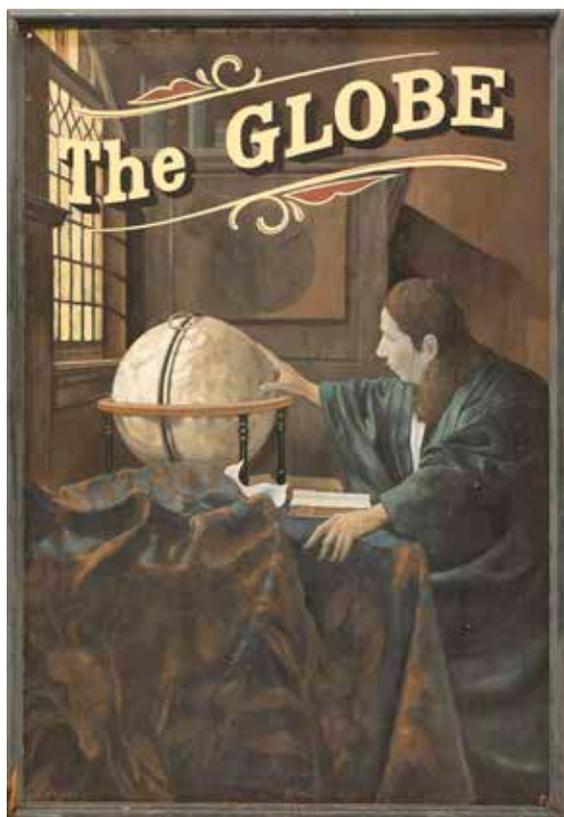


121

Lot 119
FIGUREHEAD OF QUEEN BOADICEA,
early-mid 20th century, an ornamental carved wood figurehead with remains of former paint, from a London Docklands pub,
135cm high
£2,000 - 3,000

Lot 120
FIGUREHEAD OF ROMAN EMPEROR NERO,
early-mid 20th century, British, an ornamental carved painted wood figurehead, from a London Docklands pub,
123cm high
£1,500 - 2,000

Lot 121
FIGUREHEAD,
18th century, a carved wooden furniture mount in the style of a figurehead, possibly from an old carnival or sideshow wagon,
87cm high
£800 - 1,200



122

Lot 122
'THE GLOBE',
 late 20th century, an
 hand-painted public house
 sign depicting a scholar
 examining an antique table
 globe, from The Globe public
 house near Bath,
 120cm wide, 178cm high
 £600 - 800

Lot 123
MUSICAL INSTRUMENT
SHOP FRONT SIGN,
 early-20th century,
 French, shop front sign
 with tuba and vertically
 lettered nameplate,
 100cm wide, 110cm high
 £1,000 - 1,500

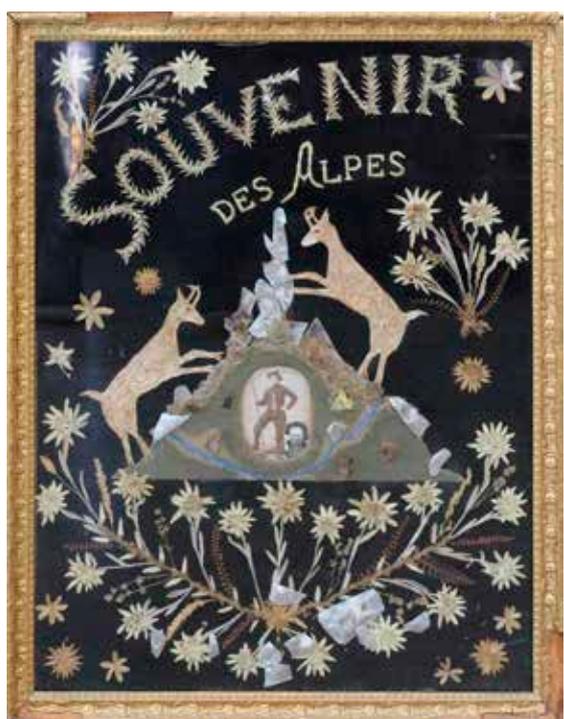


123



124

Lot 124
SOCIAL HISTORY,
 19th century, an hand-painted folk art shop sign for 'Rookstone House
 Laundry, Shirt & Collar Dressers, Dyers & Cleaners',
 137 wide, 56cm high
 £100 - 200



125

Lot 125
FOLK ART 'SOUVENIR DES ALPES'
PICTURE,
 c.1890-1910, French, 'Souvenir Des Alpes'
 folk art picture with a montage of chamois
 ascending an alpine mountain top,
 surrounded by pressed flowers and plants,
 and a framed central sepia photo of the
 mountaineer artist,
 66 x 51cm, framed
 £200 - 400

Lot 126 ♦
FOLK ART TANK,
 mid-20th century, a
 polychrome painted wooden
 tank, the underside with an
 hidden painting of a duck,
 23cm high
 £50 - 100



126

STRANGER THINGS

127-161



127



128

Lot 127
MASONIC ARCH,
 early 20th century, painted beechwood, from the Royal Arch masons and used in secret initiation ceremonies, inscribed with the Latin phrase 'Fiat Lux', meaning 'let there be light', with the idea of light as a symbol of knowledge and truth, 99cm wide, 29cm high
£150 - 250

This arch was probably used in the ceremony of Exaltation in the Holy Royal Arch side degree.

Lot 128
MASONIC DOG
 20th century, folk art style depicting a gentleman with a dog at his feet, surrounded by masonic imagery
 Oil
 39 x 29.5cm, framed
£200 - 400

Lot 129
WORSHIPFUL MASTER,
 mid-20th century, a good group of six high quality photographic portraits of senior officers of various Masonic Lodges - various lodges 4223, 5966 (Bradford) and 2321, 50 x 43cm largest (6)
£300 - 500

The senior officer of a Masonic Lodge is the Master, normally addressed and referred to as the 'Worshipful Master'. The Worshipful Master sits in the east of the lodge room, chairs all of the business of his lodge, and is vested with considerable powers without further reference to the members. He also presides over ritual and ceremonies.

The office of Worshipful Master is the highest honour to which a lodge may appoint any of its members. The office is filled annually by election, often by secret ballot. The requirements as to who is eligible for election as Master vary from jurisdiction to jurisdiction, but the majority of jurisdictions specify that a brother must have served as an installed Warden to qualify. In practice, most lodges will nominate and elect the previous year's Senior Warden in an uncontested election.



129



130

Lot 130

AN UNUSUAL LEATHER INKSTAND,
19th century, by the Scottish shoemaker James Angus, with a shaped platform set with a shoe and twin cut glass bottles, supported by four further shoes and raised on a stepped base with a label inscribed 'James Angus Maker' and a thistle, 34cm wide, 27cm deep, 16cm high
£600 - 900

A James Angus is listed as a shoemaker in Kingsland Place, Aberdeen, during the late 19th century.

Lot 131

COGNAC,
c.1910, a French advertising poster for 'Otard Dupuy & Co. Cognac', depicting a deep-sea diver in diving helmet, linen backed, 152 x 102cm
£500 - 700



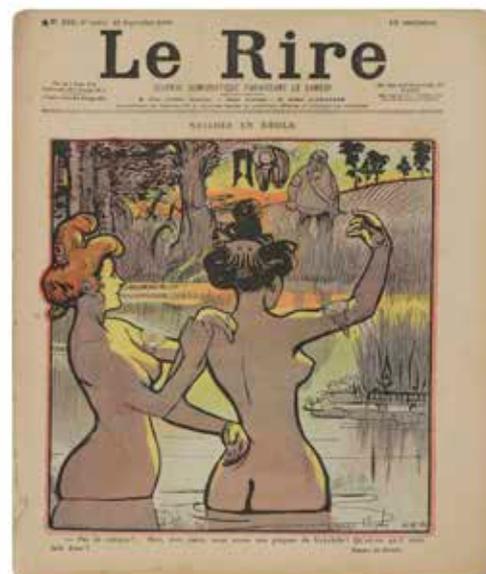
131



132

Lot 132

A REPLICA COPPER AND BRASS AMERICAN DIVING HELMET,
with an oval brass plaque cast with the inscription 'US NAVY DIVING HELMET, MORSE DIVING CO INC, BOSTON MASS', 43cm high
£200 - 400



133

Lot 133

THIRTY-THREE EDITIONS OF 'LE RIRE' MAGAZINE,
1899-1901, each containing satirical and humorous illustrations and chromotypographs by contributors such as Lucien Métivet, Guydo, Abel Faivre, Georges Meunier and Henry Gerbault, each 31 x 23cm (33)
£200 - 300

Described as the foremost of the 'Journeaux Humoristiques', 'Le Rire' was a successful French magazine published from October 1894 until April 1971. It was founded in Paris during the Belle Époque by Félix Juven, during which time interest in the arts, culture and politics was intensifying, with typical Parisians able to achieve more education, income and leisure time. The satirical journal was filled with excellent drawings by prominent artists, and many pieces are considered highly desirable collectibles.



Lot 134
SCIENTIFIC LABORATORY JARS,
 early 20th century, German/Dutch,
 a collection of ten mercury silver scientific
 laboratory jars each a variety of shapes
 and sizes,
 largest 36cm high (10)
 £1,000 - 1,500

134

Lot 135
HERBALIST'S GLASS JARS,
 early 20th century, Spanish, a collection of
 twenty silvered herbalist's glass jars with
 hand-painted inscriptions in Spanish and
 Latin and cut-glass stoppers,
 each 26cm high with spike stopper (20)
 £1,200 - 1,800



135



136

Lot 136
SUNSHINE RECORDER,
 c.1920s, a sunshine recorder by C Dales & Sons
 Bournemouth, the thick slate base set with brass
 fittings comprising a calibrated adjustable graph
 paper holder and 4in glass sphere, loosely mounted
 on an adjustable rest, maker's/retailer's plate to
 front, registration number 366565,
 23cm square
 £200 - 300



137

Lot 137
PUBLICAN'S SORTING TILL,
 19th century, a mahogany publican's coin sorting till, by Cox's of London,
 73.5cm wide, 41.5cm high
 £150 - 250



138

Lot 138
A GROUP OF SIX TRIBAL CARVINGS,
 early/mid-20th century,
 possibly Makonde tribe
 from Mozambique/
 Tanzania, each figure
 seems to be looking
 down and all with
 unusual facial scars,
 some with paper labels,
 'maraba (woman)' and
 'mawiha (man)',
 largest 25cm high (6)
 £200 - 300



139

Lot 139
AN AFRICAN TRIBAL
MARRIAGE CHAIR,
 carved from a single
 piece of hardwood,
 119cm high
 £200 - 300

Lot 140
A NIGERIAN IGBO TRIBE BRONZE
SPEAR OR HARPOON,
 early 20th century, with fine decoration
 to the body,
 together with a similar tribal spear
 in cast iron (2)
 £200 - 300



140



141

Lot 141
A PAIR OF BURKINA FASO FACE MASKS,
 20th century, the very tall masks carved and
 painted in black, white and red, with typical
 chequerboard geometric graphic and zigzag
 patterns,
 largest 217cm high approximately (2)
 £500 - 800



142

Lot 142
PERMANENT WAVE,
 1940s British, a large striking hairdressing poster for 'Lewis's Permanent Wave – Full Head 17/6', printed 'Lewis's Ltd.', 155 x 104cm
 £150 - 250

Lot 143
MANNEQUIN BUSTS,
 c.1950s, French, a pair of signed mannequin busts by Siegel of Paris, made for a hat shop, with feathered headdresses (2)
 36cm high
 £300 - 500

Lot 144
BIZARRE FEMALE TAILOR'S DUMMY,
 mid-20th century, Italian, with a mechanism for expanding sizes,
 150cm high, 50cm diameter
 £300 - 500

Lot 145 ♦
DRESSMAKER'S DUMMY,
 late 19th century, an expanding dressmaker's dummy with a metal cage skirt,
 170cm high
 £400 - 600



143



144



145



146

Lot 148
FULL BODY MANNEQUIN WITH WAX HEAD,
 early 20th century, with articulated arms,
 bearing a stencil inscribed 'P. Imans, Paris',
 178cm high
 £200 - 300

Lot 149
MANNEQUINS,
 a contemporary group of five unusual child mannequins in plastic and wood,
 largest 126cm high (5)
 £300 - 500



148



147

Lot 146
FULL BODY MANNEQUIN WITH WAX HEAD,
 early 20th century, the head inscribed 'Sage
 London', with articulated arms and bearing
 traces of a stencil,
 180cm high
 £200 - 300

Lot 147
MANNEQUIN HEADS,
 early 20th century, three well modelled wax
 mannequin heads, possibly French,
 each approximately 28cm high (3)
 £600 - 800



149



Lot 150
HATMAKERS' BLOCKS,
mid-20th century, French, a collection of ten hatmakers' blocks on purpose-made wood stands, *one without stand*, both men's and women's hats, makers' marks on the undersides, 25cm high approximately (10)
£1,200 - 1,800

Lot 151
MILLINER'S HAT STAND,
early-mid 20th century, ornate chased brass hat stand with nine detachable arms, from an old hat shop, 104cm high
£600 - 900

Lot 151A
CEDARWOOD CANOE,
mid-20th century, a cedarwood strip Canadian canoe, 481cm long
£300 - 500





152

Lot 152
'COIFFEUR', HANGING TRADE SIGN,
 early-mid 19th century, French,
 a double-sided painted metal hairdressers'
 hanging sign with lettering 'coup de
 cheveux' (haircuts) and flanked by angels,
 35cm wide, 43cm high
 £500 - 800



153

Lot 153
'FERMELLE' SIGN,
 mid-20th century, French, shaped
 and printed metal advertising sign,
 double-sided, from a wool shop,
 92cm wide, 48cm high
 £150 - 250

Lot 154
KNIFEMAKER'S HANGING TRADE SIGN,
 20th century, French, huge wood knife with
 steel blade, faded gilt lettering 'Laguiole'
 on the blade,
 158 wide, 18cm high
 £600 - 900



154



155

Lot 155
GUNSMITH'S 'SHOTGUN' HANGING
TRADE SIGN,
 20th century, French, from a hunting shop
 near Nice in southern France,
 231cm wide
 £750 - 1,100



156

Lot 156
SCISSORS TRADE SIGN,
 early/mid-20th century, French, a scissors
 sign made of tolework and wood from an
 atelier de couture (sewing shop),
 127cm wide, 64cm high
 £200 - 400



157

Lot 157

OPTICIAN'S SIGN,
early 20th century, French, an
optician's sign painted over brass with
original blue and amber-tinted lenses,
51cm wide, 33cm high
£450 - 640

Lot 158

'QUINCAILLERIE' SIGN,
early 20th century, French,
ironmongers' shopfront sign with red
and white enamelled convex letters on
a wooden board,
270cm wide, 20cm high
£300 - 500



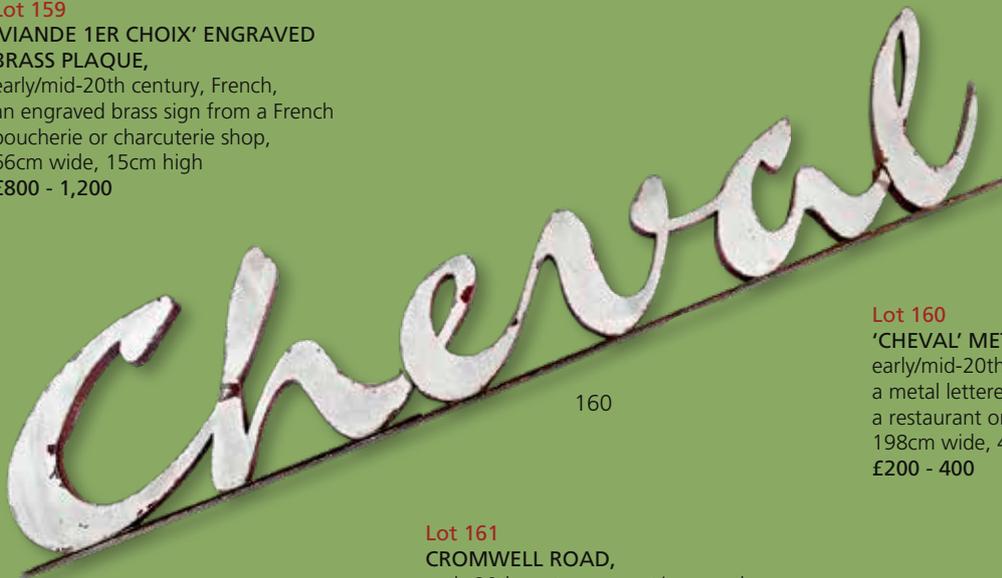
158



159

Lot 159

**'VIANDE 1ER CHOIX' ENGRAVED
BRASS PLAQUE,**
early/mid-20th century, French,
an engraved brass sign from a French
boucherie or charcuterie shop,
66cm wide, 15cm high
£800 - 1,200



160

Lot 160

'CHEVAL' METAL SIGN,
early/mid-20th century, French,
a metal lettered sign from
a restaurant or shop,
198cm wide, 41cm high
£200 - 400

Lot 161

CROMWELL ROAD,
early 20th century, a cast iron road
sign from 'Cromwell Road',
117cm wide, 16cm high
£200 - 300



161



162



163

Lot 162
'STAR WARS',
 1977, a rare British quad film/movie poster
 for 'Star Wars', directed by George Lucas
 and starring Mark Hamill, Harrison Ford and
 Carrie Fisher,
 76 x 101cm
 £1,500 - 2,000

A rare pre-Oscar version of this stunning
 Tom Chantrell art movie poster.



164

Lot 163
EVE ARNOLD (American, 1912-2012),
MARILYN MONROE
 Giclee print, signed and numbered 18/495,
 with certificate attached to the reverse,
 50 x 34cm
 £200 - 400

Lot 164
MARILYN MONROE,
 a contemporary neon sign, with the blowing
 a bubble image of Marilyn Monroe and the
 saying in neon 'If you obey all the rules
 you miss all the fun',
 60cm wide, 87cm high
 £250 - 350



Lot 165
TWO SETS OF THREE THEATRE SEATS,
early 20th century,
160cm wide, 45cm deep, 84cm high (2)
£200 - 400

Removed from the Royal Opera House.

Lot 166
DJANGO UNCHAINED,
after the Roman original, 'The Wrestlers', a modern
sculpture,
130cm wide, 95cm high
£3,000 - 5,000

This modern sculpture was reputedly used in the fight scene between two slaves in Quentin Tarantino's 2013 film 'Django Unchained', which starred Leonardo DiCaprio. During the scene, DiCaprio badly cut his hand while the cameras were rolling. Never breaking character, he kept moving through the scene, later requiring stitches.



166

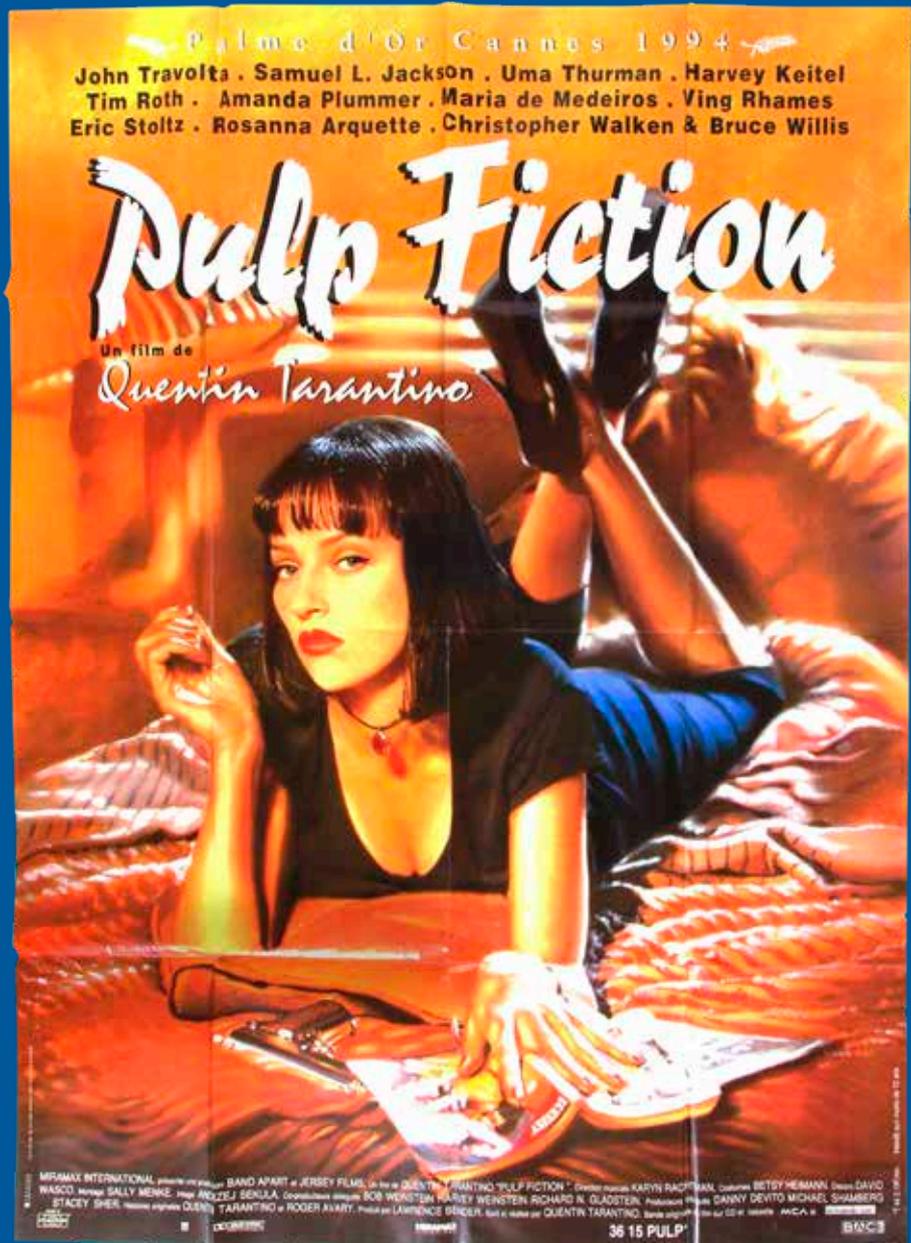
Lot 167

'PULP FICTION',

1994, a large and stunning French film/movie poster for 'Pulp Fiction' (Palme d'Or Cannes), directed by Quentin Tarantino and starring John Travolta, Uma Thurman, Samuel L Jackson, 157 x 115cm £200 - 300

Uma Thurman originally turned down the role of Mia Wallace. Quentin Tarantino was so desperate to have her as Mia, he ended up reading her the script over the phone, finally convincing her to take on the role.

The word 'fuck' is used two hundred and sixty-five times in the movie.



167

Lot 168

'THE QUEEN',

1967, a rare contemporary release British one sheet movie film poster, for the cult drag queen documentary directed by Frank Simon, 76 x 50.5cm £200 - 300

In 1967, New York City is host to the Miss All-American Camp Beauty Pageant. This documentary from Frank Simon takes a look behind the scenes, transporting the viewer into rehearsals and dressing rooms as the drag queen subculture prepares for this big national beauty contest.

Lot 169

'LED ZEPPELIN',

1976, a British quad film/movie poster for 'Led Zeppelin The Song Remains the Same', starring Robert Plant, Jimmy Page and John Paul Jones, 76 x 101cm £200 - 300



168



169

Lot 170
JAMES BOND 'GOLDENEYE' PRODUCTION STORYBOARD,
 1994, six documents detailing scenes and sequences throughout the film, each 30 x 22cm
£200 - 400

'Goldeneye' was the first of Pierce Brosnan's films as 007. When a powerful satellite system falls into the hands of the rogue agent 006, Alec Trevelyan, James Bond is the only person who can save the world from catastrophe. 'GoldenEye' is the nickname of Bond creator Ian Fleming's house in Jamaica where, between 1952 and 1964, he wrote the James Bond novels and short stories.



170



171

Lot 171 ♦
JAMES BOND CHAMPAGNE,
 a bottle of Le Grande Année Brut Champagne, released to commemorate 50 years of Bond movies and the release of 'Skyfall', opens with a three digit code, 33cm long
£100 - 150



172

Lot 172
DOCTOR WHO TARDIS,
 late 20th century, a full-size replica wooden TARDIS with working blue light, 114cm wide, 216 high
£400 - 600

The TV show 'Doctor Who' mainly features a single TARDIS used by the central character, the Doctor. However, in the series other TARDIS are sometimes seen or used. The Doctor's TARDIS has a number of features peculiar to it, notably due to its age and personality. While other TARDIS have the ability to change their appearance in order to blend in with their surroundings, the chameleon circuit in the Doctor's TARDIS is broken, and it always resembles a police box.



173

Lot 173
MICKEY MOUSE CLOWN,
 late 20th century, a papier mâché Margate Dreamland funfair parade full head mask, mask 50cm square, together with a pair of original circus clown oversized shoes (3)
£200 - 300



174

Lot 174

GORILLA HEAD FROM THE FILM 'GREYSTOKE',

20th century, cast in plaster to create the mould for the gorilla in the film, on a rectangular base, 40cm high
£500 - 800



175



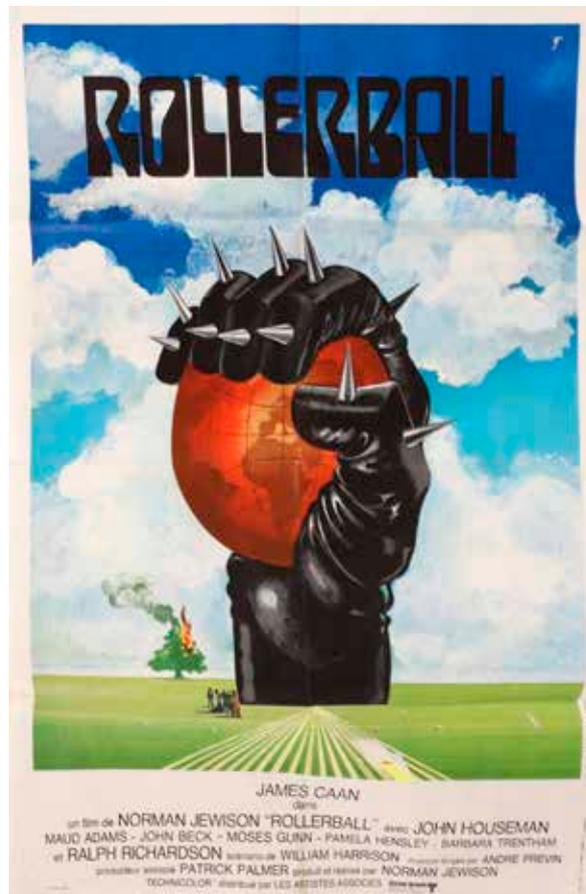
176

Lot 175

'DREAM DEMON',

1988, seven cast fibreglass masks from the horror movie, to include Peck (Timothy Spall) and Paul (Jimmy Nail), largest 43cm high (7)
£200 - 300

'Dream Demon' is a late 1980s British horror film in which the protagonist, Diana, is troubled by terrible nightmares, which become worse when she meets a young American named Jenny. As the two develop a friendship, Jenny's nightmares start to become a reality in the waking world. The two young women set out to find out what is causing these strange occurrences before her perfect life is ruined. In the process she finds out who her new friend really is...



177

Lot 176

CHARLIE CHAPLIN FOLK ART TARGET FIGURE,

c.1900-1925, French, an articulated carved wood knock-down figure dressed in its original clothes, from a fairground 'jeu de massacre' game, 86cm high
£950 - 1,350

Lot 177

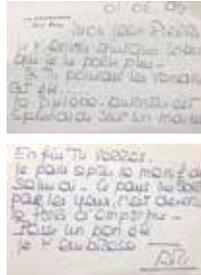
FRENCH FILM POSTERS,

a collection of French film posters, including 'Rollerball' starring James Caan, 'Hotel St Gregory' with Rod Taylor and Catherine Spaak, and 'M*A*S*H.' with Donald Sutherland, Elliott Gould and Tom Skerritt (qty.)
£100 - 200



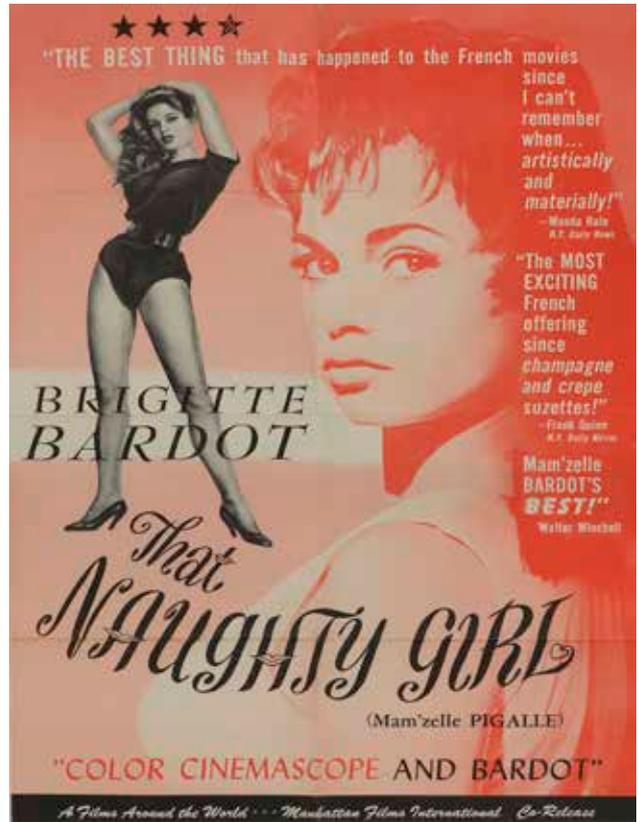
178

Lot 178
BRIGITTE BARDOT ST TROPEZ
ROBE,
 late 20th century, a cream cotton embroidered beach robe worn by Brigitte Bardot, with an original letter from La Madraque St Tropez, her residence, offering the robe for sale
£200 - 400



178 detail

Lot 179
BRIGITTE BARDOT,
'THAT NAUGHTY GIRL',
 c.1959, a film movie poster US 1-sheet lithograph for 'Around the World & Manhattan Films International Corp.' release, 102 x 76cm
£250 - 350



179

Lot 180
HOLLYWOOD STARS,
 c.1950s and 60s, a group of original promotional press photographs, professional b/w studios depicting screen stars and models including: Gina Lollobrigida autographed signed in blue ink, Antonietta Lualdi close-up bathing-pool study by Peter Basch (signed by the photographer and with wet-stamp verso), plus printed press-snipe and inscribed, signed, dedicated autograph on card 'A Emily - Antonia Lualdi', Sophia Loren unknown photographer, Joan Collins posing on sailing yacht for 'Sea-Wife' (movie for 20th Century Fox, with press-snipes stamped dated 1957), Anita Ekberg pictured in her new Jaguar XK120 for 'Blood Alley' Cinemascope-Warner film c.1953 to co-star with John Wayne and Lauren Bacall (printed press-snipe attached verso) and others, largest 26 x 20cm (7)
£100 - 200



180



181

Lot 181
HOLLYWOOD VAMPS AND BEACH BEAUTIES,
 c.1920s-1930s, a good group of original promotional film movie press photographs, professional b/w images depicting screen stars of silent screen and early talkies variously including: Mary Brian enlarged soft-focus art-deco study by photographer George Hommel for Paramount Pictures (wet-stamped verso), Alice White (with photo credit to Bert Longworth First National Studios) with pencil notation verso from the photographer 'A cute bathing gal - Alice White at Santa Monica, 'The gal has sex (appeal) & needs a break' stamped and dated June 1931, Lily Damita, Raquel Torres, Minna Gombell, Mary Pickford (with stamped signature) as 'Rosita' dated 1923, Yola D'Avril, Carmel Myers as 'Laya' in 'Tell it to the Marines' (Photo Credit Ruth Harriet Louise for MGM) dated 1928, and others, largest 31 x 26cm (11)
£300 - 400

Lot 182
SYDNEY REDMAN ARPS
NUDE STUDIES

Eleven, black and white photographs,
 some signed with studio stamps to
 reverse;
 and another by Charles Wesley Gilhorsen
GOLRA
 25 x 12cm (12)
 £150 - 200



182



183

Lot 183
ART-NUDE PHOTOGRAPHS,
 1900s-1960s, a mixed group
 of photographic studies and
 negatives of the female form,
 images including original prints by
 photographers including Bunny
 Yeager, Roye, Andre de Diennes,
 Peter Basch, some with captions
 and CoA certificates,
 largest 26 x 31cm (25)
 £200 - 300

Lot 184
SYDNEY REDMAN ARPS
PORTRAIT STUDIES

Fifteen, black and white photographs,
 five signed, studio stamps to reverse (15)
 £150 - 250



184



185

Lot 185
HOLLYWOOD STARS,
 c.1930s and 40s, a group of original promotional press photographs,
 professional b/w images depicting screen, film, movie stars of the
 Golden Era including:
 Lily Damita and Don Alvarado enlarged close-up study by Ruth Harriet
 Louise for MGM (blind-stamped and press-snipe verso),
 Anita Page 'Miss 4 th of July' enlarged study for MGM with attached
 press-snipe,
 June Wilson full-length study and half-portrait by Bruno of Hollywood
 and NY,
 Gloria Paul (Pall) seductive vamp pose by Bernard of Hollywood,
 together with a signed autographed headed letter from
 'Miss Universe 1933' managing director Martin Starr to well-known
 Society & Glamour photographer Alfred Cheney Johnston of
 New York craving his services, dated 6 September 1933,
 and others,
 largest 31 x 26cm (8)
 £300 - 400

easy rider

Lot 186

1952 HARLEY DAVIDSON 1,200CC EL 'CAPTAIN AMERICA' REPLICA

Registration Number: GSJ 763

Frame Number: 52EL1466

Engine Number: 52EL2466

When it comes to the most iconic movie vehicles of all time, the 'Captain America' Harley Davidson chopper from the 1969 film 'Easy Rider' must rank very highly.

Replicas of the film bike are notoriously hard to build; 1952 'Pan head' Harleys are valuable machines in their own right which, added to customisation costs, means such projects are not cheap to accomplish. Bought from Boothill Motorcycles in 1998 as a standard machine, having previously been sourced in Kentucky, a 'no expense spared' recreation of the film bike was carried out. The resulting build features correctly chromed frame, long, 'raked' forks, instantly recognisable stars and stripes painted tank, and a host of other modifications have resulted in a wonderful evocation of the movie machine.

Paperwork with the bike includes V5C registration document, copy Kentucky Certificate of Title, copy customs papers and old MoTs. The last MoT expired in May 2018 and it is expected that, while extremely presentable, some re-commissioning may be required.

£22,000 - 25,000



'Easy Rider' is a 1969 American independent road drama film written by Peter Fonda, Dennis Hopper and Terry Southern, produced by Fonda, and directed by Hopper. Fonda and Hopper played two bikers who travelled through the American Southwest and South, carrying the proceeds from a cocaine deal. The film's grossed \$60 million at the box office and its success helped spark the New Hollywood era of film-making during the early 1970s.

A landmark counterculture film, 'Easy Rider' explores the societal landscape, issues and tensions in the United States during the 1960s, such as the rise of the hippie movement, drug use, and communal lifestyle. Real drugs were used in scenes showing the use of marijuana and other substances.

The motorcycles for the film, based on hardtail frames and panhead engines, were designed and built by two chopper builders - Cliff Vaughns and Ben Hardy - following ideas of Peter Fonda, and handled by Tex Hall and Dan Haggerty during shooting.

Each bike had a backup to make sure that shooting could continue in case one of the old machines failed or got wrecked accidentally. One 'Captain America' bike was demolished in the final scene, while the other three were stolen and probably taken apart before their significance as movie props became known. The demolished bike was rebuilt by Dan Haggerty and offered for auction in October 2014 with an estimated value of \$1-1.2 million. The provenance of existing Captain America motorcycles is unclear and has been the subject of much litigation.

Hopper and Fonda hosted a wrap party for the movie and then realised they had not yet shot the final campfire scene. Thus, it was shot after the bikes had already been stolen, which is why they are not visible in the background as in the other campfire scenes.



LIGHT FANTASTIC

187-195



187

Lot 187 ♦
COPPER WREATH GAS LIGHT,
late 19th century, French, a huge copper
gas light, *now converted for electricity*,
in the form of a ribbon-tied laurel wreath,
on an adjustable stand,
126cm wide, 225cm high
£1,200 - 1,800



188

Lot 188 ♦
MIRROR MIRROR,
late 20th century, a group of concave
fixed mirror plates on stands,
largest 48cm high (qty.)
£400 - 500



189

Lot 189
HUMAN SKULL LAMP,
late 19th century, an unusual human
teaching aid skull with later brass table
light mount,
57cm high
£500 - 600



190

Lot 190
GOLDEN EAGLE LAMP,
early 20th century, a large
and unusual taxidermy
Golden Eagle, later mounted
on a stylish extendable brass
light fitting,
wingspan 160cm
£2,500 - 3,000



191



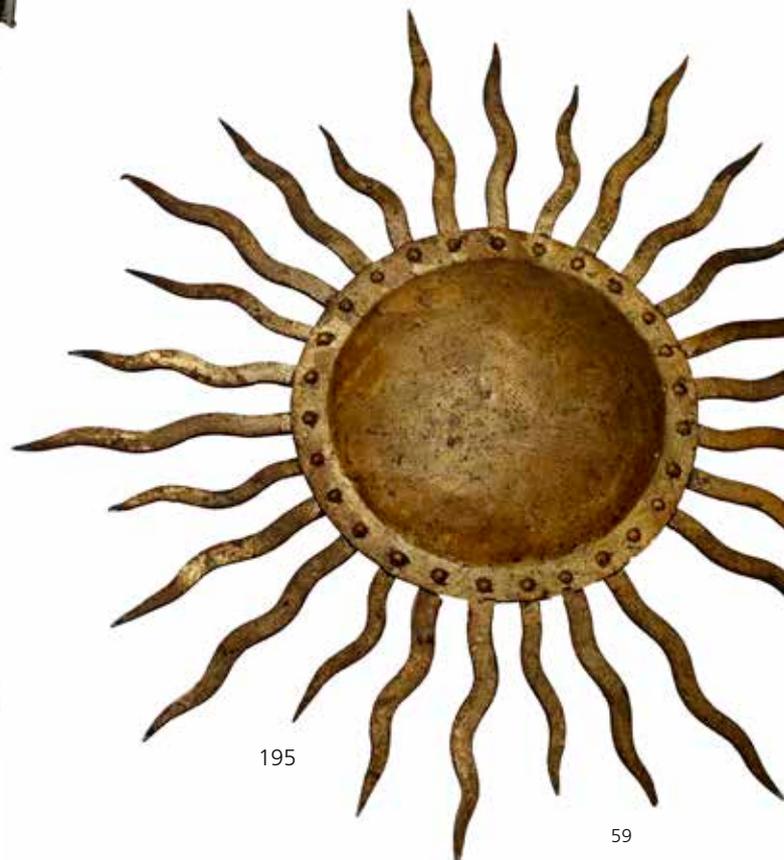
192



193



194



195

Lot 191
GIRAFFE LEG LAMP,
 late 20th century, an unusual articulated
 modernist style Giraffe leg bone desk lamp,
 185cm high
 £600 - 800

Lot 192
MACAW LAMP,
 an unusual 20th century taxidermy blue
 and gold Macaw, later mounted on a stylish
 modernist lighting feature,
 100cm high
 £800 - 1,200

Lot 193 ♦
LIGHT FANTASTIC,
 late 19th century, a good group of
 brass-mounted condenser lenses,
 largest 19cm diameter
 £600 - 900

Lot 194 ♦
HELICOPTER MIRROR,
 20th century, an unusual revolving
 mirror incorporating a helicopter turbine,
 mounted on a large metal stand
 154cm high
 £450 - 750

Lot 195 ♦
SUNBURST,
 20th century, French, a sunburst iron
 light fitting,
 50cm diameter
 £150 - 250

AFTER DEATH

196-226



196



197

Lot 196
M MITTERMEIER
DOCTOR DEATH
 Signed and dated 1947,
 inscribed 'Nan C. Max' l.l.,
 oil on canvas
 60 x 80cm
 £500 - 800

Lot 197
CONTINENTAL SCHOOL, 1900
DEATH AND THE MAIDEN
 Oil on canvas, laid down on
 board
 27 x 17.5cm
 £600 - 800

Lot 198
METAMORPHIC SKULL,
 19th century, possibly French,
 a rare metamorphic watercolour
 of two children and a skull,
 26 x 21cm
 £150 - 200

Lot 199 ♦
THE DRUMMER OF DEATH,
 possibly Italian, a memento mori
 oil on panel depicting a skeleton
 dressed as a military drummer,
 in an ebonised frame,
 55 x 46cm
 £250 - 450



198



199



200



202

Lot 200

JOHN HANCOCK (1896-1918)

DEATH OF AN ANGEL

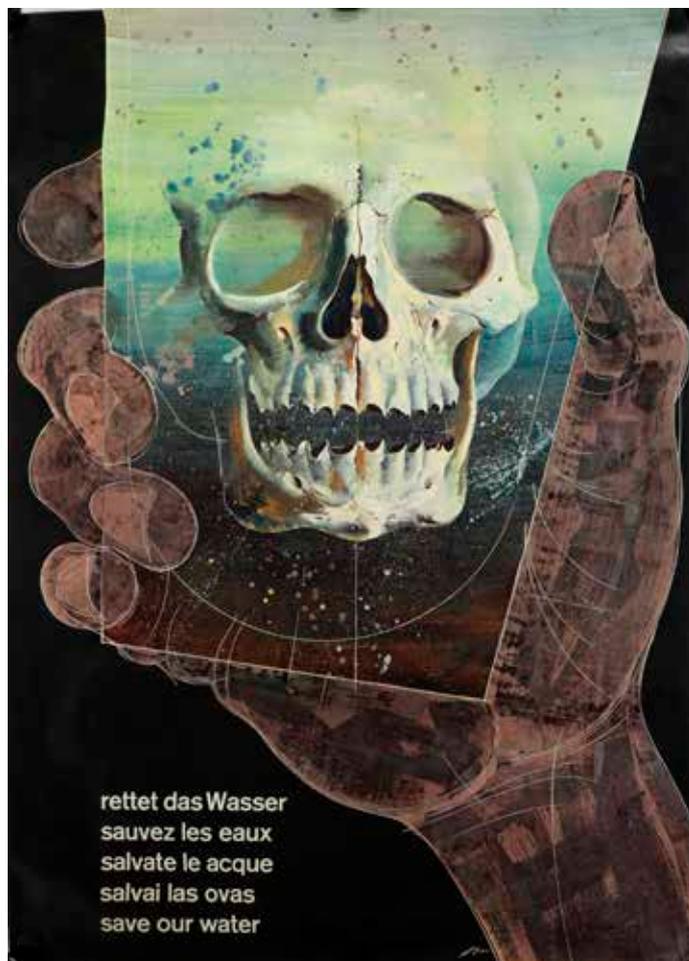
Signed and dated 18.10.16 I.I., watercolour
30 x 25cm

£200 - 400

In his short career, John Hancock was a designer, artist, poet and mystic, often compared to Aubrey Beardsley, with whom he shared a publisher. Hancock suffered from Bright's disease, affecting the kidney, which he kept secret from his parents for two years, eventually leading to his suicide.



201



203

Lot 201 

MEMENTO MORI,

19th century, Italian, two octagonal paintings on panel, each of a skull with a lizard emerging from the eye, in moulded octagonal frames, 25cm diameter,

together with two chevron-shaped tin fragments, each painted with a skull and crossbones, one inscribed 'Veleno', the other 'Cinuro' (4)

£500 - 700

Lot 202

LILLIAN EDGAR (c.1881)

MEMENTO MORI,

Signed and dated 1881 on the reverse, oil on canvas
25.5 x 30.5cm

£400 - 600

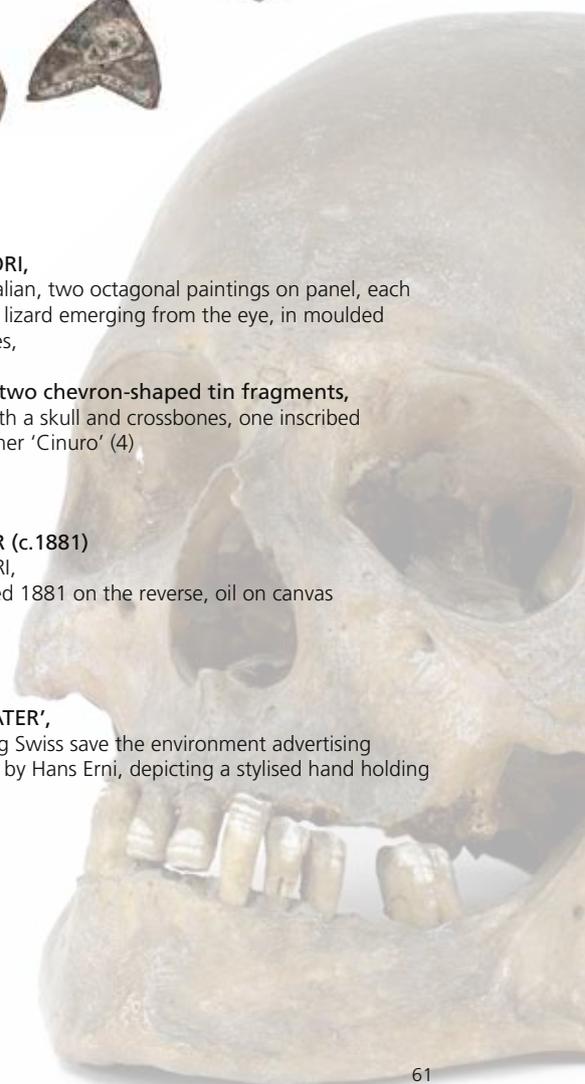
Lot 203

'SAVE OUR WATER',

1963, a stunning Swiss save the environment advertising poster designed by Hans Erni, depicting a stylised hand holding a skull,

129 x 90cm

£400 - 500





204

Lot 204
AN ITALIAN CARVED WOODEN LIFE-SIZE MODEL OF A SKULL,
 naturalistically painted,
 16cm high
 £1,200 - 1,800



205

Lot 205 ♦
MORBID CURIOSITIES,
 20th century, a collection of strange curios to include:
 four porcelain glove moulds,
 the cast of a skull,
 a Donnie Darko-style horned mask,
 a concrete top hat,
 two cast iron door knobs, and
 a plaster bust of a baby,
 largest 33cm high (9)
 £250 - 350

Lot 206 ♦
SKULL PEEPHOLE,
 18th century, possibly French,
 an unusual wooden panel
 with a skull with open mouth,
 on the reverse is fixed a metal
 cross to allow one to peep
 through the skull's mouth,
 29cm wide, 39cm high
 £50 - 100

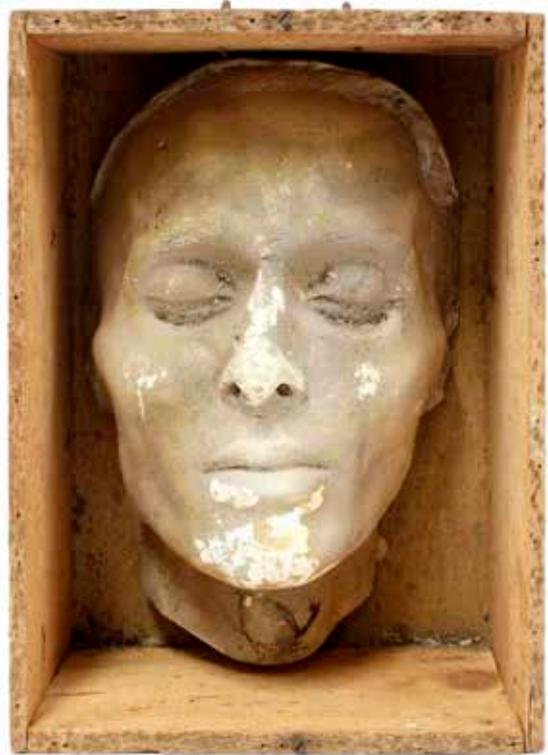
Lot 207
THE DEATH MASK OF BARON VON RAMIN,
 c.1920s, within a pine box,
 20cm wide, 16cm deep, 28cm high overall
 £200 - 400

Baron von Ramin was a Russian aristocrat who moved to Berlin in 1917 having fought in WW1. He was killed in a motoring accident c.1920.

Provenance: Purchased from Baroness von Kuhlmann-Stumm in 2010. Baron von Ramin was the great uncle of her husband.



206



207



208

209



210

211

Lot 208 ♦
SKULLS,
 mid-20th century, Italian,
 a stylish and unusual group
 of four paintings of skulls on
 iron sheets, each mounted in a
 copper frame,
 each 40 x 30cm (4)
 £600 - 900

Lot 209 ♦
SKULLS,
 mid-20th century Italian,
 a stylish and unusual group
 of four paintings of skulls on
 iron sheets, each mounted in a
 copper frame,
 each 40 x 30cm (4)
 £600 - 900

Lot 210 ♦
SKULLS,
 mid-20th century Italian,
 a stylish and unusual group
 of four paintings of skulls on
 iron sheets, each mounted in a
 copper frame,
 each 40 x 30cm (4)
 £600 - 900

Lot 211 ♦
SKULLS,
 mid-20th century Italian,
 a stylish and unusual group
 of four paintings of skulls on
 iron sheets, each mounted in a
 copper frame,
 each 40 x 30cm (4)
 £600 - 900



212

Lot 212
HUMAN SKULL,
 early 20th century, an anatomical human skull used as a teaching aid, with detached lower jaw and cranial roof
 £300 - 500



213

Lot 213
FIVE MINIATURE SKULLS,
 early 20th century, a group of five carved Japanese hardwood skulls of various sizes, each signed by the maker, in a 19th century domed glass case, largest 10cm high (6)
 £500 - 700



214

Lot 214
SKELETON,
 early 20th century, a disassembled human half skeleton by Adam Rouilly & Co. of London, in a pine box, bearing traces of the original label, 56cm long
 £200 - 400

Lot 215
A MALE HUMAN SKULL,
 18th century, with hinged lower jaw and ten teeth, 20cm long
 £200 - 400

Provenance: Once a part of the Horniman Collection, purchased by Dick Moy from the wife of a former curator.



215



Lot 216
NEON SKULL,
 a contemporary neon sign, with a neon skull between the hand-painted words 'Death or Glory', 82 x 35cm
 £200 - 300



216

Lot 217
FOLLOWER OF THEODORE
GERICAULT
THE AFTERMATH OF
A MASSACRE
 Pencil and brown washes,
 heightened with white
 43 x 29.5cm
 £150 - 200

Lot 218
JOAO FRANK DA COSTA
(Brazilian, 1925-1989)
SURREALIST COMPOSITION
WITH COFFIN AND
SKELETONS
 Signed and dated 73
 98 x 16cm
 £100 - 200



217



218



219



220

Lot 219
A PAIR OF COFFIN STANDS,
 19th century, each engraved with an oval plaque 'J.W.Hewitt Funeral
 Furnisher WISBECH',
 44.5cm wide, 60.5cm high (2)
 £200 - 300

Lot 220
A COLLECTION OF SARCOPHAGUS SNUFF BOXES,
 predominantly 19th century, to include wooden and brass examples,
 largest 12cm long, and
 a pipe case (12)
 £800 - 1,200



221

Lot 221 
COFFIN COFFEE TABLE,
 19th century and later, a Welsh slate sarcophagus with ring dot
 border and raised on a later wrought iron table base,
 185cm wide, 50cm deep, 52cm high
 £800 - 1,200

Lot 222
GRAVE MARKERS,
19th century, a group of three cast iron grave markers, reused in the 20th century to commemorate nuns in an Irish convent, 96cm high (3)
£250 - 350



222

Lot 223
THE BLACK WIDOW,
20th century, a resin figure dressed in black with a poison bottle necklace, mounted in a Victorian dome, 69cm high
£1,000 - 1,500



223



224



225

Lot 224
A CHILD'S SKELETON IN A COFFIN,
late 20th century, a macabre hoax Victorian-style coffin with an oval window, containing a resin model of a child's skeleton, from 'Stromboli's Travelling Side Show', 66cm long
£250 - 350

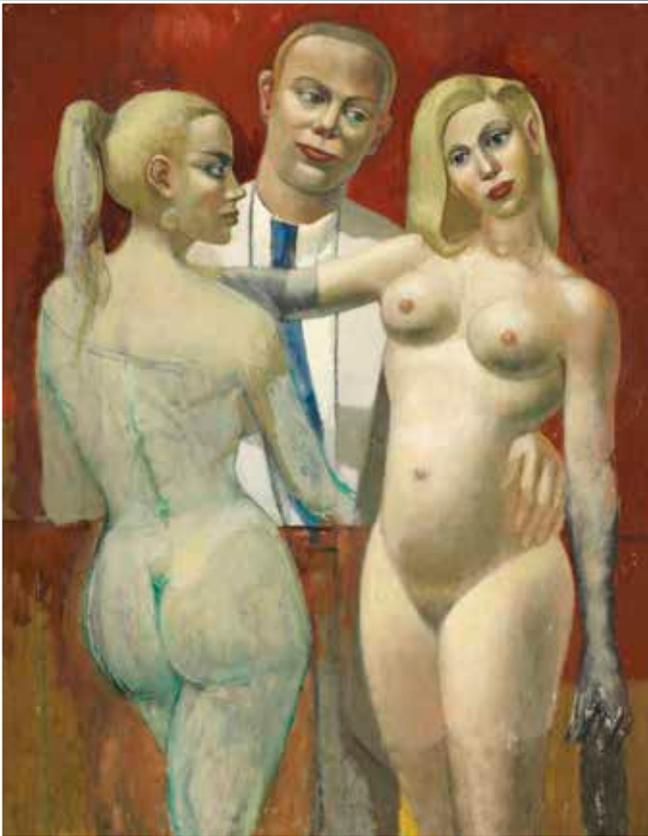
Lot 225
SKELETON IN A VELVET CASE,
20th century replica, from the 'Stromboli Travelling Side Show', 44cm long
£200 - 300

Lot 226
PARROT SKELETON,
in a modern hanging birdcage, 46cm high
£250 - 350



226

FIFTY SHADES... 227-238



227

Lot 227
THOMAS DIFFLEY
(20th century),
MÉNAGE À TROIS
Signed on the
reverse, oil on
board
91 x 71cm
£500 - 800

Lot 228
EROTIC PRINTS,
French 1940s, a good group of thirteen erotic
drypoint etchings by Paul-Émile Bécot from
the 'La Vie des Dames Galantes' series, various
subject matter including, spanking, chastity
belts, rape, naturalism and enemas, mainly
printed in single colours, some duplicates,
29 x 24cm (13)
£200 - 400



228



229

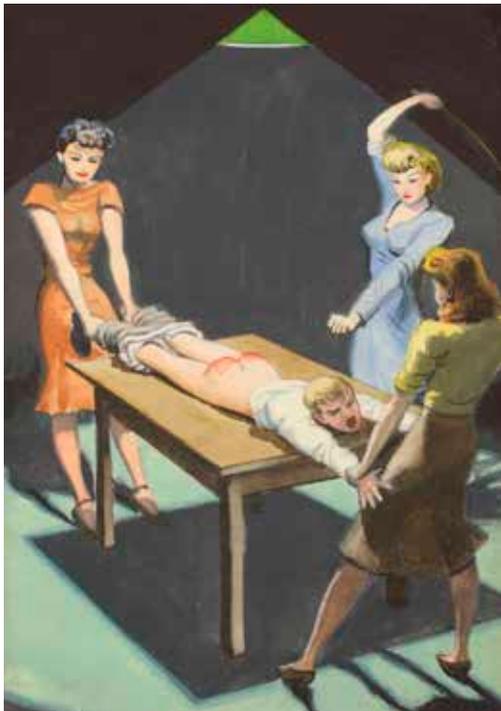
Lot 229
WWII EROTIC DRAWINGS,
an unusual group of
thirty-seven comical WWII
erotic folk art drawings in
pencil and pen on paper and
card from cigarette boxes,
including various sexual acts
and some with a military
theme (37)
£150 - 200



230



233



235



231



234



232

Lot 230

'GONE WITH THE WIND', 1981, a rare political poster for the Socialist Workers Paper, published by the Socialist Workers Party, depicting Margaret Thatcher and Ronald Reagan in a Gone with the Wind satirical photomontage with an atom bomb explosion in the background, printed by East End Offset Ltd., 61 x 44cm, framed £200 - 300

Lot 231

CRYSTAL PHALLUS, 20th century, possibly Chinese, an unusual substantial hand carved phallus in natural crystal that varies in colour from deep opaque salmon pink to a translucent peach - this piece is possibly ceremonial as it has a carved suspension hole, possibly for hanging from a belt, 25.5cm long £200 - 300

Lot 232

EROTIC WALKING STICK, early 20th century, an unusual surrealist style, erotic ivory-topped walking stick, with wooden shaft and silver collar, the design is a section of a woman bending over, wearing frilly stockings, 94cm long £800 - 1,000

Lot 233

AN ALVER'S SEXOSCOPE, 1930s, an Alver's sexoscope sex detector and egg tester in original case with instructions, together with **'Sex Anatomy and the Technique of Coitus'** by James Bruce, privately issued by Falstaff Press Inc., New York, published 1935 (2) £200 - 300

Lot 234

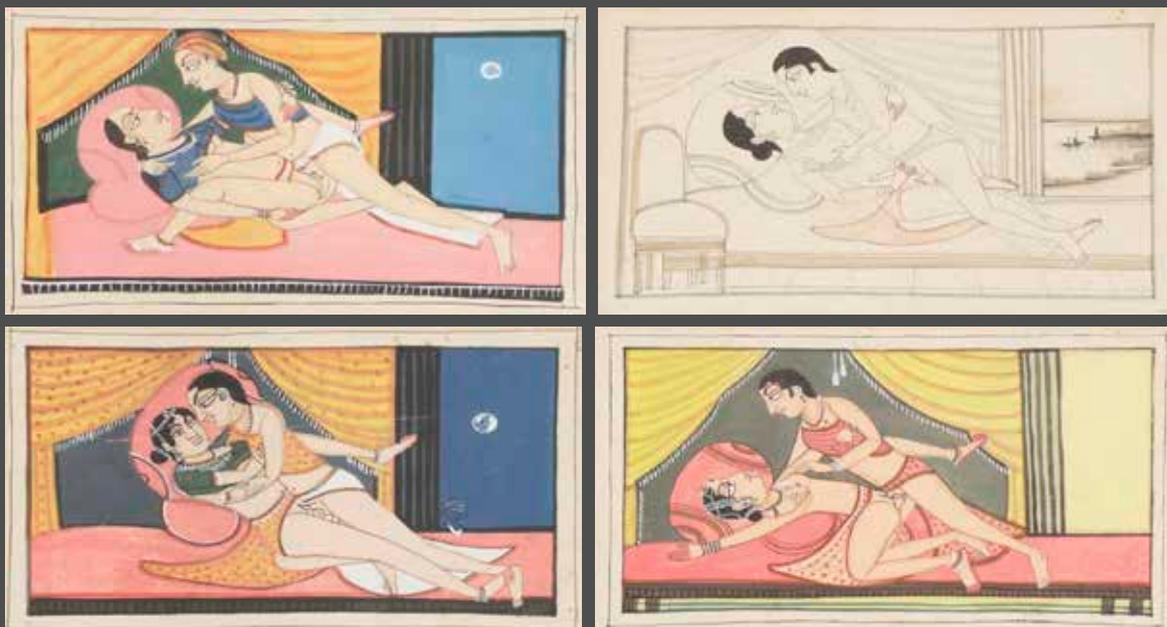
SYNTHESIZER, 1980s, a scratch-built synthesizer in the form of a female torso, 65cm high £200 - 300

Lot 235

***ATTRIBUTED TO ARTHUR FERRIER (1891-1973)** THREE EROTIC MASOCHISTIC SUBJECTS INCLUDING SPANKING Watercolour 31 x 25cm and smaller (3) £200 - 300



236



237

Lot 236
FOUR VICTORIAN STREET ART
PORNOGRAPHIC WATERCOLOURS,
15 x 10cm (4)
£100 - 200

Lot 237
INDIAN SCHOOL (early 20th century)
A SET OF FOUR EROTIC SCENES
Pen and ink and gouache
14 x 22cm (4)
£100 - 200

Lot 238
AN EROTIC PRINTS COLLECTION,
including works by Elvgreen, Vargas
and a selection of French and assorted
erotic prints or photographs (qty.)
£100 - 200



238

LIFE ON EARTH

239-284



239

Lot 239
BLACK SHOULDERS KITE,
 stuffed and mounted on a naturalistic base,
 under a Victorian glass dome,
 43cm high
 £400 - 600

Lot 240
GRIFFIN VULTURE,
 full mount, on a wooden plinth,
 85cm high
 £1,000 - 1,500



240



241

Lot 241
GYRFALCON,
 full mount on a rockwork base, under
 a Victorian glass dome,
 54cm high
 £1,200 - 1,500

Purportedly this was removed from
 a damaged case by Rowland Ward,
 and remounted in 1988.

Lot 242
ALBINO JACKDAW,
 full mount on a rockwork base,
 in a Victorian glass case,
 40cm wide, 35cm high
 £250 - 350



243



242

Lot 243
COCK OF THE ROCK,
 20th century, a taxidermy cock of the rock
 bird mounted in a glass case,
 25 x 30cm
 £600 - 800

With its vivid colouring and specular head
 crest the cock of the rock is one of the
 world's most extraordinary and sought-after
 birds. It is a member of the Cotinga family
 and comes from South America.

Lot 244
PEACOCK,
 stuffed and wall mounted, displaying its
 magnificent plumage on a wooden branch,
 95cm wide, 100cm high
 £500 - 800



244



245

Lot 245
EXOTIC BIRDS,
 20th century, an interesting display of exotic birds, including a toucan, mounted in a glass case, 58cm wide, 29cm deep, 60cm high
 £600 - 800

Lot 246
DEVELOPMENT OF THE CRAYFISH,
 20th century, five scientific models detailing the embryonic development of the crayfish by T Gerrard & Co., each set on a wooden plinth, largest 19cm high
 £250 - 350

Lot 247 ♦
RHINO HEAD,
 20th century, a plaster sculpture of a rhino head, 38cm from ears to horn
 £150 - 250

Lot 248
AN HYENA,
 mixed plaster and paper, on a painted stand, 144cm long, 96.5cm high
 £400 - 600



246

Lot 249
HEAD OF BOBBY THE GORILLA FROM THE BERLIN ZOO,
 20th century, plaster cast, the original cast which is now in the Berlin Natural History Museum, was taken from Bobby while he was under anaesthetic for an operation, 49cm long
 £300 - 500

Lot 250
A MARMOT,
 20th century, a taxidermy standing marmot, mounted on a naturalistic base with wall mounting to the reverse, 54cm high
 £100 - 200



247



248



249



250



251

Lot 251

A PERE DAVID DEER SKULL AND HORNS,
mounted on a custom 'lunar' wooden shield,
75cm wide, 110cm high
£800 - 900

The Pere David deer is a species of deer that went extinct in the wild, but has been reintroduced in some areas. It is native to the river valleys of China, where it prefers wetland habitats.

Lot 252

CARIBOU ANTLERS,
a large pair of caribou antlers on a wooden
shield mount,
110cm high
£400 - 600



252

Lot 253

ANTELOPE HORNS,
c.1900, on a carved wooden skull and shield wall mount,
57cm high
£200 - 300

Lot 254

ZEBRA SKULL,
40cm high
£200 - 300



253



254



Lot 255

POLAR BEAR,

late 20th century, a superb full mount taxidermy Canadian polar bear (*Ursus maritimus*) mounted on a rocky base, 237cm high
£20,000 - 30,000

Thirteen of the nineteen sub-populations of Polar bear live in Canada. Adult males measure up to 3 metres in length and adult females measure up to 2.4 metres. Their diet consists mainly of seals and their life expectancy is around twenty-five years.

CITES Annex B

251



256

Lot 256
BABOON,
a stuffed full mount on a log,
86cm long
£500 - 800



257

Lot 257
COBRA POISED TO STRIKE,
full mount,
33cm high
£150 - 250



258

Lot 258
ATTACK!,
early 20th century, a taxidermy
group of two cobras attacking
a mongoose,
62cm high
£100 - 200



259

Lot 259
CROCODILE HEAD,
20th century, a model of a crocodile
head on a wooden shield mount,
78cm long
£1,000 - 1,500



260

Lot 260
THE WALRUS,
 late 20th century, a realistic fibreglass bust
 of a walrus,
 65cm high
 £500 - 600

Lot 261
MANNER OF JOHN JAMES
AUDUBON (American 1785-1851),
A RED SQUIRREL AND TWO MICE
 Watercolour
 34.5 x 25cm, framed and glazed
 £400 - 600



261

Lot 262
FOSSILISED FISH,
 preserved in stone, mounted
 on a wall plaque,
 28 x 53cm
 £400 - 600



262



263

Lot 263
COCO DE MER,
 20th century, Seychelles,
 a large coco de mer nut,
 30 x 28cm
 £600 - 800

Lot 264
COCO DE MER,
 20th century, Seychelles,
 a coco de mer seed
 carved as a basket,
 27cm wide
 £500 - 800



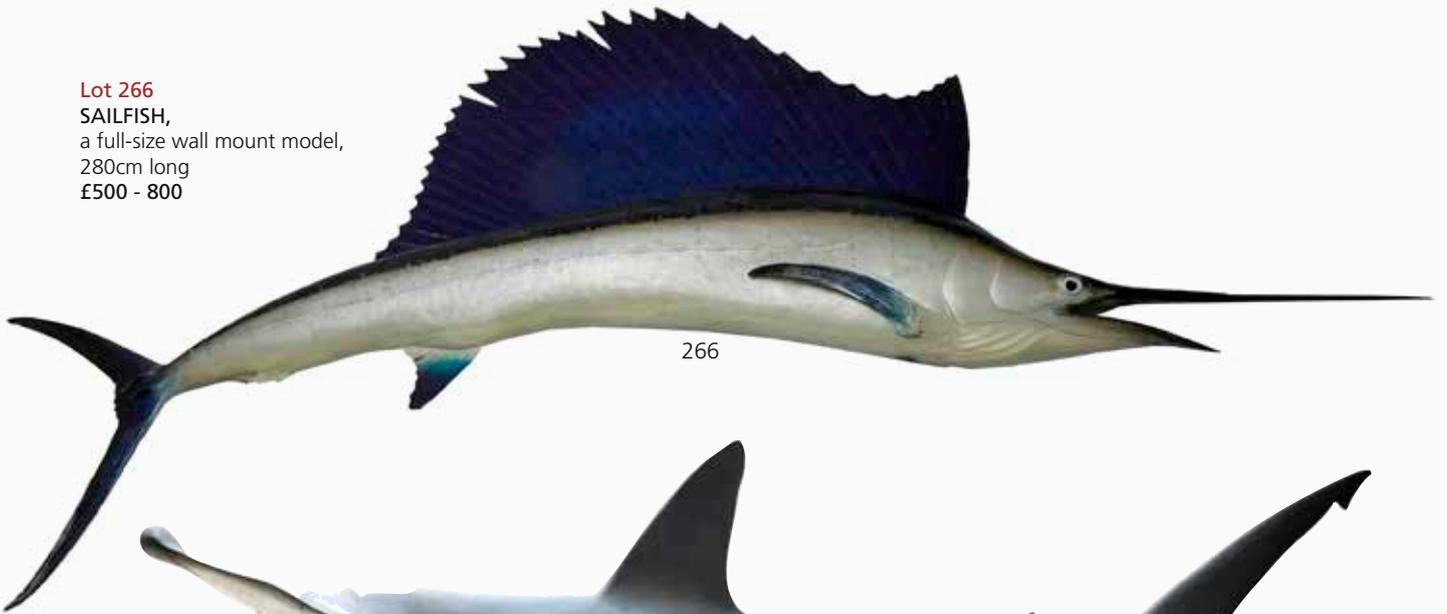
264

265



Lot 265
A MAKO SHARK,
fibreglass and painted,
168cm long
£150 - 200

Lot 266
SAILFISH,
a full-size wall mount model,
280cm long
£500 - 800



266

Lot 267
HAMMERHEAD SHARK,
a painted wall mount,
236cm long
£300 - 500



267

Lot 268
TIGER SHARK JAW,
61 x 48cm
£500 - 800



268



269

Lot 269
PIKE,
 early 20th century,
 attributed to Hardy Bros, in
 a bowfronted glazed case,
 inscribed 'Caught Horseshoe
 Bend Lytton River Wye
 Hereford 12.20pm Jan 16
 1905 weight 30lbs',
 134cm wide, 48cm high
 £2,500 - 3,000

Illustrated: F Buller, 'Pike and
 the Pike Angler'.

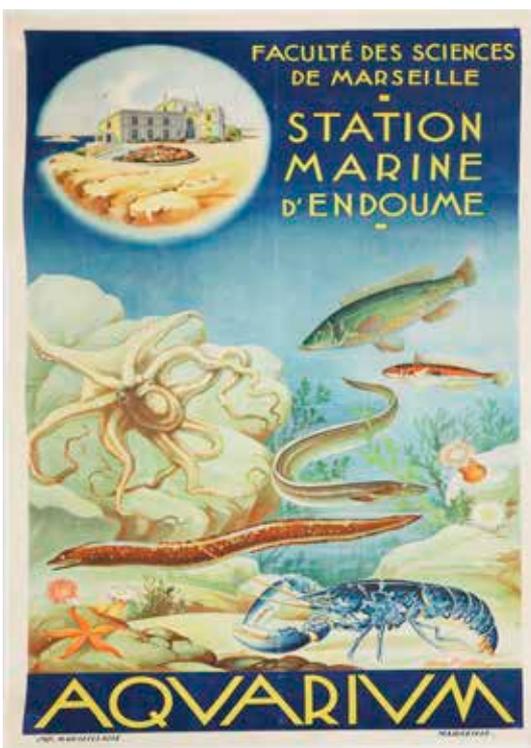
Lot 270
BROWN TROUT,
 20th century model,
 mounted on a rectangular
 plaque, bearing a label
 inscribed 'Brown Trout,
 weight 5lbs 14oz caught
 by CHM on fly Shardeloes
 July 23rd 1960',
 38cm wide, 79cm high
 £300 - 500

Lot 271
'AQUARIUM', 1940,
 a French advertising
 poster for 'Aquarium
 Station Marine
 d'Endoume' (Marseille)
 designed by Henry
 Mariel, linen backed
 99.5 x 59cm
 £300 - 400

Lot 272
**'AQUARIUM DE
 PARIS'**,
 1900, a French
 advertising poster for
 'Aquarium de Paris' -
 Paris Exhibition 1900
 designed by Guillet,
 linen backed,
 144 x 109cm
 £400 - 500



270



271



272



273

Lot 273
MOTHS AND BUTTERFLIES,
 late 19th century, an interesting cased display of moths and butterflies in a geometric arrangement,
 53cm wide, 45cm high
 £150 - 250



274

Lot 274
BUTTERFLY DISPLAY,
 late 19th/ early 20th century, an arrangement of various species in a glazed case,
 60cm wide, 50cm high
 £200 - 300



275

Lot 275
ENTOMOLOGIST'S SPECIMEN INSECTS,
 early 20th century, preserved in two purpose-made wooden boxes designed as books, each book opening to reveal two cases of numerous insects with handwritten description and dates,
 each book 28cm wide, 9cm deep,
 22cm high
 £200 - 300

Lot 276
DISSECTED FLYING INSECT,
 mounted on wire, in a glass case,
 30cm wide, 26cm deep,
 26cm high
 £300 - 500

Lot 277
BEAUTIFUL BUTTERFLIES,
 a colourful abstract arrangement of beautiful butterflies, housed beneath a glass dome,
 dome 45cm high
 £600 - 800

Lot 278
DISSECTED BEETLE,
 a dissected five-horn winged beetle, mounted on wire in a glazed display case,
 28cm wide, 26cm high
 £250 - 350



276



277



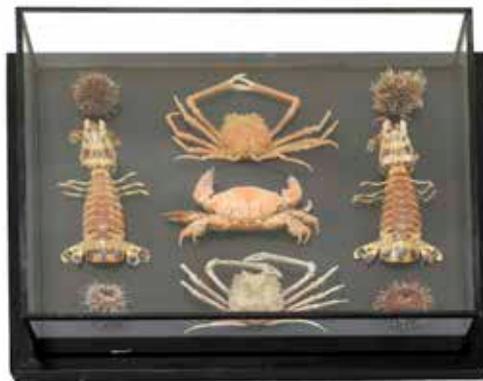
278



279



280



281

Lot 279
BAT SKELETON,
 mounted in a rectangular glazed case,
 20cm high
 £300 - 500

Lot 280
BIRD AND MAMMAL SKULLS,
 a cased display of small bird and mammal skulls,
 42cm wide, 36cm high
 £150 - 250

Lot 281
CRABS AND CRUSTACEA,
 a cased display of various species,
 67cm wide, 54cm high
 £250 - 350



282



283

Lot 282
DISSECTED FROG,
 20th century, *Rana temporaria*, an interesting display of the urogenital system of a female frog, preserved in fluid, and four similar scientific examples, largest 10cm wide, 21cm high (5)
 £300 - 500

Lot 283
SEASHELLS,
 four cases of shells and starfish etc., the largest 47 x 47cm
 £250 - 350

Lot 284
TRIGGERFISH,
 skin mount, in a rectangular glass case, 70cm wide, 46cm high
 £300 - 500

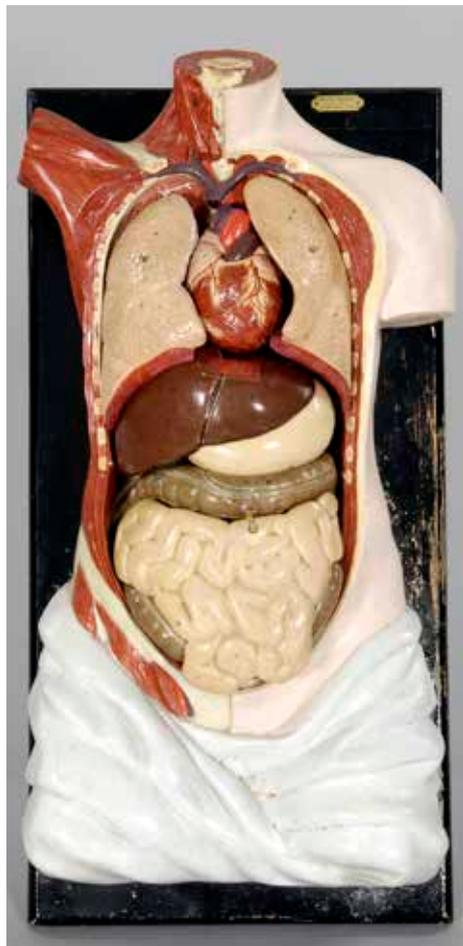


284

CALL A DOCTOR

285-292

Lot 285
AN ANATOMICAL MODEL
OF THE HUMAN TORSO,
by 'Marcus Sommer',
Sonneberg, with removable
parts, mounted on a painted
board, labelled,
40cm wide, 80cm high
£400 - 600



285



286

Lot 286
A SKELETAL SCULPTURE,
20th century, with a partially
gilt embellished ribcage and
sternum on a metal hook,
80cm long
£400 - 600

Lot 287
ANATOMICAL SKELETON,
20th century, a composite
plastic model on a tubular
support and metal base,
90cm high
£150 - 200



287



Lot 288 
ÉCORCHÉ FIGURE,
 20th century, a plaster economical
 écorché figure, on a later base,
 68cm high
 £350 - 450

288

Lot 289
MEDICAL X-RAY SIGN,
 late 20th century, boxed
 metal hospital x-ray sign with
 'CONTROLLED AREA X-RAYS
 DO NOT ENTER' illuminated in
 yellow and red,
 18cm wide, 24cm high
 £150 - 200

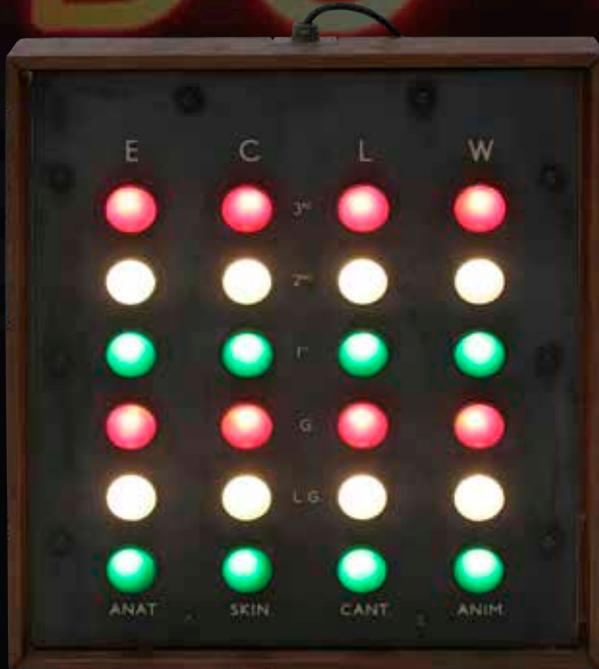


289



290

Lot 290
**MINIATURE GYNAECOLOGIST AND
 DENTIST CHAIRS,**
 late 20th century, two highly unusual
 miniature silver-plated models of
 gynaecologist and dentist chairs, mounted
 on wooden bases,
 largest 8 x 6cm
 £100 - 200



291

Lot 291
DOCTORS' CALL BOARD,
 mid-20th century, an unusual
 illuminated medical interest
 doctors' call board,
 45cm wide, 52cm high
 £350 - 400



292

Lot 292 
EYE,
 mid-20th century,
 an unusual card
 optician's eye tool,
 26cm long
 £100 - 200

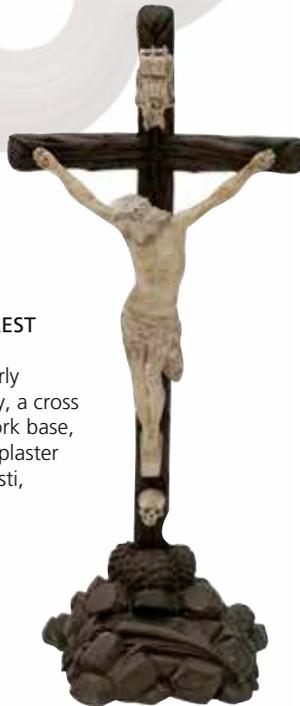
CORPUS CHRISTI

293-297



Lot 293 ♦
UNUSUAL CROSS,
 late 19th century,
 French (Dieppe), a large
 and unusual sculptural
 cast iron cross,
 184cm high
 £600 - 1,000

293



Lot 294 ♦
**BLACK FOREST
 CROSS**,
 late 19th/early
 20th century, a cross
 on a rockwork base,
 now with a plaster
 Corpus Christi,
 81cm high
 £200 - 300

294

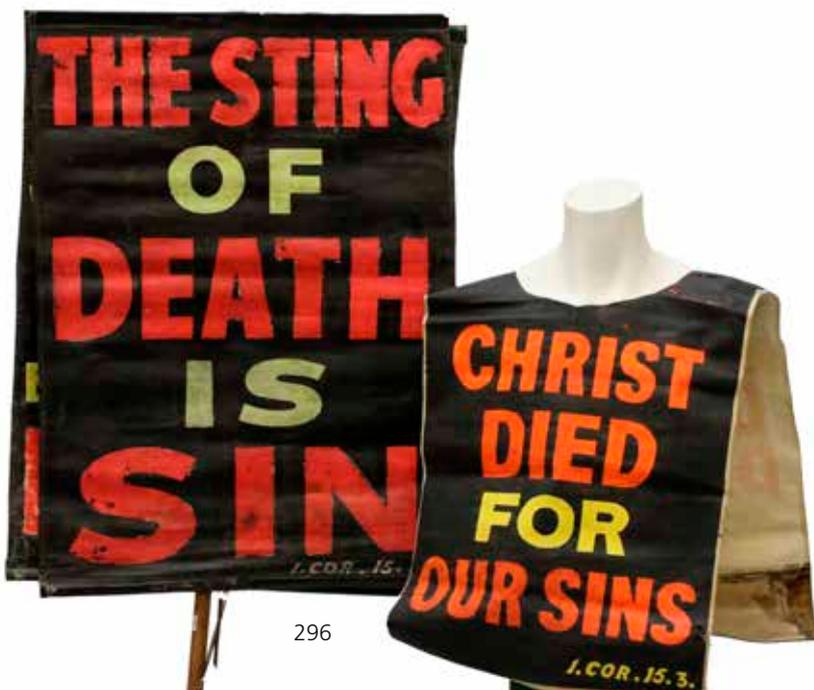


295

Lot 295
GERARD MAJELLA, 19th century
 Saint Gerard Majella with classic
 memento mori skull and lilies
 Unsigned, oil painting on tin framed
 127 x 95cm, framed
 £500 - 800

This oil painting was removed from a church in the UK and bears the later romantic inscription verso:
 'To the sweetest little saint in all the world, my own precious little wife Mary Majella from her ever loving little Johnnie on this the first anniversary of our wedding September 12th 1947.'

Gerard Majella CSsR (6 April 1726-16 October 1755), was an Italian lay brother of the Congregation of the Redeemer, better known as the Redemptorists, who is honoured as a saint by the Catholic Church. His intercession is sought for children, unborn children, women in childbirth, mothers, expectant mothers, motherhood, the falsely-accused, good confessions, lay brothers and Muro Lucano, Italy.



296

Lot 296
**A COLLECTION OF THREE STREET
 PREACHER BANNERS**,
 each with rolling, reversible panels
 inscribed 'ALL HAVE SINNED', 'HE WAS
 BRUISED FOR OUR INIQUITIES', 'WHO
 CAN FORGIVE SINS BUT GOD ALONE?',
 'SIN, WHEN IT IS FINISHED BRINGETH
 FORTH DEATH', 'HE WAS WOUNDED
 FOR OUR TRANSGRESSIONS', 'THE
 STING OF DEATH IS SIN',
 61 x 85cm, and
 a double-sided tunic,
 'CHRIST DIED FOR OUR SINS' (4)
 £150 - 200



Lot 297 ♦
CORPUS CHRISTI,
19th century, Italian, a
rare monumental cast iron
figure of Christ, mounted
on a custom iron base,
overall size 227 x 110cm
base plate 100 x 100cm
£6,000 - 9,000

297

COUNTER CULTURE

298-306



298

Lot 298

MIDDLE EARTH CLUB,

1960s, a rare psychedelic poster for the Middle Earth Club titled 'A TRIP TO MIDDLE EARTH' with the names Marc Tracy and Paul Bennett included in the poster design, by Forposter design Printed by BSB ken 426, 50 x 76cm
£400 - 600

Middle Earth was a hippie club in London, in the mid-to-late 1960s. It was a successor to the UFO Club, which had closed down due to police pressure and the imprisonment of its founder, John Hopkins. Nights at Middle Earth were normally hosted and arranged by the DJ and promoter Jeff Dexter. Groups that played there included Pink Floyd, The Who, the Jimmy Page-era Yardbirds, Roy Harper, The Crazy World of Arthur Brown, July, The Bonzo Dog Doo-Dah Band, David Bowie's folk trio Feathers, The Move, The Pretty Things, Fairport Convention and Jefferson Airplane, Eric Burdon and Captain Beefheart. The Byrds also played here twice with Gram Parsons. The main groups playing on a regular basis were Soft Machine, Tomorrow, Sam Gopal's Dream, Tyrannosaurus Rex with Marc Bolan and Steve Peregrin Took, Social Deviants, the pre-Yes Mabel Greer's Toyshop and the Graham Bond Organisation who were a regular visitor and performer. Others included The Exploding Galaxy dance group, and The Tribe of the Sacred Mushroom, who, headed by Lin Darnton, had performed a play based on the Tibetan Book of the Dead. John Peel was a disc jockey at the club on Saturday nights until mid-1968.



300

Lot 299

'THE TRIP',

1967, American, an American International US movie film poster, starring Peter Fonda, Jack Nicholson, Dennis Hopper and directed by Roger Corman, in 'psychedelic color', 104 x 68cm, framed
£200 - 300

Nicholson wrote the screenplay for 'The Trip' based on his own experience of taking LSD under controlled laboratory conditions and also on his marriage break-up with first wife, Sandra Knight.

Lot 300

'THE SUBTERRANEANS',

1960, Metro-Goldwyn-Mayer productions, a rare British quad movie film poster, 'An unshamed look at their weird lives... their wild loves... in a jazz - haunted, desire-tormented world', 76 x 102cm
£500 - 700

An adaptation of Jack Kerouac's novel. Leo (George Peppard) cruises the North Beach area of San Francisco and winds up at a local coffee house. He falls for Mardou (Leslie Caron) a crazy beatnik babe. When she becomes pregnant, the two decide to leave the bongo-beating, espresso-swilling, poetry lunatics and their world behind.



299



301

Lot 301

'SCREW' MAGAZINE,

1970s/80s American, a good group of twenty-three copies of the weekly pornographic tabloid newspaper magazine SCREW (23)
£150 - 250



302

Lot 302 'OZ'

1967-1973, a complete set of 'OZ' magazines 1-48 with inserts, including issue No.5 with purple poster, No.11 with green sticker cover, No.24 with Crumb poster, No.30 with Hendrix poster, No.31 with red cover, No.35 with unusual purple/pink cover and No.36 with death of Janis Joplin poster (48)
£3,000 - 5,000

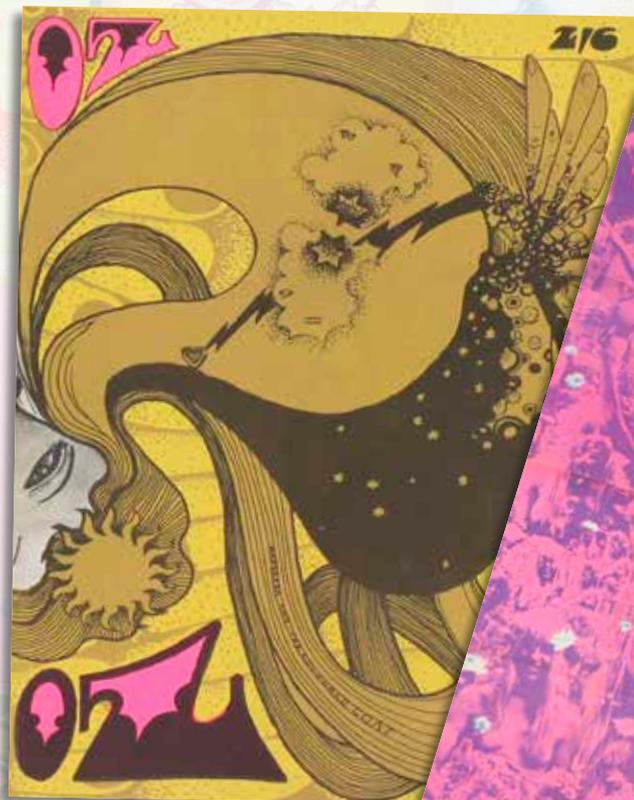
This collection was originally purchased by the owner as issued from a vendor outside the National Portrait Gallery in London.

OZ was an independently-published, alternative/underground magazine associated with the international counterculture of the 1960s. While it was first published in Sydney in 1963, a parallel version of OZ was published in London from 1967. The Australian magazine was published until 1969 and the British version until 1973.

The central editor throughout the magazine's life, in both countries, was Richard Neville. Co-editors of the Sydney version were Richard Walsh and Martin Sharp. Co-editors of the London version were Jim Anderson and, later, Felix Dennis, and then Roger Hutchinson.

In both Australia and the UK, the creators of OZ were prosecuted on charges of obscenity. A 1963 charge was dealt with expeditiously when, upon the advice of a solicitor, the three editors pleaded guilty. In two later trials, one in Australia in 1964 and the other in the United Kingdom in 1971, the magazine's editors were acquitted on appeal, after initially being found guilty and sentenced to harsh jail terms.

For further reading, see: 'The British Underground Press of the Sixties', by James Birch and Barry Miles.





303

Lot 303
JUDAS JUMP,
 1969/70, a rare poster for the progressive rock band Judas Jump, with portraits of the six band members,
 67 x 51.5cm
£200 - 300

Judas Jump was a British short-lived progressive rock supergroup, formed in 1969. They released one album and three singles before disbanding in 1971. They are best known for their various members who had success before and after Judas Jump.



304

Lot 304
DAVID HOCKNEY FOR OZ,
 1971, a print originally published to raise money for the OZ Obscenity Trial and portraying the OZ magazine editors Richard Neville, Jim Anderson and Felix Dennis as naked/innocent; thirty of these signed and numbered prints were auctioned to raise money and public awareness for the magazine's Obscenity Trial Appeal, but this print is unsigned and unnumbered,
 58.5 x 91.5cm
£300 - 500

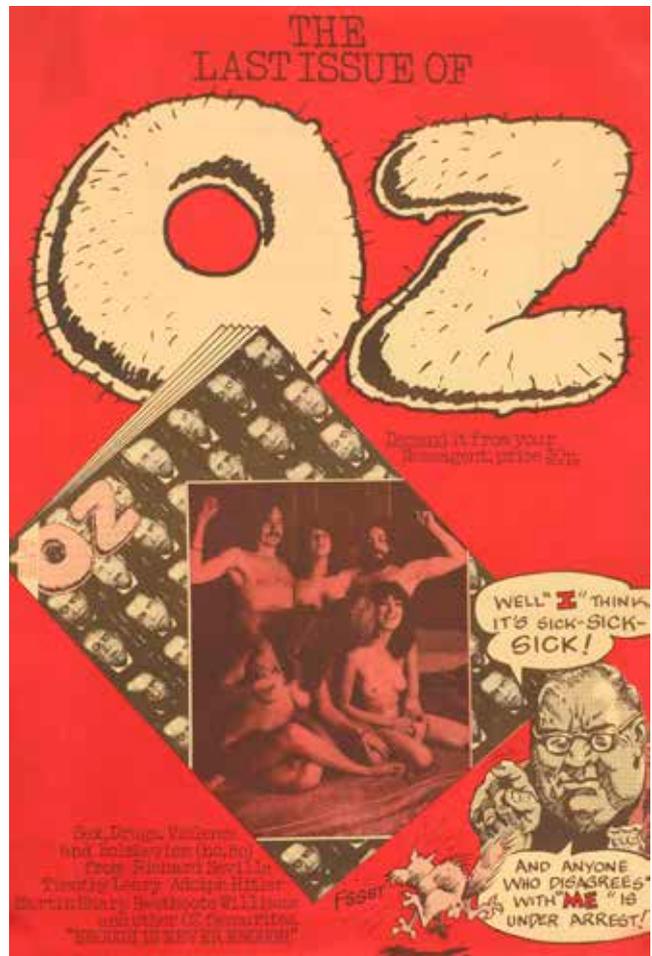
Lot 305
JAIL BAIT,
 OZ Magazine insert 'JAIL BAIT OF THE MONTH' 1969, a Robert Crumb poster insert from OZ magazine No. 24,
 91 x 50.5cm
£100 - 150

Lot 306
OZ MAGAZINE,
 1973, a rare poster for the final issue of OZ magazine, No.48, November 1973,
 73 x 48cm
£100 - 200

Literature: See 'The British Underground Press of the Sixties' by James Birch and Barry Miles, Rocket Books 2017, illustrated on page 221.



305



306

Lots 307-309

The following three North Korean propaganda posters were smuggled out of North Korea by the broadcaster and former Radio 1 DJ, Andy Kershaw. Kershaw had visited the secretive state four times and was gifted the posters by a government minder with whom he became friendly.

The hand-painted designs are incredibly rare and aim to promote the government regime led by Kim Jong Un in the former soviet nation.

Kershaw came by the posters after noticing the huge amount of propaganda plastered around the capital city of Pyongyang. He asked his government minder if we would be able to acquire any of the pieces, but was told there was no way and they couldn't leave the state.

However, on his fourth visit to the country he received a knock on his hotel door in the dead of night which turned out to be the government official. He gifted him a roll of fifteen original designs and the broadcaster left the country with them soon after.

For further reading on North Korean Posters, see: 'North Korean Posters: The David Heather Collection', by Koen de Ceuster and David Heather.

Lot 307

NORTH KOREA,
early 21st century, North Korea, a rare original poster artwork 'Let's Always be in a State of Emergency!', watercolour on thick paper, depicting a North Korean soldier about to fire a missile towards America, 109 x 74cm
£2,000 - 3,000

Lot 308

NORTH KOREA,
early 21st century, North Korea, rare original poster artwork 'The Reinforcements are the True Patriot. Let the Parade of Heroic Supporters Grow Forever', watercolour on thick paper, depicting a woman with a large basket of fruit and laughing military personnel in the background, 79 x 106cm
£2,000 - 3,000

Lot 309

NORTH KOREA,
early 21st century, North Korea, rare original poster artwork 'If the US Imperialist aggressor recklessly attacks us, they will be severely punished!', watercolour on thick paper, depicting a North Korean soldier in a speed boat with an exploding American battleship and American flag in the background, 74 x 107cm
£2,000 - 3,000



307



308



309

LIVE AID

310-315

LIVE AID 1985

Lots 310 to 315

The following six photographs were taken by David Bailey backstage at the iconic Live Aid concert during the summer of 1985 for a benefit auction hosted by Sotheby's later that year. Each print is signed by the photographer and the majority are signed on reverse by the subject.

Only three of each image were printed for the auction.

Live Aid was a dual-venue benefit concert held on Saturday 13 July 1985, and an ongoing music-based fundraising initiative. The original event was organised by Bob Geldof and Midge Ure to raise funds for relief of the ongoing Ethiopian famine. The event was held simultaneously at Wembley Stadium in London and John F Kennedy Stadium in Philadelphia, Pennsylvania, United States.

On the same day, concerts inspired by the initiative happened in other countries, such as the Soviet Union, Canada, Japan, Yugoslavia, Austria, Australia and West Germany. It was one of the largest-scale satellite link-ups and television broadcasts of all time; an estimated global audience of 1.9 billion, across 150 nations, watched the live broadcast. This was nearly 40% of the world population at the time.

Lot 310

*DAVID BAILEY (b.1938),

LIVE AID STAGE 13TH JULY 1985

Gelatin silver print, printed 1985, signed in pen by David Bailey and stamped ARCHIVAL DAVID BAILEY and pencil initials DB 3/3
50 x 39.5cm, framed

£300 - 500



310



311

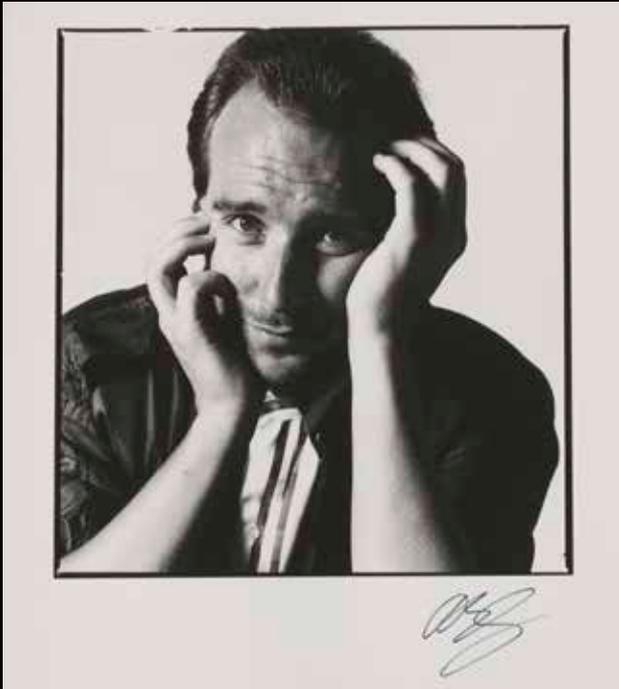
Lot 311

*DAVID BAILEY (b.1938),

SPANDAU BALLET, LIVE AID 13TH JULY 1985

Gelatin silver print, printed 1985, signed in pen by David Bailey, and stamped ARCHIVAL DAVID BAILEY and pencil initials DB 85 1/3
50.5 x 40.5cm, framed

£1,000 - 1,500



312

Lot 312

***DAVID BAILEY (b.1938),**
 MIDGE URE, LIVE AID 13TH JULY 1985
 Gelatin silver print, printed 1985, signed in pen by David Bailey,
 and also signed on reverse by Midge Ure, and stamped
 ARCHIVAL DAVID BAILEY and pencil initials DB 85 3/3
 50.5 x 40.5cm, framed
 £1,000 - 1,500

Lot 313

***DAVID BAILEY (b.1938),**
 STATUS QUO, LIVE AID 13TH JULY 1985
 Gelatin silver print, printed 1985, signed in pen by David Bailey, and
 also signed on reverse by Rick Parfitt, Francis Rossi, Alan Lancaster,
 Andy Brown and Pete Kircher, stamped ARCHIVAL DAVID BAILEY
 and pencil initials DB 85 3/3
 50.5 x 40.5cm, framed
 £1,000 - 1,500



313



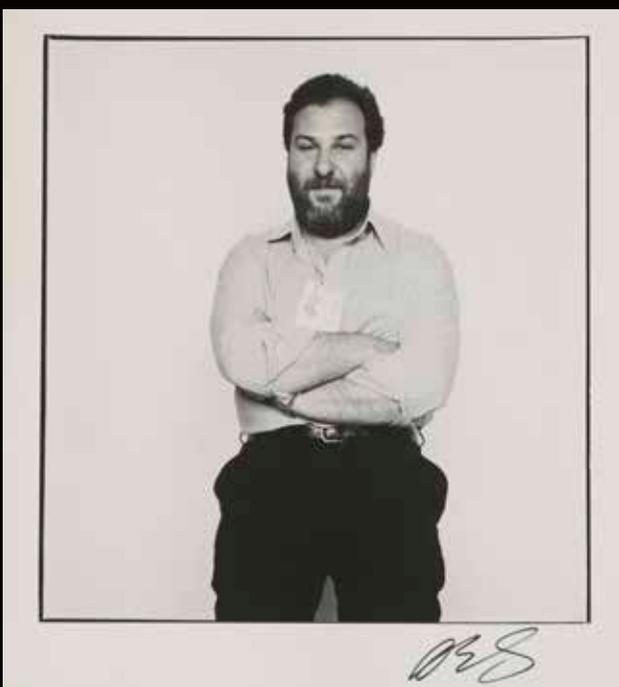
314

Lot 314

***DAVID BAILEY (b.1938),**
 DIRE STRAITS, LIVE AID 13TH JULY 1985
 Gelatin silver print, printed 1985, signed in pen by David Bailey,
 and also signed on reverse by band members, and stamped
 ARCHIVAL DAVID BAILEY and pencil initials DB 85 3/3
 50.5 x 40.5cm, framed
 £1,000 - 1,500

Lot 315

***DAVID BAILEY (b.1938),**
 HARVEY GOLDSMITH, LIVE AID 13TH JULY 1985
 Gelatin silver print, printed 1985, signed in pen by David Bailey,
 and also signed on reverse by Harvey Goldsmith, and stamped
 ARCHIVAL DAVID BAILEY and pencil initials DB 85 2/3
 50 x 39.5cm, framed
 £300 - 500



315

EXTINCT

316-320

Lot 316

STEGOSAURUS DINOSAUR TAIL SPIKE,
170 million years old, Wyoming, USA,
39.5cm long
£5,000 - 8,000

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

The stegosaurus is one of the best known of dinosaurs and is celebrated for three things in particular. The first is the fact that for such an enormous creature it had a tiny brain!; the second is the series of spectacular triangular-shaped plates that adorned its back; and the third is its fearsome spiked tail. There were four large spikes that were used to ward off attacks from the gigantic predatory dinosaurs with which it shared the planet. These spikes are very rare fossils and are approximately 170 million years old. Despite its popularity in books and film, mounted skeletons of stegosaurus did not become a staple of major natural history museums until the mid-20th century, and many museums have had to assemble composite displays from several different specimens due to a lack of complete skeletons. Sophie the Stegosaurus is the most complete fossil specimen of a stegosaurus. The specimen, which was found in Wyoming, is 85% intact containing 360 bones, and was put on display at the Natural History Museum, London in December 2014.



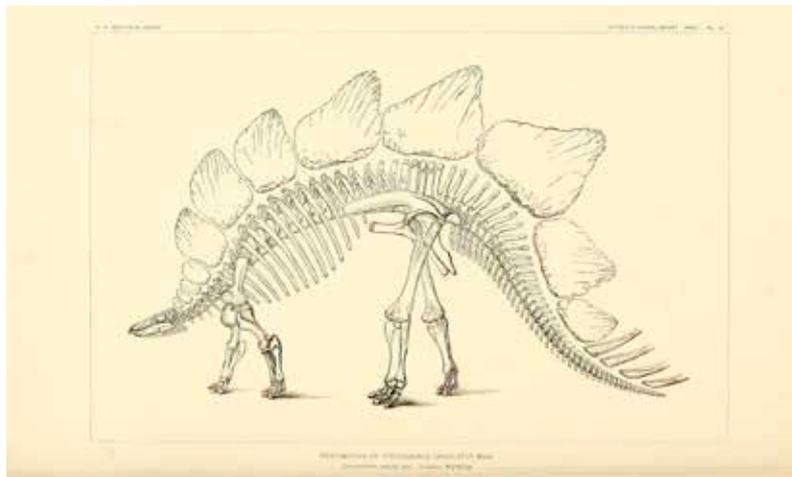
317

Lot 317

DODO VERTEBRAE BONE,
Mauritius, before 1690,
5 x 4cm
£800 - 1,200

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

This dodo vertebrae was found during the 1860s in the Mare aux Songes, Mauritius. Almost all the known dodo bones were found in this swamp-like place and are usually characterised by a rich golden-brown colour.



Stegosaurus - Image created by Othniel Charles Marsh. Reproduced courtesy of the Biodiversity Heritage Library



316



319



318



320

Lot 318
ELEPHANT BIRD FIBULAS,
 Madagascar, before 1700,
 20cm long
 £200 - 400

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

The extinct elephant bird (*Aepyornis*) of Madagascar is known for being the heaviest bird that ever lived. It is celebrated for its gigantic eggs that sell for very large sums. Even rarer than the eggs are the bones of this enormous creature. These two rare examples are fibula - part of the bird's leg assembly. Elephant birds have been extinct for several hundred years.

Lot 319
ELEPHANT BIRD EGG,
 20th century, a realistic plaster model retailed by the British Museum 1950s/60s,
 32cm long
 £400 - 600

Lot 320
MOA LEG BONE,
 New Zealand, 16th century or earlier, Moa bird leg bone,
 22cm long
 £500 - 700

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

Moas are among the most celebrated of all extinct birds. They were found only in New Zealand, and were the tallest of all known birds, reaching heights of up to 4 metres. It is not known when they died out; they were probably gone by the 16th century, although there were rumours that some were seen in the early 1800s. Although many skeletons exist in museums, bones in private hands are rare and this example represents a rare opportunity to acquire a memento of this remarkable extinct species. Moa bones can no longer be exported from New Zealand, but this particular example (gigantic for a bird) came to Britain many years ago at a time when there were no restrictions on import or export.

Harry Potter



321



322



323



324

Lot 321

SCABBERS THE RAT,

2001, one of a group of taxidermy rats supplied for the film 'Harry Potter and the Philosopher's Stone', 21cm high £500 - 800

Whilst this rat does not appear in the film, it was most probably used in the production of the scene where Harry, Ron and Hermione met for the first time on the Hogwarts Express.

Lot 322

TREVOR THE TOAD,

2001, one of a group of taxidermy toads supplied for the film 'Harry Potter and the Philosopher's Stone', under a glass dome toad 5cm high £1,000 - 1,500

Whilst this toad does not appear in the film, it was most probably used in the production of the scene where Neville finds his missing toad, Trevor, on his arrival at Hogwarts.

Lot 323

SNOWY OWL,

a full mount on a rockwork base, in a Victorian glass dome, 74cm high £1,000 - 1,500

This was purportedly removed from a damaged case by Rowland Ward, and remounted in 1988.

Lot 324

HARRY POTTER PRESENTATION POCKET WATCH,

2001, a battery operated pocket watch with a gold-coloured chain and fitted case, 5cm diameter £200 - 300

Presented to cast and crew for working on the film 'Harry Potter and the Philosopher's Stone' (2001).

Lot 325

'HARRY POTTER AND THE PHILOSOPHER'S STONE' (2001),

an elaborate gold inlaid production made song sheet used in the film by the students in the Great Hall at Hogwarts, 25 x 21cm £200 - 300

Lot 326

'HARRY POTTER AND THE PHILOSOPHER'S STONE' (2001),

a press pack containing a quantity of photographic stills from the film, a collection of photographic slides from the film, a list of cast members, press captions, and a description of the production, together with one other press pack titled 'Harry Potter and the Sorcerer's Stone', and a set of six handouts for the film, each depicting a separate character (qty.) £200 - 300



325



326



327



328



329

Lot 327
A DOOR FROM A WWII GERMAN LUFTWAFFE OPEN COCKPIT RECONNAISSANCE AIRCRAFT, c.1935-1945, probably from the North Africa campaign, the aluminium panel of double-skinned construction with a leather and horsehair padded edge, painted in camouflage with a partial Third Reich Nazi swastika, bearing signs of service including dents, scratches and a likely fatal shrapnel hole, 57 x 48cm approximately
£500 - 800

Lot 329
MILES MASTER, mid-20th century, an highly detailed, mixed media scratch-built model of a WW2 Miles Master aeroplane, 196 x 146cm
£900 - 1,000

The Miles Master was a British two-seat monoplane advanced trainer, designed and built by aviation company Miles Aircraft Ltd. It was inducted in large numbers into both the Royal Air Force (RAF) and Fleet Air Arm (FAA) during the Second World War.

Lot 330
A FIRST WORLD WAR WIMEREUX HOSPITAL FOUR-PANEL SCREEN, painted in polychrome oils with landscapes, seascapes, battle scenes and military emblems, 132 x 208cm
£200 - 300

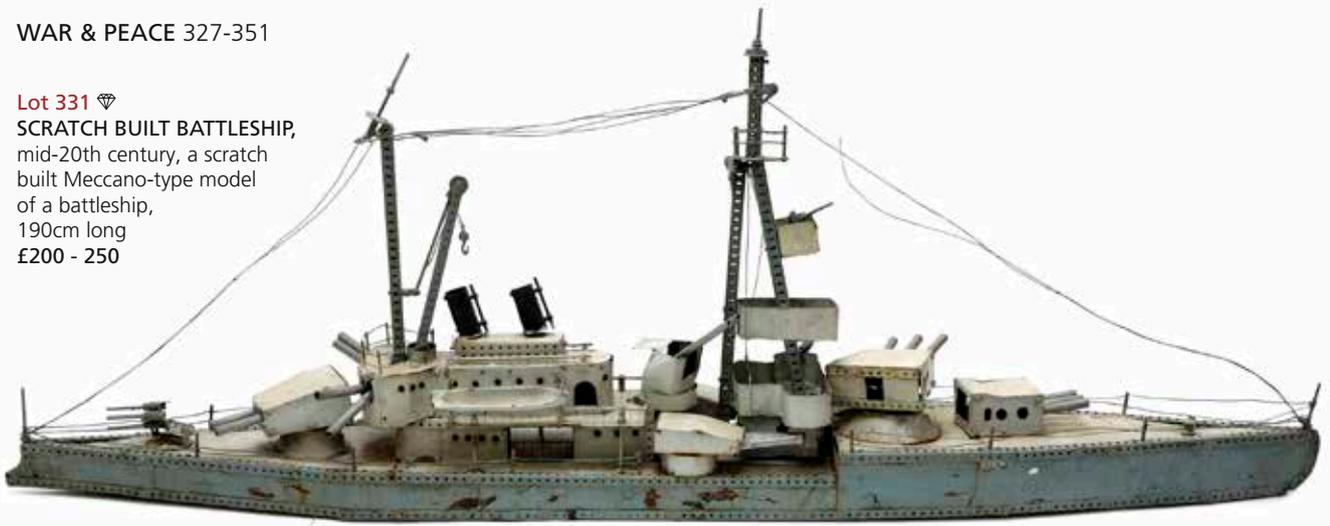
During the First World War, Wimereux, as well as Boulogne, was an important military hospital.

Lot 328 ♦
SKULLS, 20th century, probably Austrian, an unusual group of four bronze pipe tempers, modelled as skulls and a dancing monkey dressed as a man, largest 5.5cm high (4)
£200 - 300



330

Lot 331 ♦
SCRATCH BUILT BATTLESHIP,
mid-20th century, a scratch
built Meccano-type model
of a battleship,
190cm long
£200 - 250



331

Lot 332
WWI BIPLANE PROPELLER,
early 20th century, a wooden mahogany aircraft
propeller from an AVRO 504, stamped on the
boss 'DRG No. Y573/8 Lynx IV 504N D.8.5 P.5 1
A3445 NOV 30',
259cm long
£1,000 - 1,500

The AVRO 504 was a WWI biplane built between
1913 and 1932 by the AVRO Aircraft Company,
initially used by the Royal Flying Corps and the
Royal Naval Air Service.



332



Lot 333
****** MORGAN, 20th century,**
WINSTON CHURCHILL
Signed l.r., oil on canvas
102 x 76cm
£200 - 400

333

Lot 334
'MINES IN VERGE' SIGN,
a 1955 military painted metal enamel
'mines in verge' sign,
29 x 60cm
£100 - 200



334



335

Lot 335
A CHINESE AK-TYPE 'T55' ASSAULT RIFLE,
deactivated, no.17039626, *needs attention*
to reseal top cover
£100 - 150

With Deactivation Certificate No.153412
dated 3/12/19.

Lot 336
AN AMERICAN THOMPSON 'M1A1'
SUB-MACHINE GUN,
deactivated, no. 283415, *poor condition*
£200 - 300

With Deactivation Certificate no. 153409
dated 3/12/19.



336



337

Lot 337
A MK2 STEN GUN,
deactivated, no.1080, *poor condition*
£150 - 250

With Deactivation Certificate No. 153408,
dated 3/12/2019.

Lot 338
MORTAR ROUNDS,
late 20th century, a pair of
decommissioned polished
military 80mm mortar
rounds,
66cm long (2)
£200 - 250



338

Lot 339
HELICOPTER SEAT,
late 20th century, a metal
aeronautical helicopter seat,
believed to have been removed
from a British military attack
helicopter,
95cm high
£450 - 550



339

Lot 340
AN ISRAELI UZI 9mm SUB-MACHINE GUN,
no. 83189, *deactivated*
£150 - 250
With Deactivation Certificate no. 153410
dated 3/12/19.



341



Lot 341
A MK1 INGLIS BREN GUN,
deactivated, 4T1988, poor condition
£300 - 500
With Deactivation Certificate
No. 153404, dated 3/12/2019.

Lot 342
A STIRLING SUB-MACHINE GUN,
no. KR26164, *deactivated*
£250 - 350
With Deactivation Certificate no. 153411
dated 3/12/19.



343



Lot 343
A MK1 LITHGOW BREN GUN,
deactivated, no. A726, poor condition
£300 - 500
With Deactivation Certificate No. 153406,
dated 3/12/2019.

Lot 344
A MK1 LITHGOW BREN GUN,
deactivated, no. 488, poor condition
£300 - 500
With Deactivation Certificate
No. 153405, dated 3/12/2019.



Lot 345

AFTER VLADIMIR SEROV
(Russian, 1910-1968)

'LENIN PROCLAIMS SOVIET POWER IN
SMOLNY PALACE, PETROGRAD, 1917'

Oil on canvas

200 x 150cm, unframed

£600 - 800

Lot 346

**A COLD WAR SOVIET MIG 25 PILOT'S
HELMET,**

c.1960-65, constructed for high altitude
flight, also used by MIG 31 pilots, with the
pilot's name 'Stodolski' printed on the back
in Cyrillic script

£400 - 600

Lot 347

CYRIL KENNETH BIRD, 'FOUGASSE'

(1887-1965),

Posters from the 'CARELESS TALK COSTS
LIVES' series,

each 32 x 20cm (5)

£200 - 300

Cyril Kenneth Bird, under his pen name
'Fougasse', was one of the most popular
cartoonists and illustrators of the first half of
the 20th century.

The 'Careless Talk Costs Lives' campaign was
orchestrated by the Ministry of Information to
try and prevent people from talking about the
war effort in the midst of potential spies. For
his efforts he was awarded a CBE in 1946.



345



346



347



348

Lot 348

French School 1805-1810,

PORTRAIT OF JACQUES DARNAUD (1758-1830), MILITARY OFFICER

Oil on canvas

40.6 x 33cm, in a contemporary Empire-style French frame

£3,000 - 5,000

Darnaud was a Brigadier General in the French infantry, Anjou regiment. He lost his leg at the blockade of Genoa in 1800 and was awarded Grand Officer of the Legion of Honor, Baron of the Empire and Commander of St Louis.

Lot 349 ♦**TRENCH ART,**

early 20th century and later, a large French folk art cross collection, many made from WWI and WWII bullets, largest 48cm high (22)
£1,500 - 2,500



349

Lot 350**BOER WAR DEAD,**

1900, a group of three rare photographs of dead British soldiers on the field after the Battle of Spionkop, 23-24 January 1900, each photograph mounted on card with contemporary writing in ink on the reverse, including 'Spion Kop (Boers) Jan 25. 1900', 19 x 24cm (3)
£150 - 200

The Battle of Spion Kop was fought about 38km west-south-west of Ladysmith on the hilltop of Spioenkop along the Tugela River, Natal in South Africa from 23-24 January 1900. It was fought between the South African Republic and the Orange Free State on the one hand and British forces, during the Second Boer War campaign to relieve Ladysmith. It resulted in a Boer victory.

The battle, collectively with its location at a hill, has gone down in British football lore as the namesake of a common British term for single-tier terraces or stands at football stadia.



350

Lot 351**'CHOP SUEY' - JAPANESE ATROCITIES,**

1946, an unusual and rare group of three books titled 'CHOP SUEY' which illustrate atrocities by the Japanese during the three-and-a-half-year Second World War military occupation of Malaya/Singapore, illustrations by Liu Kang, Eastern Art Co., Singapore, printed at Ngai Seong Press, Singapore (3)
£200 - 400

These three volumes of illustrations by the artist Liu Kang offer a rare insight into how people in Singapore were persecuted and tortured by the Japanese during the occupation years.



351

AN ARCHITECTURAL EYE

352-377



Lot 352
ARCHITECTURAL BIRDCAGE,
20th century, a 19th century-style
Continental wooden architectural
birdcage, with pagoda top and
column façades,
154cm high
£500 - 800

352

Lot 355
BARBER'S CHAIR,
1930s, an Italian iron-framed barber's
chair on a revolving stand and cast
with makers name 'Gioia Catania',
122cm high
£500 - 800



353

Lot 353
A LARGE GILTWOOD
CEILING-MOUNTED CROWN/BED
CORONA,
early 20th century, with pierced and
floral decoration,
66cm long
£200 - 300



354

Lot 354
ALUMINIUM HEAD,
c. 1930s, German, a striking
aluminium head mould salvaged
from a factory in Germany,
26cm high approximately
£350 - 450



355



356

Lot 356
A PAIR OF ANGEL CORBELS,
 c.1880-1900, English, a pair of carved pine corbelled figures, stripped and waxed pine, from a theatre, each 30cm wide, 40cm deep, 89cm high (2)
 £3,000 - 5,000

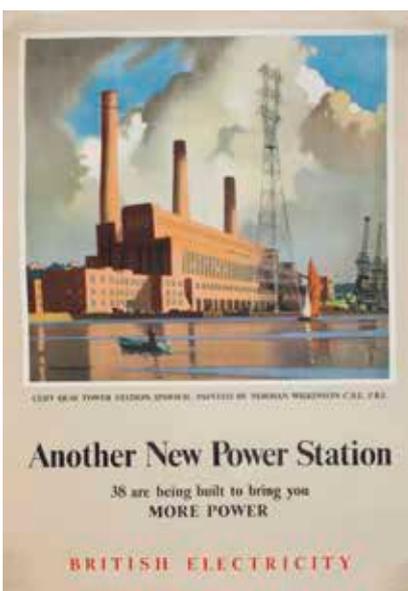


357

Lot 357
A CASED TAJ MAHAL MODEL,
 early 20th century, a British sugar made model of the Taj Mahal in an original ebonised glass show box, 49cm square
 £300 - 500

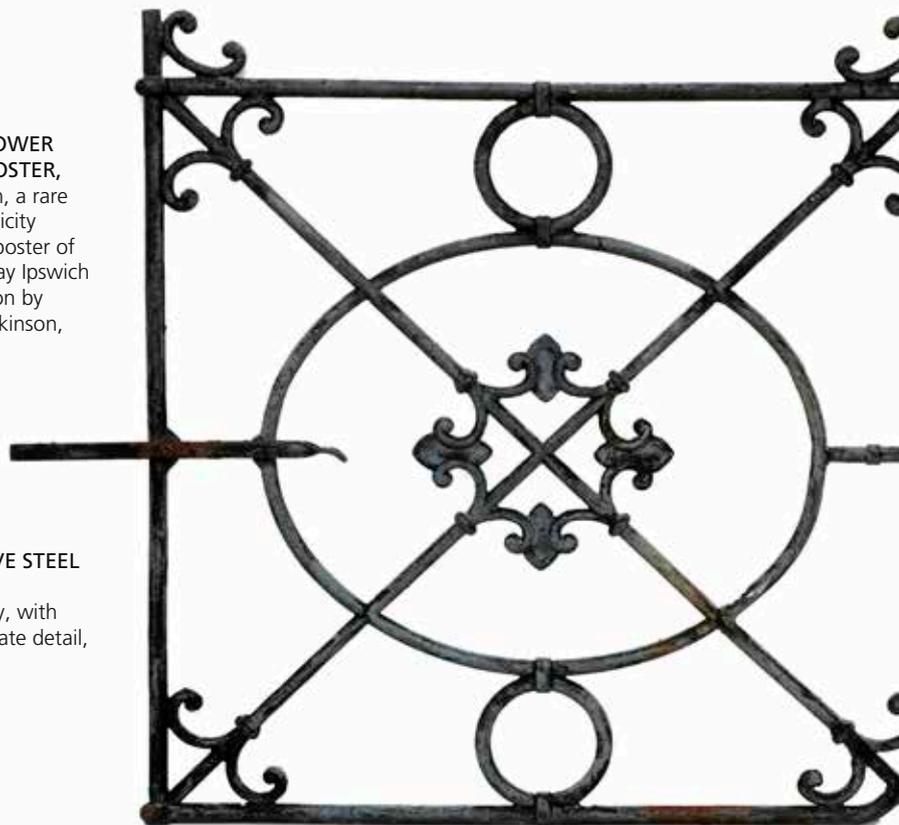


356



358

Lot 358
IPSWICH POWER STATION POSTER,
 1949, British, a rare British Electricity advertising poster of the Cliff Quay Ipswich Power Station by Norman Wilkinson, 76 x 51cm
 £200 - 300



359

Lot 359 ♦
DECORATIVE STEEL GATE,
 19th century, with scrolling foliate detail, 95 x 95cm
 £150 - 250



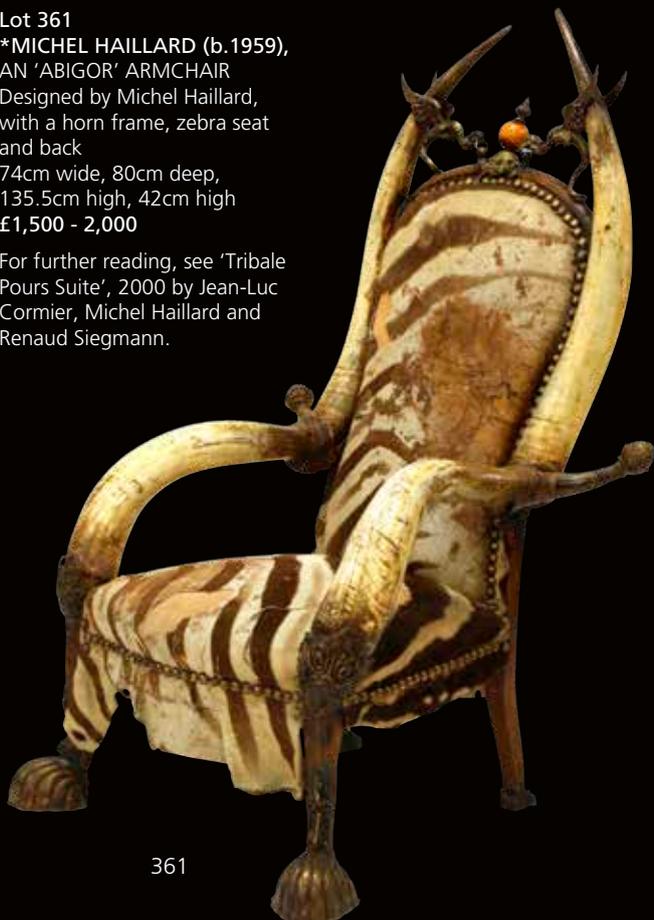
360

Lot 360
 *MICHEL HAILLARD
 (b.1959),
 A BOULBA SETTEE
 Designed by Michel
 Haillard, with antelope
 and cow horns, mounted
 with an eagle to the
 centre
 165cm wide, 80cm deep,
 115cm high, seat 49cm
 approximately
 £2,000 - 3,000

For further reading, see
 'Tribale Pours Suite',
 2000 by Jean-Luc
 Cormier, Michel Haillard
 and Renaud Siegmann.

Lot 361
 *MICHEL HAILLARD (b.1959),
 AN 'ABIGOR' ARMCHAIR
 Designed by Michel Haillard,
 with a horn frame, zebra seat
 and back
 74cm wide, 80cm deep,
 135.5cm high, 42cm high
 £1,500 - 2,000

For further reading, see 'Tribale
 Pours Suite', 2000 by Jean-Luc
 Cormier, Michel Haillard and
 Renaud Siegmann.



361



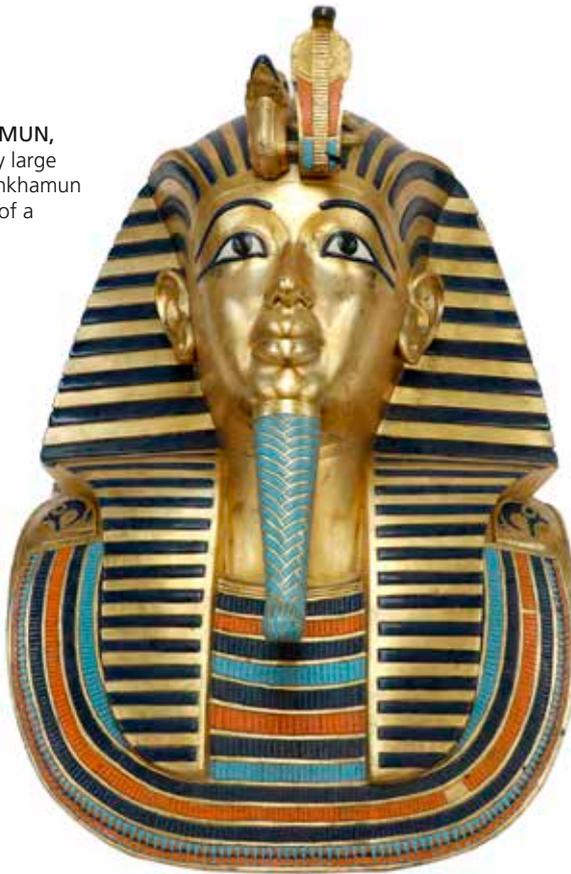
362

Lot 362
 *MICHEL HAILLARD (b.1959),
 A ROCKING CHAIR
 designed by Michel Haillard, with horn frame, and leather
 upholstery
 65cm wide, 86cm deep, 98cm high, seat 42cm high
 £1,000 - 1,500

For further reading, see 'Tribale Pours Suite', 2000 by
 Jean-Luc Cormier, Michel Haillard and Renaud.

Lot 363
MASK OF TUTANKHAMUN,
 late 20th century, a very large
 fibreglass mask of Tutankhamun
 possibly from the front of a
 fairground funfair ride,
 145 x 96cm
 £350 - 450

The original mask of
 Tutankhamun is a
 gold mask of the
 18th dynasty ancient
 Egyptian Pharaoh
 Tutankhamun (reigned
 1332-1323 BC). It was
 discovered by Howard
 Carter in 1925 in the
 Valley of the Kings
 and is now housed in
 the Egyptian
 Museum in Cairo.
 The mask is one
 of the best-known
 works of art in the
 world.



363



364

Lot 364
SPHINXES,
 1870-1890, French, a pair of
 sphinxes in carved wood with
 traces of original paint,
 each 30cm wide, 69cm long,
 53cm high (2)
 £500 - 800



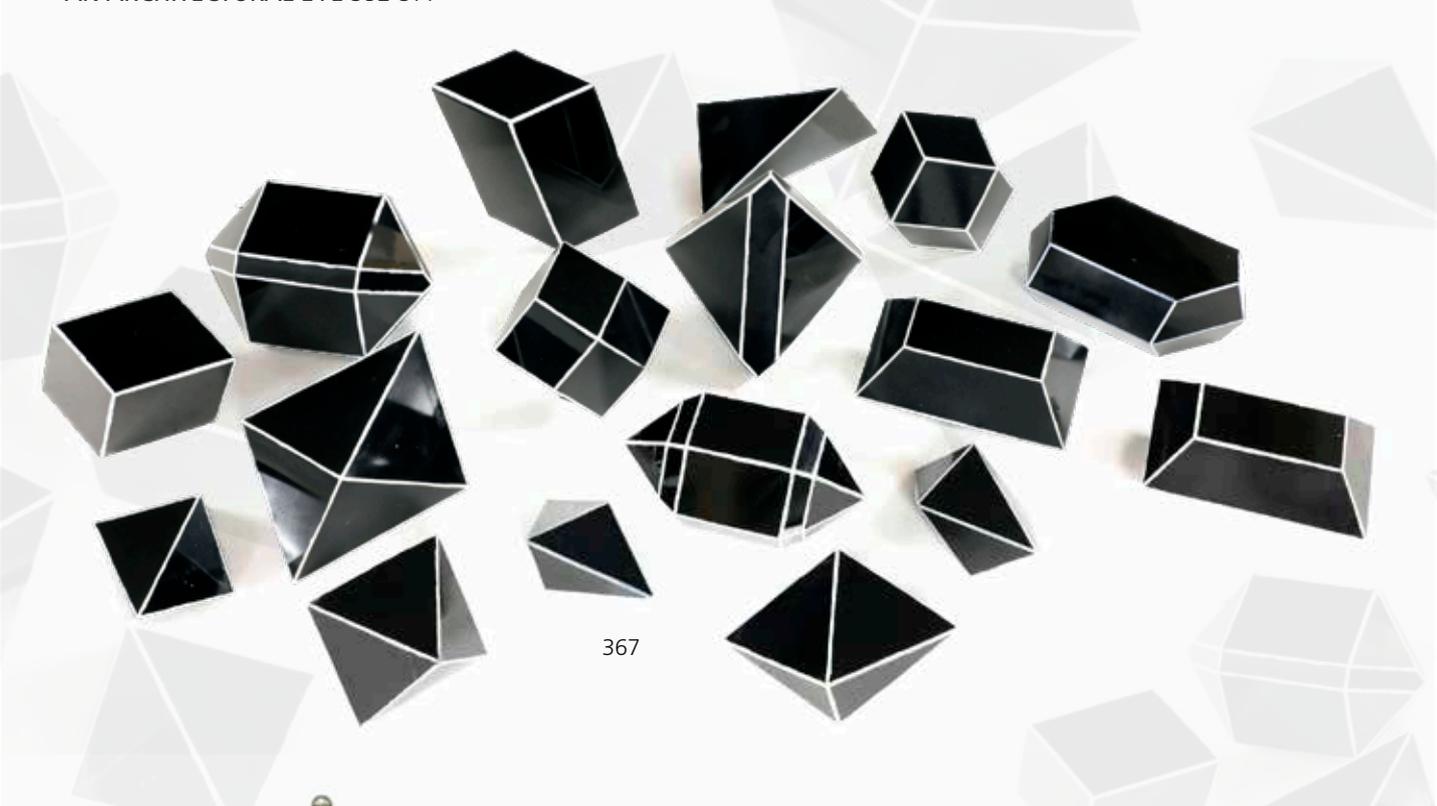
365

Lot 365
'GRAND TOUR',
 1890-1925, Egyptian,
 a patchwork with male
 and female drinking
 figures,
 170 x 90cm
 £150 - 250

Lot 366
TEMPLE DOORS,
 a pair of temple doors
 from Thailand, with
 vibrant floral and
 polychrome decoration,
 207 x 112cm (2)
 £200 - 300



366



367



368



369



370

Lot 367
**BAKELITE NATURAL
 CRYSTAL FORMS,**
 European, c.1930s,
 seventeen rare examples
 made to depict one of the
 six crystal systems, including
 isometric, hexagonal,
 tetragonal, orthorhombic,
 monodinic and triclinic (17)
 £1,200 - 1,500

Lot 368
**MOLECULAR
 STRUCTURES,**
 1960, a group of three
 European chromed metal
 teaching aid molecular
 structures,
 43cm high (3)
 £150 - 250

Lot 369
GEOMETRIC SHAPES,
 1960s, Italian, a group of
 wooden geometric shapes in
 a fitted box,
 32 x 47cm
 £100 - 200

Lot 370
**FOUR METAL GLOVE
 MOULDS,**
 20th century,
 71cm high (4)
 £200 - 300



Lot 371
TOWER CLOCK FACE,
c.1850-1900, French,
painted metal from a
town hall or church,
150cm diameter
£1,200 - 1,800

371

Lot 372 ♦
CLOCK HANDS,
large mid-20th century
French clock hands,
175cm long
£300 - 500



372

Lot 373
TOWER CLOCK HANDS,
c.1840-1880, French, a pair of shaped and
gilded metal hands from a tower clock, the
hands incorporate steel rods bracing the
hand-beaten shaped fronts with flat iron
backing plates,
largest 158cm long (2)
£300 - 500



373



374

Lot 374 ♦
INDUSTRIAL CABINETS,
20th century, a pair of industrial metal cabinets with grille doors, 90cm high (2)
£200 - 300



375

Lot 375 ♦
IRON EASEL,
a decorative iron easel, converted from a piece of agricultural machinery, 95cm high
£150 - 250

Lot 376
HUNTING LODGE DOORWAY PEDIMENT,
early-mid 20th century, Austrian, a carved hunting lodge doorway pediment with boar's head decoration, 122cm wide, 40cm high
£200 - 400



376



377

Lot 377 ♦
ARTS & CRAFTS STYLE FIREPLACE,
late 20th century, a metal and brass fireplace with Renaissance-style decoration, 98 x 99cm
£200 - 300



378



379



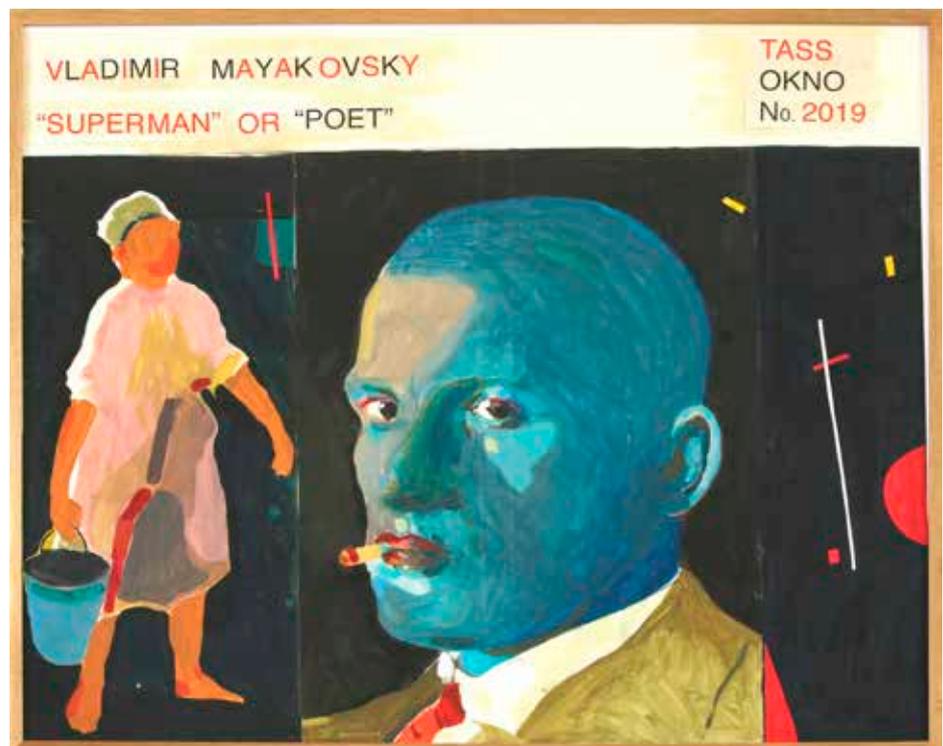
380

Lot 378
***MIL ANTONIS**
 (Belgian, 1928-2005)
 VENUS EN VENUS
 Signed l.r., inscribed on the reverse,
 oil on canvas
 99 x 109cm
 £600 - 800

Lot 379
***PATRICK HUGHES** (b.1939)
 'LIMP HEART'
 Signed l.r., inscribed l.l, and
 dated '85, pen and ink and
 watercolour
 56 x 39cm
 £500 - 800

Lot 380
AFTER DAMIEN HIRST (b.1965)
 SELF-PORTRAIT X-RAY, 2008
 X-Ray, edition of 35
 21.5 x 25.5cm
 £150 - 200

Lot 381
***RUSSELL BAKER** (b.1958)
 TASS OKNO No. 2019
 Collage with print and gouache
 109 x 126cm
 £800 - 1,200



381



382

Lot 382
***JAVIER MAYORAL**
 (Spanish, contemporary)
 'I WAS AN UNWILLING PARTICIPANT IN THE INFAMOUS MOON LANDING HOAX OF 1969', 2016
 Acrylic on board
 24 x 20cm,
 and two other works by the same artist (3)
 £200 - 400



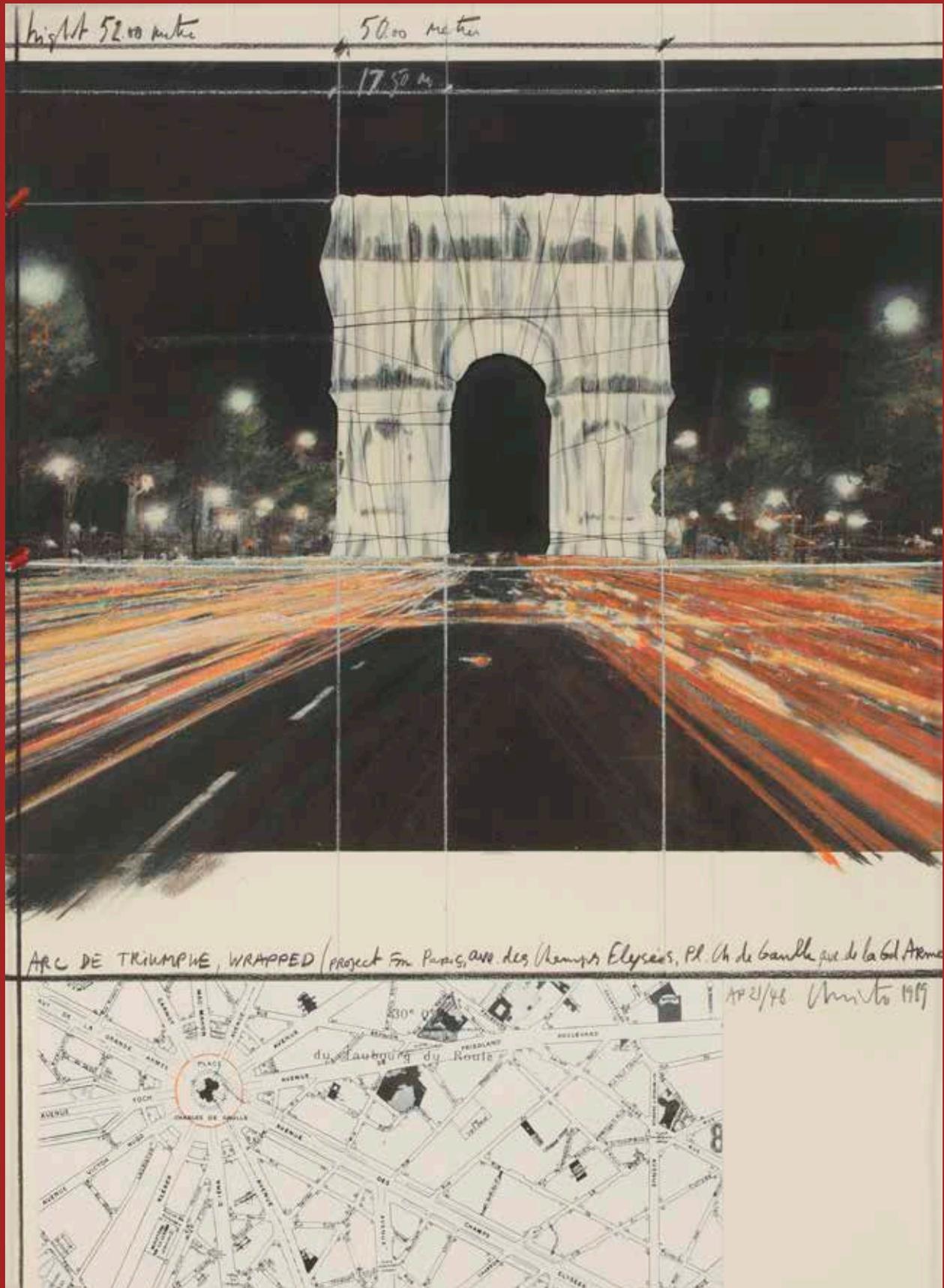
383

Lot 383
***JAVIER MAYORAL**
 (Spanish, contemporary),
 'I CAN PLAY ANYTHING ON MY ACCORDION INCLUDING HEAVY METAL', 2016
 Acrylic on board
 24 x 20cm,
 and two other works by the same artist (3)
 £200 - 400



384

Lot 384
***JAVIER MAYORAL**
 (Spanish, contemporary),
 'WE NEVER GAVE AWAY ANYTHING WITHOUT WISHING WE HAD KEPT IT', 2016
 Acrylic on board
 24 x 20cm,
 and two other works by the same artist (3)
 £200 - 400



385

Lot 385

*CHRISTO (Bulgarian, b.1935)

'ARC DE TRIOMPHE WRAPPED, PROJECT FOR PARIS, 1963-89' (Schellmann 144)

Lithograph on arches printed in colours with collage, twine and charcoal, 1989, signed, dated and numbered 'AP 21/48' in charcoal, aside from the numbered edition of 150, printed by Landfall Press, Chicago, published by Torsten Lilja sheet 70 x 55.5cm, in a perspex box
 £10,000 - 15,000

Provenance: Anonymous sale;

Phillips Auctioneers, London, 'The Green Contemporary Art Sale', 25 April 1991, lot 83.



386

Lot 386

***PETE DOHERTY (b.1979),**
 'SELF-PORTRAIT WITH KATE MOSS'
 Signed, indistinctly inscribed and dated 2007 l.r. and further inscribed 'Ray Heads the son' u.l., blood and crayon on canvas
 51 x 61cm, unframed
 £1,500 - 2,000

Provenance: Gifted to the present owner by Pete Doherty.

Lot 387

***Max Brazier Jones (contemporary),**
 GREEN-EYED WOMAN
 Signed l.r., dated 2013, oil on canvas
 102 x 76cm, unframed
 £400 - 600



387

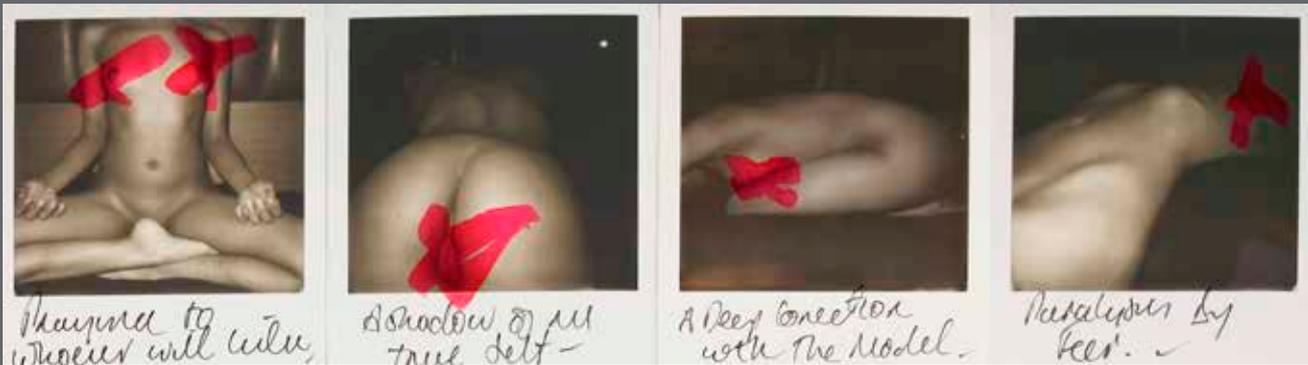
Lot 388

***MAX BRAZIER JONES (contemporary)**
 ANDROGENOUS FIGURE WITH A CAT AND A CIGARETTE
 Signed l.l., dated 2013, oil on canvas
 101 x 70cm, unframed
 £400 - 600



388

*max Brazier Jones
 2013*



Lot 389

*Danielle J (contemporary)

PRAYING TO WHOEVER WILL LISTEN;
 A SHADOW OF MY TRUE SELF;
 PARALYSIS BY FEAR;
 A DEEP CONNECTION WITH THE MODEL;
 READY TO POUNCE;
 I HEAD STAND;
 STRUGGLE OF LIFE;
 OVERLY OBJECTIVE NOW

Eight polaroid photographs finished by hand with red ink, 2018, the reverse bearing a printed thumbprint and date in black marker pen, from the Burnt Polaroid Series

each image 10.8 x 8.8cm, unmounted;

OBSTRUCTIVE RIGHT;

I HAND STAND;

PRAYING TO WHOEVER WILL LISTEN, I'M SORRY

Three photographic prints, 2018, all dated, inscribed with title and numbered 1/3 in pencil verso, with fingerprints in black ink verso, from the 'Burnt Polaroid Series', on wove paper, with full margins

sheets 23.6 x 35.3cm, 23.9 x 35.3cm and 27.1 x 35.4cm, unframed (11)

£2,000 - 3,000

Danielle J was born in London in the 1980s and has spent thirty years between Europe, Central America and Japan. Her photographic work is primarily concerned with representations of women, femininity and the naked form, often showing influences of Helmut Newton and Nobuyoshi Araki.



389



390



391

Lot 390

*PETER COLLINS ARCA (1923-2001),

EROTICA

A group of ten erotic charcoal and pencil studies
 each approximately 36 x 50cm (10)

£200 - 300

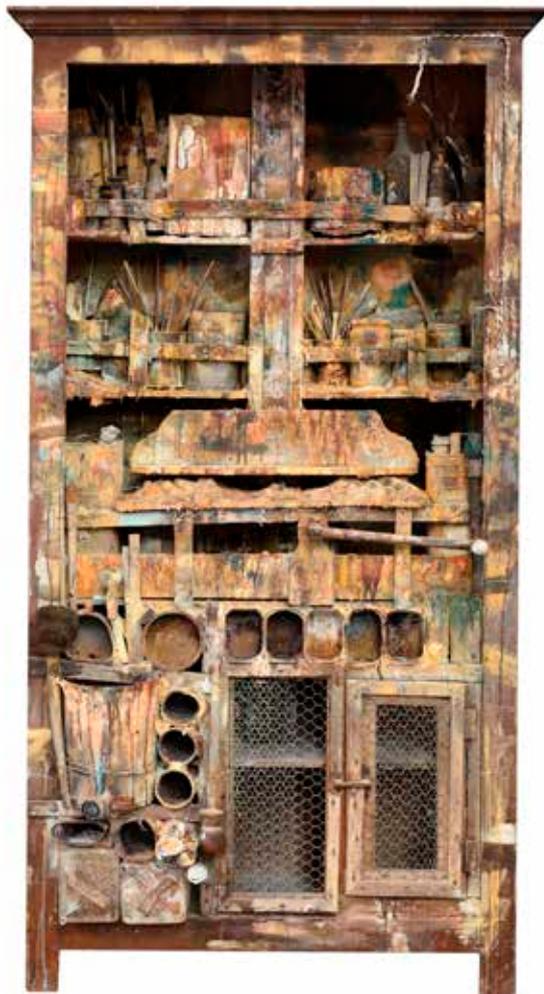
Lot 391

*PETER COLLINS ARCA (1923-2001),

EROTICA

A group of ten erotic charcoal and pencil studies
 each approximately 36 x 50cm (10)

£200 - 300



395

Lot 392 ♦

*JEAN LUC JÉRÔME (French, contemporary), mid-20th century, a contemporary wood and mixed media easel sculpture by Jean Luc Jerome
170cm high
£500 - 800

Lot 393 ♦

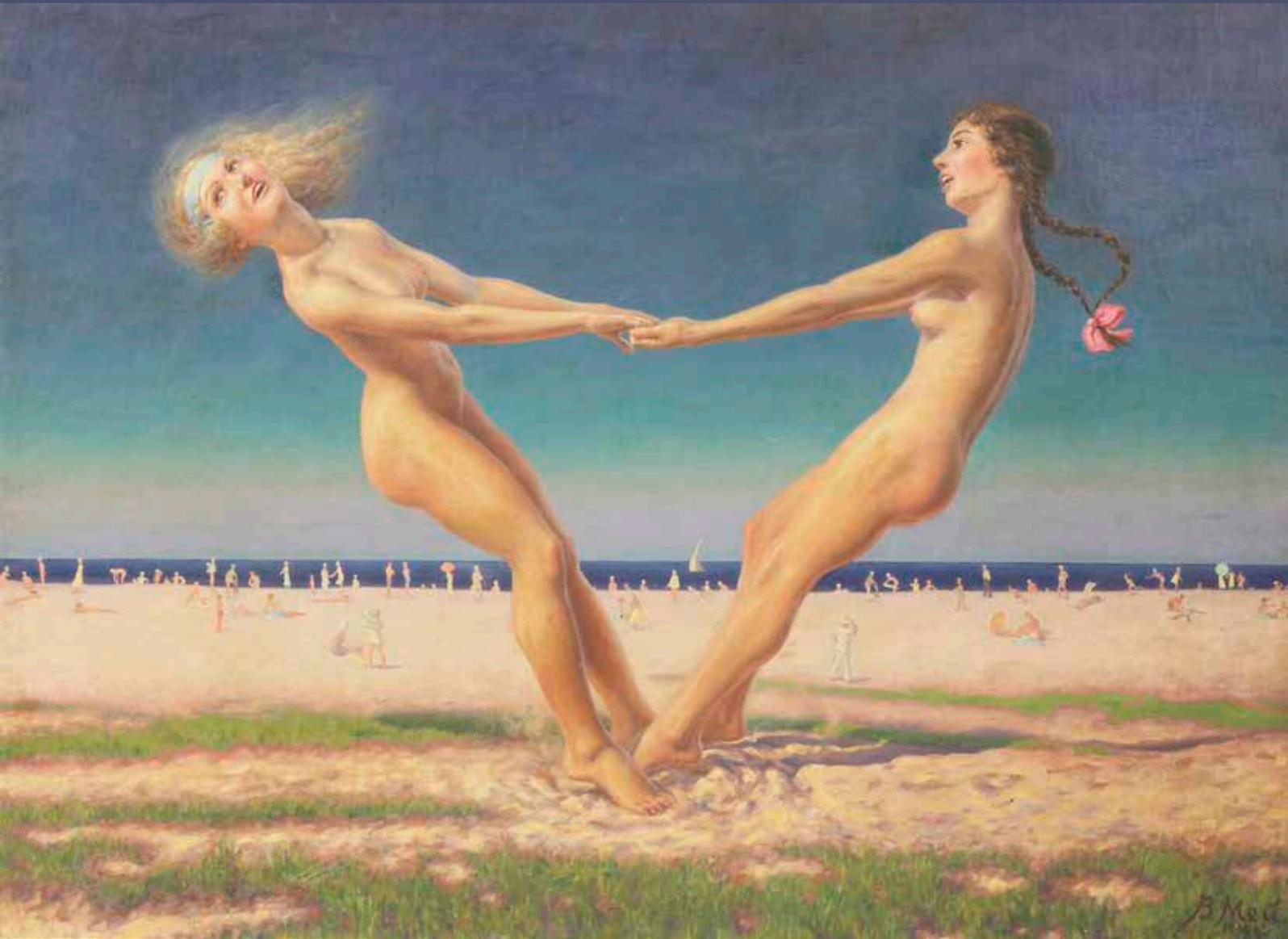
*JEAN LUC JÉRÔME (French, contemporary), a contemporary wood and mixed media chair and painting sculpture, mid-20th century, plaster chair and painting sculpture,
114cm high
£300 - 500

Lot 394 ♦

*JEAN LUC JÉRÔME (French, contemporary), mid-20th century, French, easel
170cm high
£500 - 800

Lot 395 ♦

*JEAN LUC JÉRÔME (French, contemporary) 'THE ARTIST'S CABINET', mixed media sculpture,
197 x 97cm
£800 - 1,200



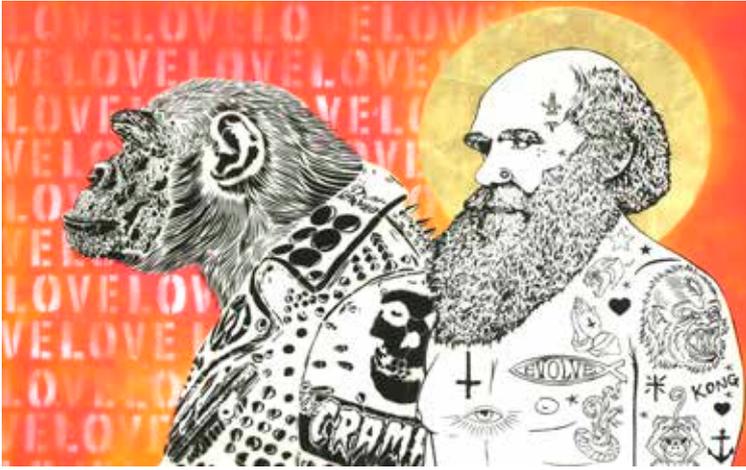
396

Lot 396
VICTOR MEY (Russian, 20th century)
 NUDE BATHERS
 Signed and numbered 1934 2 l.r.,
 oil on canvas
 141 x 191cm
 £10,000 - 12,000



Lot 397
ALEKSANDR VORONKOV
 (Russian, b.1961)
 'AUTUMN' 1980
 Oil on canvas
 93 x 51cm
 £1,500 - 2,000

397



398

Lot 398
*RUGMAN (b.1978)
'LOOKING AT TASS'
Mixed media
89 x 125cm
£800 - 1,200



399



399

Lot 399
*ZSUZSI ROBOZ (HUNGARIAN, 1929-2012)
HE LOVES ME!;
HE LOVES ME NOT
A pair, both signed and inscribed, charcoal and red chalk
55 x 69 and 69 x 55cm (2)
£1,500 - 2,000

Exhibited: 'Zsuzsi Roboz', Messum's Fine Art, London, October 2000, with catalogue.

Lot 400

*GRAYSON PERRY (b.1960)

KATE BOARD 2017

Brightly coloured, transfer decorated skateboard of the Duchess of Cambridge in the style of a monumental church brass, from a limited edition of 999, with protective sleeve

80 x 20cm

£400 - 600

Produced in collaboration with the The Skateroom as a tribute to the Duchess of Cambridge.



400



401

Lot 401

F KLAUCKE(?)

FIVE HEAD PORTRAITS,

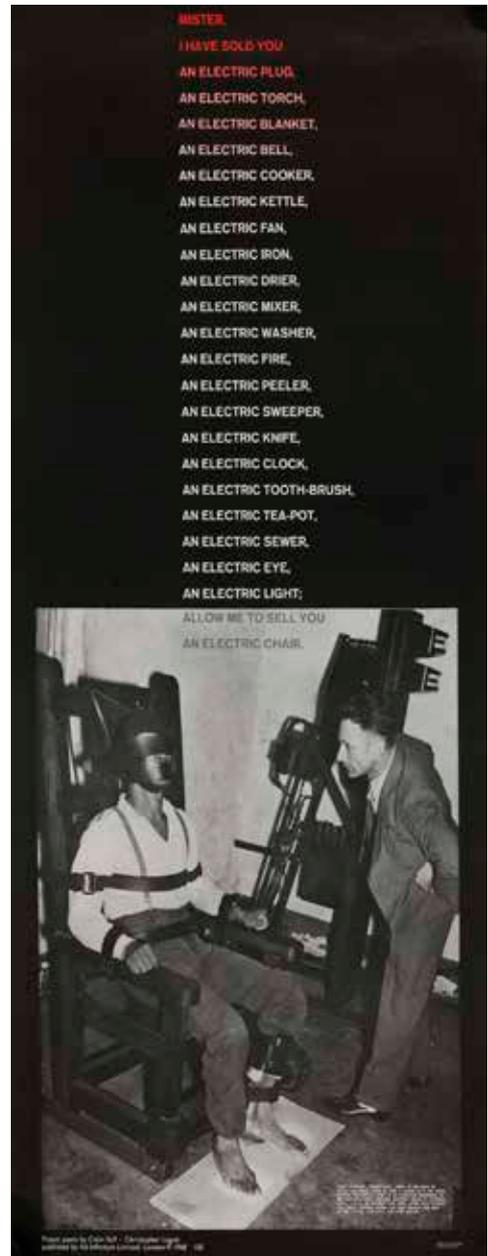
ONE A MULTIPLE

Each signed 'F. Klaucke'(?), pencil

largest 46 x 35cm

£100 - 200

It is thought that the artist worked in Madeira.



402

Lot 402

*COLIN SELF (b.1941),

ELECTRIC CHAIR, a poster poem:

Electric Chair (with Christopher Logue)

Offset lithograph printed in colours,

1968, on wove paper

97.5 x 40cm

£100 - 200

GABRIEL SUMMERS

403-408

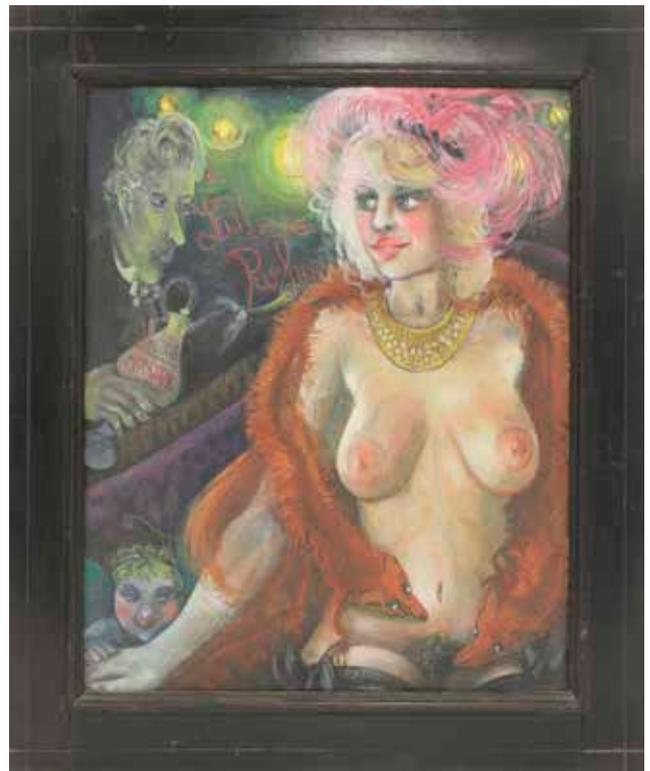
Gabriel Summers, painter, etcher and dealer-researcher, was born in Dorset, the grandson of the artists Gerald and Nora Summers. Summers' interest in art was encouraged as a child and he won an art scholarship to Canford School, 1975-80, where he was taught by Robin J Noscoe. He graduated in the history of art at Reading University, 1980-3 and gained his masters in that subject at the Courtauld Institute, 1983-4, concentrating on British romantic art, a continuing interest. In 1990, Summers was featured in the episode 'In Search of Bohemia', part of the BBC television 'Abroad in Britain' series, with Jonathan Meades. Group shows included 'Nudes for St Valentine', Bartley Drey Gallery, 1996; 'Contemporary British Art', The Millinery Works, 2003; and 'Little Venice Drawing Group', The Clifton Gallery, 2003. He had solo exhibitions at Odd Fellows Hall, Wimborne, 1997, and Canford School Library, 1999.



403

Lot 403

*GABRIEL SUMMERS (b.1962),
GAS MASK; SCARECROW (VERSO)
inscribed on the reverse 'The other
side painted September/October 08',
oil on board
67 x 80cm
£400 - 600



404

Lot 404

*GABRIEL SUMMERS (b.1962)
METROPOLITAN VENUS
Signed, inscribed and dated 1992 on the
reverse, oil on canvas
71 x 61cm
£500 - 800
Exhibited: Hunting/Observers art prize,
1993.



405

Lot 405

*GABRIEL SUMMERS (b.1962),
THE CARAVAN
Signed l.r., signed and dated 2005 on the
reverse, oil on board
52 x 31cm
£150 - 250



Lot 406
GABRIEL SUMMERS (b.1962)
THE FEAST
Signed and dated 96 on the reverse, oil on canvas
68 x 86cm, unframed
£300 - 500

406



Lot 407
GABRIEL SUMMERS (b.1962)
THE BOUDOIR
Signed and dated 92 l.c., further signed on the
reverse, oil on board
92 x 84cm
£300 - 500

407



Lot 408
GABRIEL SUMMERS
(b.1962)
TAVERN
Signed and dated 92,
inscribed on the reverse,
oil on board
51 x 61cm
£200 - 400

408

PLANES, TRAINS AND AUTOMOBILES

409-420



409



410

Lot 409

EARLY AVIATION – FLYING 1910,

1910 and later, a superb early aviation album of photographs titled on the cover 'Flying 1910', the album was compiled by the early aviator John Herbert Spottiswoode and contains 154 photographs together with letters, telegrams, illustrations and newspaper cuttings, including flights of triumph and disaster with images of early Henry Farman, Louis Bleriot and monoplane, Antoinette Kueller (The Flying Dutchman), Allan Reginald Boyle, John Armstrong Drexell, Macardle, Jorge Chavez, Edmond Audermars (with Demoiselle), Graham White, Gustav Hamel (signed photo), A V Roe, J H Spottiswoode, taken at Brooklands, caricatures of Allan Boyle and Cecil Grace (signed), Roe, Dick Wickham, George Barnes, Graham Gilmour, Samuel Cody in his Katahedral, PO telegram to J H Spottiswoode inviting him to the Daily Mail £10000 prize dinner, photo of an airship construction, invitations to J H Spottiswoode to attend dinner for survivors of the first 100 British Pilots and Pioneers of Aviation on 12 July 1911 and many more, album size 25 x 35cm

£800 - 1,000

Lot 410

HARRY TATE - MOTORING AND FLYING,

early 20th century, a pair of advertising posters for the Harry Tate Comedy Musical Revue Shows, c.1910, polychrome lithograph-printed on paper after designs believed the work of W. Heath Robinson, printed and copyright by David Allen & Sons Belfast, London & Newcastle; together with a real-photo postcard of Harry Tate,

76 x 51cm (3)

£200 - 300

Lot 411
WINDVANE ANEMOMETER WEATHERVANE,
 mid-20th century, a nautical windvane in the form of an aeroplane fuselage, of aluminium and bronze construction with lightweight body and tailplane and having a four-bladed airscrew propeller on a 360 degree swivel to vertical post mount, polished metal surfaces, inscribed maker's plate to base, used as weathervane, 91cm high
 £250 - 350

Lot 412
ROTARY-ENGINE CAR MASCOT,
 c.1912, a rare early 20th century electrically illuminated radiator embellishment 'The Ammco Whirlplane'; of cast aluminium representing a rotary aero-engine with finned cylinders to crankcase with enclosed bearing to crankshaft-spindle clamp-mount to radiator neck, having wiring to two opposing cylinders giving a continuous circle of light when in motion in the dark, with a raised inscription to the casing for 'Anglo Manufacturing Co. New York City', mounted on a tiered circular display base with silver-plated helmeted pilot figure decoration, 31cm high
 £800 - 1,200



411



412

Lot 413
FORDSON MAJOR TRACTOR POSTER,
 1950s, British, a rare advertising poster for 'The New Fordson Major' tractor, in bright colours, 'Printed in England 5D 397/751', 76 x 91.5cm
 £200 - 400



413



414

Lot 414
A COLLECTION OF SPACE, LUNAR AND ROCKET TRAVEL PHOTOGRAPHS AND NEGATIVES,
 c.1950s to 1980s, to include NASA and international press publications, depicting images of Leroy Gordon Cooper and the other astronauts of Project Mercury, Frank Borman and Alan Shepard, Scott Crossfield and the preparation of Apollo 15's lunar vehicle, as well as many other interesting and significant shots (qty.)
 £300 - 500



415

Lot 415
RARE PIRELLI MOTORING PLATES,
 1960s, French, a set of six Keller & Guerin sepia-toned, transfer-printed Pirelli advertising plates decorated with surreal Art Deco Bugatti-style racing motor cars and tyre designs by H L Roovvy, printed KG Luneville mark, 20.5cm diameter (6)
 £300 - 500



416

Lot 416
 'ROLLS ROYCE',
 1960s, a boxed metal illuminated
 Rolls Royce dealership sign,
 120 x 25cm
 £250 - 300

Lot 417
 CHILD'S HORSE TRICYCLE,
 late 19th century, French, wooden body with metal head with
 original leather saddle and with wheels and mechanisms, marketed
 traditionally as a 'velocipede' by August Reidmeister Company
 and others,
 43cm wide, 71cm long, 66cm high
 £600 - 900



417

Lot 418
 TITANIC,
 a framed fragment from the Titanic below an image of the Titanic,
 65 x 44cm, framed,
 together with an original military WW2 Mills bomb hand grenade
 paperweight (2)
 £100 - 200



418



419

Lot 419 ♦
 MUSEUM ENGINEERING SIGN,
 early 20th century French, metal and wood
 engineering wall-mounted model 'Chemins de fer
 economiques distribution de machine de 28T',
 95cm wide, 40cm high
 £200 - 350

Lot 420 ♦
 ROLLS-ROYCE HUB CAPS,
 20th century, three chrome-plated
 Rolls-Royce hub caps,
 43cm diameter (3)
 £100 - 200



420



421



422



423

Lot 421
CHINESE FRAMED MIRRORS,
c.1930s, Chinese, a pair of framed
mirrors with inset prints of Chinese tea
advertising 'beauties', where two ladies
each recline in front of the Shanghai
riverfront, made in Shanghai,
56 x 40cm (2)
£300 - 500

Lot 422
PACIFIC SCHOOL, 20TH CENTURY
A TRIBAL FIGURE, POSSIBLY SOUTH SEA
ISLANDS
Indistinctly signed I.r., watercolour
25 x 19.5cm, unframed
£200 - 300

Lot 423
After Frank Walton (1840-1928),
COACHING CLUB IN HYDE PARK,
a Victorian chromolithograph, c.1880,
the Meet of the Four in Hand Coaching
Club with Prince of Wales and other
important personages,
57 x 97cm, in original bird's-eye maple
frame
£200 - 300

Lot 424
CHINESE CULTURAL REVOLUTION,
1960s, a good group of seven Chinese
cultural revolution posters, including
images of Chairman Mao, military
troops, Vladimir Lenin, Joseph Stalin and
Karl Marx,
51 x 76cm (7)
£200 - 300



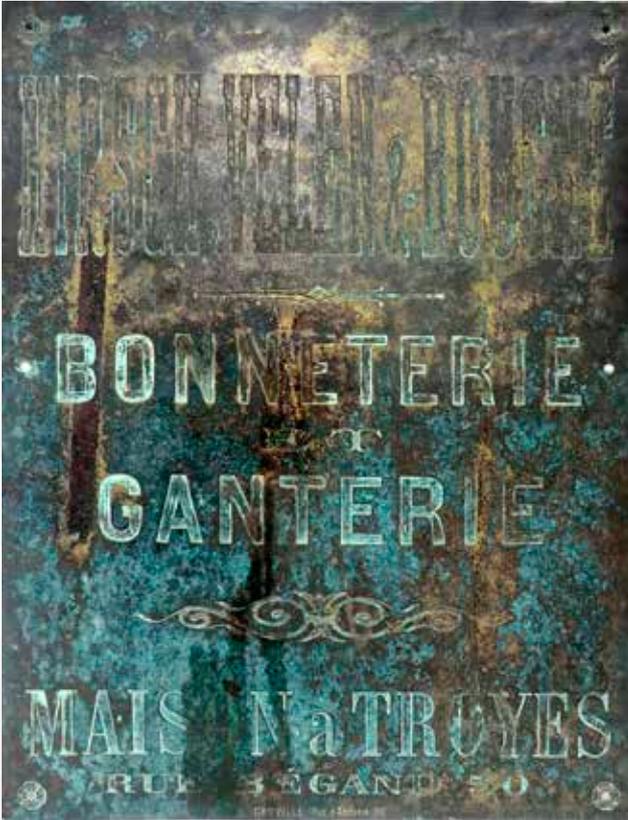
424

Lot 425

BONNET MAKER'S SIGN,

mid-19th century, French, an engraved brass factory front bonnet maker's sign in original unpolished condition, 79 x 58cm
£800 - 1,200

The city of Troyes was renowned, in the 18th to 20th centuries, as the centre for the manufacture of 'haute couture' hats and clothing. The lettered sign for 'Hirsch Velen & Bouche' (bonnets and gloves) is marked with bullet holes from the First or Second World War.



425

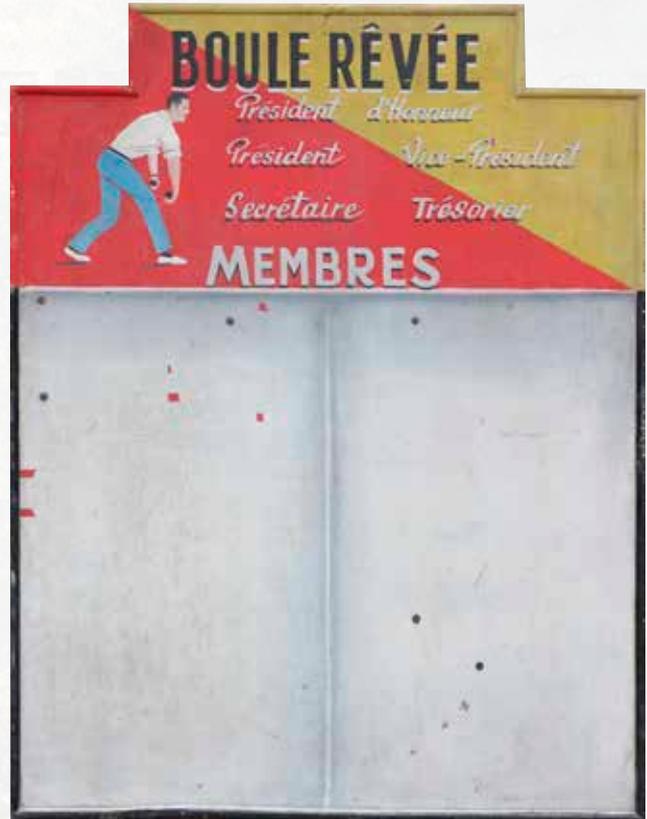
Lot 427

BLACKSMITH OR LIVERY STABLE TOLEWORK SIGN,

early/mid-20th century, French, with horse head inside a horseshoe, 68 x 53cm
£300 - 500



427



426

Lot 426

BOULES OR PETANQUE CLUB MEMBERS' NOTICEBOARD,

mid-20th century, French, a painted wooden noticeboard with naive folk art painting of a boules player, 99 x 81cm
£200 - 400



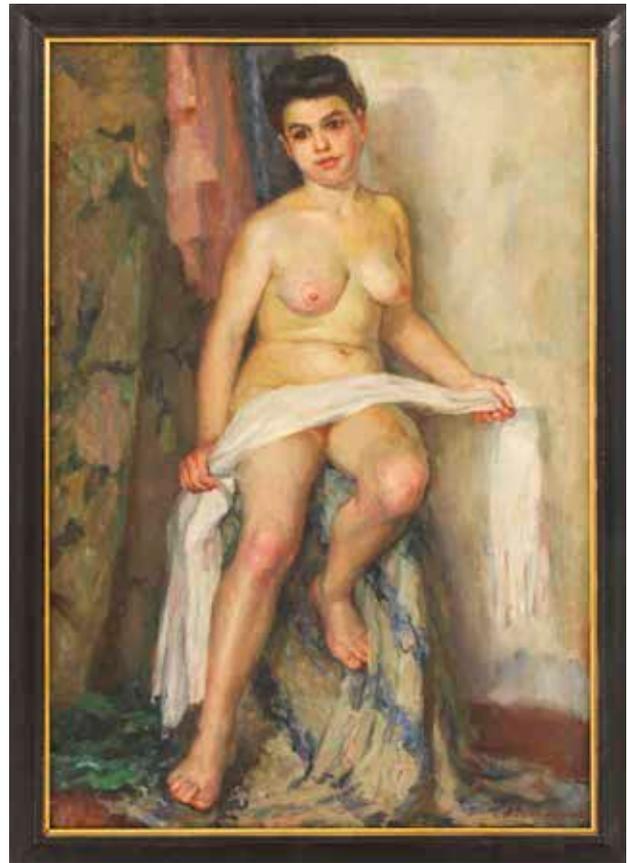
428

Lot 428

'VAULT' NEON, late 20th century, a neon 'VAULT' sign, formerly from a private members' club in London, 84 x 24cm
£250 - 300



429



430

Lot 429

BORIS SPORYKHIN (Russian, b.1928)
 'STANDING MALE MODEL', 1951
 Oil on canvas
 90 x 62cm
 £2,000 - 3,000

Lot 430

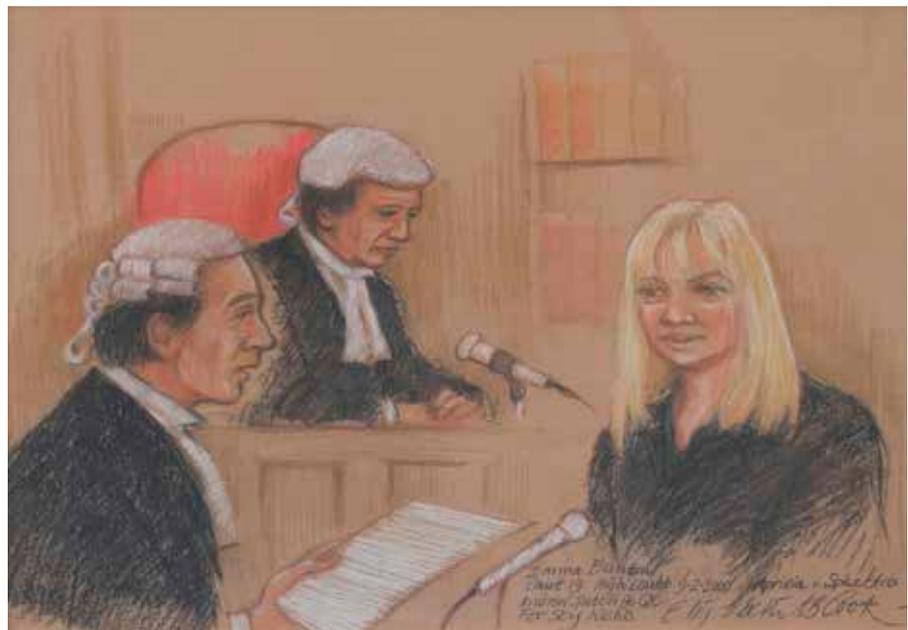
ANNA CHEREDNICHENKO
 (Russian, 1917-2003)
 'THE YOUNG MODEL'
 Signed and dated 1942 l.r.,
 oil on canvas
 103 x 69cm
 £1,000 - 1,200

Lot 431

CHORUS LINE,
 Etching, signed 'Palacios' l.r., numbered
 in pencil 14/30
 27 x 21cm, framed
 £100 - 150



431



432

Lot 432

***ELIZABETH COOK** (Contemporary),
EMMA BUNTON, COURT 19, HIGH COURT 9.2.2000 - APRILLIA v. SPICE GIRLS, 2000
 'In court' pastel pencil drawing on paper of Spice Girls Emma Bunton and Andrew Sutcliffe QC
 image 49 x 39cm, framed
 £200 - 300

The Spice Girls' attempt to sue the motorcycle manufacturer Aprilia backfired when high court judge, Mrs Justice Arden, threw out their claim and instead landed them with a bill for damages of up to £1m.

The group had initially sued for £218,000 in unpaid royalties from the Italian firm, sponsors of their world tour in 1998, but Mrs Justice Arden dismissed that action and found in favour of a counter-claim by the company.

Lot 433
POMMEL HORSE,
 mid-20th century,
 a vaulting pommel
 horse in brown suede
 leather on wooden
 legs with telescoping
 mechanism,
 107cm high
 £250 - 350



433

Lot 434
JAMES WATT JUNIOR,
 19th century, a pine box inscribed 'James Watt's Estate, W. J.,
 No. 5', by repute from the estate of James Watt Junior,
 52cm wide
 £200 - 400

James Watt Junior (1769-1848) was a Scottish engineer, businessman and activist. Watt became a partner in the firm of Boulton & Watt, sharing responsibility with Matthew Robinson Boulton for its management. Watt moved into Aston Hall, Warwickshire, in 1817 and was appointed High Sheriff of Warwickshire in 1829. After his father's death in 1819, Watt became a guardian of his memory and reputation.



434



435

Lot 435
UNUSUAL BEDSIDE STEPS,
 late 19th century, French, a pair of custom-made
 bedside steps from a chateau in France, with
 applied gilded carvings on the front sides,
 38cm wide, 84cm long, 40cm high
 £200 - 400

Lot 436
PARLOUR SKITTLES,
 late 19th century, a high
 quality patent parlour skittles
 game, by 'Ferrabee & Ruck,
 Inventors & Makers, Portland
 Square, Cheltenham, Patent
 No. 5574', 184cm long
 £600 - 800

Edward Hubert Ferrabee and John Ruck applied for a Patent (No. 5574) in 1889 for 'An Improved Game or Pastime and Apparatus Therof'.



436



437

Lot 437
SIX INDONESIAN PAINTED SHADOW PUPPETS,
 early 20th century, on modern wood stands,
 largest 98cm high (6)
 £150 - 250

Lot 438
SIX INDONESIAN PAINTED SHADOW PUPPETS,
 early 20th century, on modern wood stands,
 largest 83cm high (6)
 £150 - 250



438

Lot 439

PRESSED FLOWERS AND PLANTS,
 1936, Sweden, a collection of twelve framed collages
 pictures by botanist Mary Lundberg with flower and
 plant pressings, each picture is annotated with full
 information including Latin names, signature and date,
 42 x 26cm, framed (12)
 £600 - 900



439

Lot 440

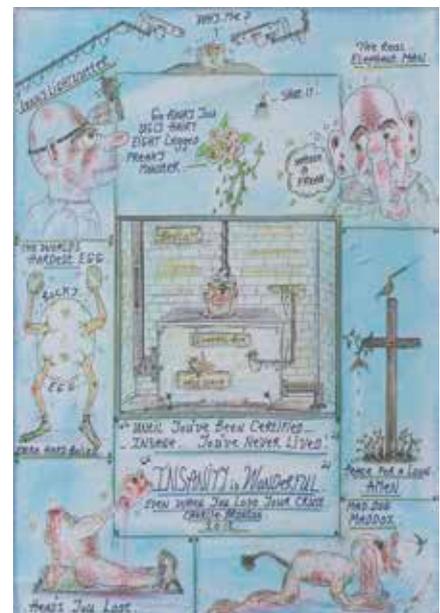
19TH CENTURY OPTICAL PICTURE,
 early 19th century, French, consisting of three images
 including an engraving of an Italian cathedral square,
 an hand-painted horse and rider, and a cow,
 43 x 38cm, all mounted on a wood panel
 £80 - 120



440

Lot 441

***CHARLES BRONSON (b.1952),**
BROADMOOR, FOR THE CRIMINALLY INSANE,
 an original mixed media piece detailing Bronson's
 incarceration in Broadmoor
 Signed l.r., dated 2012, mixed media
 20 x 29cm,
 and two further examples (3)
 £1,000 - 1,500



441



442

Lot 442
FAT BOY,
 mid-20th century, a studio
 pottery stoneware bust of
 a boy, unsigned,
 64cm high
 £200 - 300



443

Lot 443
POLAR BEAR,
 mid-20th century,
 French, papier mâché,
 from a toyshop in Paris,
 127cm high
 £450 - 650

Lot 444
VICTORIAN GLASS EYES,
 purportedly from Edward
 Gerrard & Sons of London,
 in a modern glazed case,
 32cm wide, 17cm high
 £250 - 350



444



445

Lot 445 ♦
BRONZE DOLL MOULD,
 late 19th century, a rare articulated
 bronze full doll mould, on a
 rectangular base,
 54cm high
 £1,200 - 1,600



446

Lot 446 ♦
BRONZE DOLL MOULDS,
 early 20th century, three bronze
 casting moulds of doll's heads,
 together with a pair of leg moulds,
 the largest head 18cm high (5)
 £400 - 600

Lot 447 
TORSO,
 20th century, a plaster
 torso of a man with
 muscular shoulders,
 40cm high
 £100 - 200



447

Lot 448 
**TWO ARMS AND
 A LEG,**
 20th century,
 Spanish, three plaster
 moulds, two in the
 form of forearms
 grasping wooden
 batons, the third
 in the form of a
 standing leg,
 largest 45cm long (3)
 £200 - 300



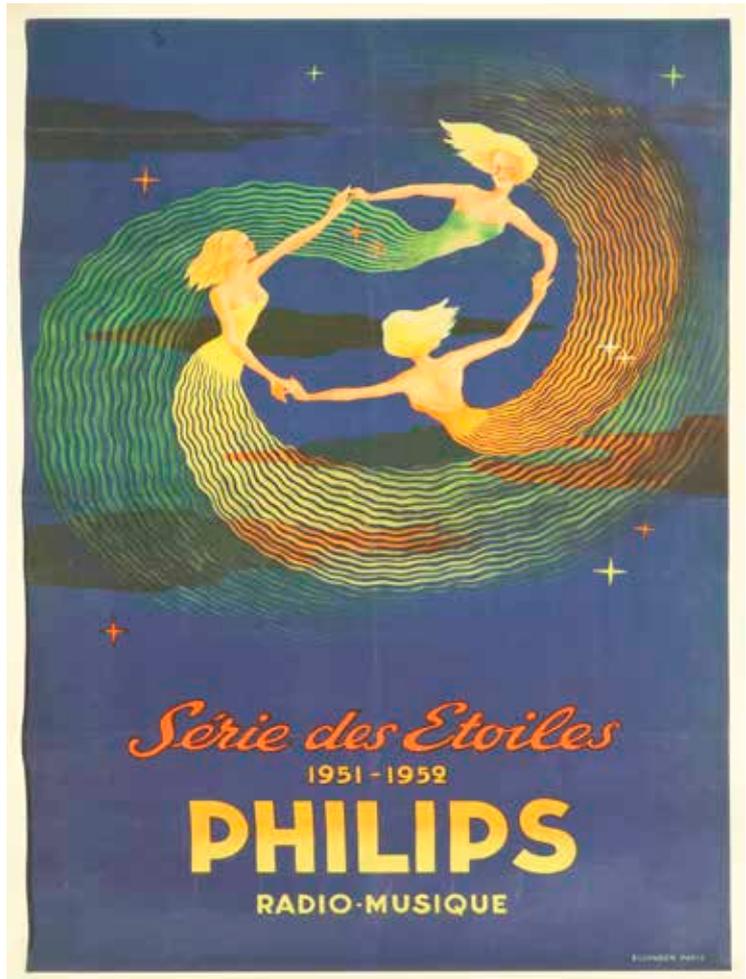
448



449

Lot 449
RARE EARLY TENNIS POSTER,
 1920s, a rare British film movie
 poster, 'The Art of Tennis and How to
 Play It', produced by Parkstone Film
 Company,
 77 x 51cm
 £200 - 400

Lot 450
PHILIPS RADIOS,
 'Serie des Etoiles Philips', PHILIPS
 RADIOS 1952, a stylish French
 advertising poster designed by
 Elvinger Paris, linen backed,
 106 x 77cm
 £300 - 400



450



451

Lot 451
A VICTORIAN SPELTER
FIGURE OF A 'DANDY MAN'
OR RINGMASTER,
 wearing a removable top hat,
 with a cigar and a cane, on a
 cast foliate decorated base,
 20cm high
 £200 - 400



452

Lot 452
SUIT OF ARMOUR FROM WOOKEY HOLE,
 20th century, reproduction of a medieval suit of armour,
 195cm high
 £400 - 600

Lot 453 ♦
WOODEN CARVING,
 20th century, Flemish, a carved wooden and polychrome decorated head of a cherub set between wings,
 32cm wide, 21cm high
 £250 - 350



453



454

Lot 454 ♦
SATYR,
 late 19th century, a cast iron figure of a satyr among fruiting vines, on a later base,
 42cm high
 £50 - 100



455

Lot 455 ♦
KING BALTHAZAR,
 early 20th century, a plaster figure of King Balthazar kneeling, with traces of polychrome decoration,
 65cm high
 £200 - 300



456

Lot 456
FOSSILS AND MINERALS,
 a collection of various specimens, the largest 26cm wide (qty.)
 £400 - 600



457

Lot 457 ♦
HUNTING SCENE,
 mid-20th century, an unusual plaster panel decorated with a hunting scene,
 103cm wide, 38cm high
 £100 - 200



458

Lot 458
MASSIVE FRENCH
SCREW,
 early 20th century, a
 massive wooden French
 screw, with an iron
 strapped base,
 80cm high
 £200 - 300



459

Lot 459
THREE INDUSTRIAL
FIBRE DRUMS,
 one printed 'Walrus
 Fibre Manfg. Co. Ltd,
 Fibre Goods, Rochdale
 Lancashire, England',
 92.5cm high (3)
 £200 - 300

Lot 460 ♦
WEATHERED,
 20th century, a group of ten
 weathered floorboards,
 each 29 x 148cm approximately (10)
 £200 - 400



460

Lot 461 ♦
DRESSER,
 19th century, Continental, a painted and
 distressed pine dresser, with three shelves,
 three drawers and a pot-board base,
 146cm wide, 47cm deep, 187cm high
 £300 - 500



461



462

Lot 462
CHAMPAGNE BUCKETS,
 mid-20th century, French, a collection of ten advertising champagne buckets, nickel-silver plated with engraved nameplates from various champagne makers, with makers' names on the bases, 'ARGIT PARIS' etc., each 20cm high approximately (10)
 £1,600 - 2,200

Lot 463
VFA COFFEE MACHINE,
 early 21st century, a large and stunning chrome-plated VFA 1930 coffee machine with eagle finial, 100cm high
 £2,000 - 3,000

The owner states that this coffee machine was purchased from new direct from VFA factory in Barcelona in 2008 and has never been used. The parts were made in Italy and assembled in the VFA plant in Spain.

Lot 464
PAIR OF TEA CANISTERS,
 c.1890-1910, pair of Victorian domed tea canisters with gilded/gesso decoration of Chinese dancing warriors, 46cm high (2)
 £900 - 1,300



463



464



465

Lot 465

RESTAURANT SIGN, mid-20th century, French, curved double-sided lettered wall bracket sign from the front of a restaurant, 130cm long
£150 - 250

Lot 466

'ANTICA TRATTORIA' ITALIAN RESTAURANT SIGN, late 19th/20th century, a double-sided painted metal hanging sign from an Italian 'Trattoria' restaurant with lower double-sided hanging nameplate pendant 'Croce Bianca' (white cross) and tinplate metal 'roof', 84cm wide, 81cm high
£300 - 500



466



467

Lot 467

'CAFÉ DE LA POSTE' SIGN, early 20th century, French, a restaurant frontage sign, with blue and white convex enamel letters on a wooden board, 272cm wide, 30cm high
£800 - 1,200



468

Lot 468

EROTIC MENU PLAQUE, c.1950, French, copper menu plaque from a 'Routier' café with an original folk art erotic painting of a roadside sex worker, 51 x 38cm
£200 - 400

Lot 469

BAR CLOCK, c.1930s, French, telework café or bar clock for 'St. Raphael Quinquina' (Aperitif) with original wind-up brass movement, 48cm diameter
£200 - 400



470

Lot 470

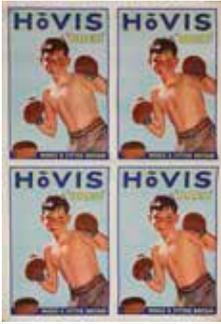
PAIR OF DUMMY ADVERTISING DISPLAY BOTTLES FOR 'RHUM DE MARIN', early/mid-20th century, French, each bottle with its original printed labels and ribbons, from Bordeaux, 25cm wide, 73cm high (2)
£400 - 600



470



469



471



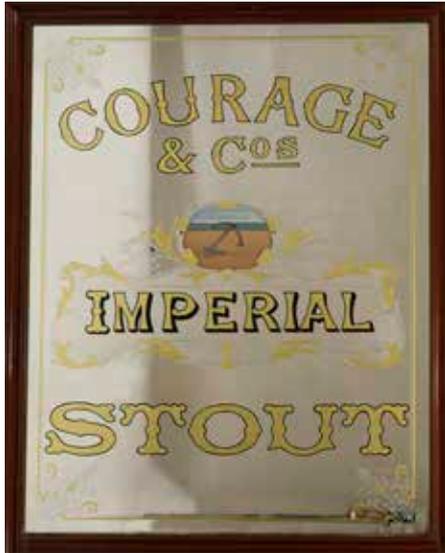
472

Lot 471

HOVIS 'BRED' POSTER,
1950s, British, an unusual Hovis Bread advertising poster depicting a shirtless boy wearing boxing gloves 'Hovis 'Bred' makes a fitter Britain', the image is repeated four times on the poster,
79.5 x 55cm
£200 - 300

Lot 472

IRISH WHISKY,
late 19th century, a large enamel advertising sign for 'DUNVILLES Old Irish Whisky Belfast',
120 x 180cm
£400 - 600



473



474

Lot 473

VERY LARGE ADVERTISING MIRROR - 'COURAGE & CO'S IMPERIAL STOUT',
mid-20th century, mirror acid-etched with hand-painted central logo,
183 x 135cm
£600 - 900

Lot 474

'THE REAL THING',
1970s, an illuminated advertising box panel from Coca-Cola, with a photograph of a young woman in a cornfield above the slogan 'It's the real thing. Coke.',
82 x 51cm
£450 - 550

Lot 475

NOODLE AND DIM SUM,
late 20th century, a pair of illuminated Noodle and Dim Sum signs, formally from a China Town restaurant,
365cm wide (2)
£250 - 300



475

Lot 476

RESTAURANT WAITER CARD STAND,
mid-20th century, French, painted wood, Egyptian/Moroccan waiter with a fez holding a detachable card tray,
62cm wide, 120cm high
£200 - 400



476



477

Lot 477

'ROUTIER' RESTAURANT SIGN,
1960-1975, French, naive double-sided cut-out wood roadside restaurant sign with the waitress holding the menu, '12F' for outside a cafe-restaurant,
46cm wide, 172cm high
£150 - 300



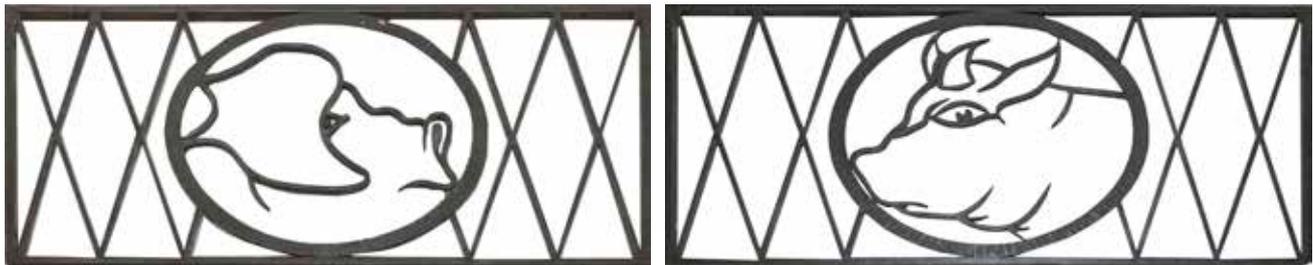
478

Lot 478
PIG'S HEAD,
 late 20th century, a fiberglass
 advertising butcher's sign
 modelled as a pig's head,
 70cm wide
 £400 - 500



479

Lot 479
PIG RESTAURANT SIGN,
 late 19th century, French, the leaping pig
 cut out of cast iron, undecorated,
 140cm long
 £400 - 600

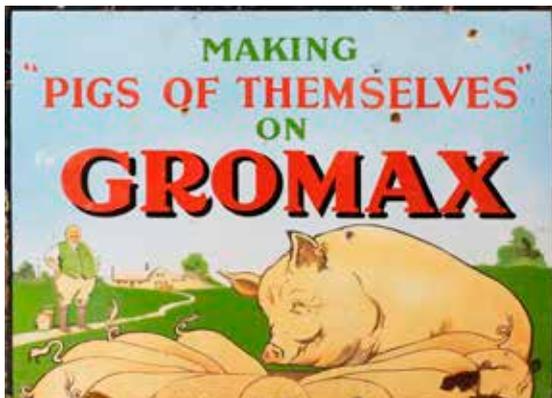


480

Lot 480
PAIR OF BOUCHERIE WROUGHT IRON
PANELS,
 mid-20th century, French, wrought iron
 panels in the style of Edgar Brandt, with cow
 and pig heads, from a butcher's shop,
 each 96cm wide, 53cm high (2)
 £200 - 400

Lot 481
GROMAX PIGS,
 early 20th century, a rare enamel advertising
 sign 'Making Pigs of Themselves on
 GROMAX',
 76cm wide, 58cm high
 £400 - 600

Lot 482
BOUCHERIE SHOP DISPLAY SIGN,
 mid-20th century, French, Perspex on board
 with prices of cuts of meat in francs and
 heads of farm animals,
 120cm wide, 60cm high
 £200 - 400



481

PRIX COURANT		vente au kilogramme	
Prix d'Achat Moyen Pondère		Prix d'Achat Moyen Pondère	
VEAU		MOUTON	
Epaule	Côtes découvertes 8F	Côtes Gigot 8F	Selle
Neuf et deux neuze à Escalope	Bas Carré 8	1 ^{er}	Epaule
Neuf et deux neuze à Rôti	Jarret 6 F	secondes 6	Collet
Quasi	Manchet	découvert	Haut de côtes 8 0
Epaule	Tendron	filet 9	Poitrine
Roule	Poitrine	Gigot entier	
Côtes 1 ^{er}		cachemire	
			l'ilet 5f
			Cotes 4
			Palette 4
			Echine 2
			Pointe

482



483



484

Lot 483
HOT MILK MACHINE AND
TEA MACHINE,
 early 20th century, French, hot
 milk machine and another for
 tea, both with porcelain handles
 and pierced metal gas burner
 bases,
 largest 73cm high (2)
 £300 - 500

Lot 484
'CHOCOLATIERE' HOT
CHOCOLATE WARMER,
 early 20th century, French, a pair
 of porcelain chocolate pots with
 painted hunting scenes set into
 a 'bain-marie' nickel-plated base
 with gas heating pipe,
 38cm wide, 50cm high
 £600 - 900

Lot 485
'CAFETIERE' COFFEE MACHINE,
 early 20th century, French,
 nickel-plated metal with frontal
 maker's plaque, 'E. Ringuet,
 Paris', and pierced nickel gas
 burner base, main machine in a
 four-item set from an inter-war
 French brasserie or bar,
 40cm wide, 107cm high
 £600 - 900

Lot 486
COFFEE BEAN DISPENSER,
 c.1890-1920, French, copper,
 surmounted with a copper eagle
 including dispensing scoop,
 109cm high, 51cm diameter
 £300 - 500



485



486



487

Lot 487

KING WILLIAM OF ORANGE PUB SIGN,
early-mid 20th century, a double-sided,
hanging painted metal pub sign from
Northern Ireland,
64cm wide, 61cm high
£300 - 500

Lot 488

'LA VIEILLE AUBERGE' RESTAURANT MENU SIGN,
mid-20th century, French, a metal front of house
menu sign from a restaurant, which lights up and has
a glazed front flap,
86cm wide, 10cm deep, 61cm high
£200 - 400



488



489

Lot 489

EARLY TOBACCO AND SNUFF JARS,
mid-late 19th century, a pair of stoneware Tobacco
and Snuff shop dispensing jars, each moulded in
relief with a smoker and snuff taker below the
painted words 'PROF MIXTURE' and 'MORTON',
one with a brass lid, no maker's mark,
29cm high with lid (2)
£150 - 200



489



490

Lot 490

**PAIR OF LARGE SPANISH HAM
HANGING ADVERTISING SIGNS,**
mid-20th century, Spanish, painted
plywood signs from the 'La
Boqueria' market in Barcelona,
66cm wide, 188cm high (2)
£500 - 800

Lot 491

**METAL 'BONBON'
STAND,**
early-mid 20th century,
Spanish, a stand with
multi-glass jars for
holding sweets and candy
from a sweet shop,
63cm wide, 180cm high
£750 - 1,150



491

SALES CALENDAR

MARCH

10/11 **Fine Interiors**
British and European Furniture, Works of Art and Books
entries close 17 January
fineinteriors@sworder.co.uk

25 **Fine Wine and Port**
entries close 7 February
finewine@sworder.co.uk

APRIL

8 **Jewellery, Silver & Luxury Goods**
entries close 13 March
jewellery@sworder.co.uk

28 **Modern British & 20th Century Art**
entries close 13 March
janeoakley@sworder.co.uk

MAY

15 **Asian Art** (at the Westbury Mayfair Hotel, London)
entries close 27 March
yexueli@sworder.co.uk

20 **Asian Art - Part 2**
entries close 27 March
yexueli@sworder.co.uk

27 **Mid-Century Modern Design**
entries close 3 April
johnblack@sworder.co.uk

JUNE

3 **Sporting Art , Wildlife and Dogs**
entries close 17 April
janeoakley@sworder.co.uk

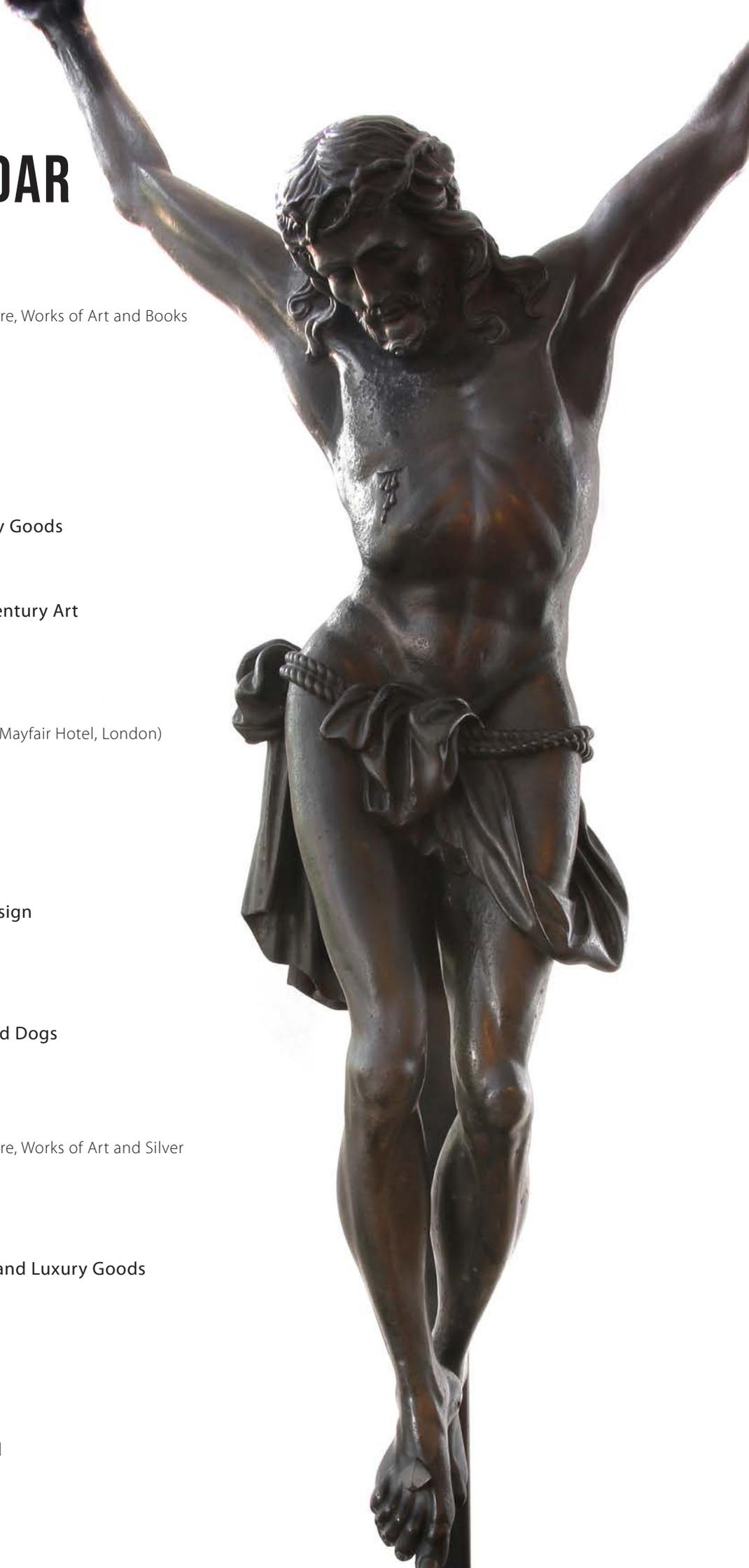
23/24 **Fine Interiors**
British and European Furniture, Works of Art and Silver
entries close 1 May
fineinteriors@sworder.co.uk

JULY

7 **Fine Jewellery, Watches and Luxury Goods**
entries close 7 May
jewellery@sworder.co.uk

8 **Fine Wine & Port**
entries close 22 May
finewine@sworder.co.uk

21 **Arts & Crafts and Beyond**
entries close 5 June
johnblack@sworder.co.uk



Modern British & 20th Century Art

Further entries invited by 13 March

janeoakley@sworder.co.uk | 01279 817778



Entries invited

10 & 11 March *including books*

23 & 24 June, *including silver*

15 & 16 September, *including books*

8 & 9 December, *including silver*

FINE INTERIORS



James Pickup or Alexander Hallett

fineinteriors@sworder.co.uk | 01279 817778

FINE WINE AND PORT

Entries invited

25 March

8 July

4 November

finewine@sworder.co.uk | 01279 817778



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.

TERMS AND CONDITIONS

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 website.

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 25% 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 rates specified by the online service. From 1 January 2020, these charges will be charged at 0% plus VAT while bidding via Sworders website. If bidding through the-saleroom.com this will be charged at 4.95% plus VAT. Both charges will be payable to us on top of the hammer price and our buyer's commission.

IMPORTANT NOTICES

Selected lots remaining

All lots should be removed by 5pm on Friday 21 February 2020.

Selected lots remaining after this date will be removed to:
Perry Removals, Chapel End, Broxted, Essex CM6 2BW.

Removal will be at a cost of £20 per lot and storage will be charged at £2 per lot, per day.

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 S.

TERMS OF SALE

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 Sale carefully. Please note that if you register to bid and/or bid at auction this signifies that you agree to and will comply with these Terms of Sale.

Please note that these Terms of Sale 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;
'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 Sale the words 'you', 'yours', etc. refer to you as the Buyer. The words 'we', 'us', etc. refer to the Auctioneer. Any reference to a 'Clause' is to a clause of these Terms of Sale unless stated otherwise.

2. Information that we are required to give to Consumers

2.1 A description of the main characteristics of each Lot as contained in the auction catalogue.

2.2 Our name, address and contact details as set out herein, in our auction catalogues and/or on our Website.

2.3 The price of the Goods and arrangements for payment as described in Clauses 4, 5, 7 and 8.

2.4 The arrangements for collection of the Goods as set out in Clauses 8 and 9.

2.5 Your right to return a Lot and receive a refund if the Lot is a Deliberate Forgery as set out in Clause 13.

2.6 We and Trader Sellers have a legal duty to supply any Lots to you in accordance with these Terms of Sale.

2.7 If you have any complaints, please send them to us directly at the address set out on our Website.

3. Bidding procedures and the Buyer

3.1 You must register your details with us before bidding and provide us with any requested proof of identity and billing information, in a form acceptable to us. You must also satisfy any security arrangements we have in place before entering the auction room to view or bid.

3.2 We strongly recommend that you attend the auction in person. You are responsible for your decision to bid for a particular Lot. If you bid on a lot, including by telephone and online bidding, or by placing a commission bid, we assume that you have carefully inspected the Lot and satisfied yourself regarding its condition.

3.7 We may refuse to accept any bid if it is reasonable for us to do so.

3.8 Bidding increments will be at our sole discretion (but will be in line with standard auction practice).

4. The purchase price

As Buyer, you will pay:

- the Hammer Price;
- a premium of 25% plus VAT of the Hammer Price or 15% plus VAT for our Fine Wine and Port Auction;
- any artist's resale right royalty payable on the sale of the Lot; and
- any VAT due.

5. VAT

5.1 You shall be liable for the payment of any VAT applicable on the Hammer Price and premium due for a Lot. Please see the symbols used in the auction catalogue for that Lot and the 'Information for Buyers' in our auction catalogue for further information.

5.2 We will charge VAT at the current rate at the date of the auction.

6. The contract between you and the Seller

6.1 The contract for the purchase of the Lot between you and the Seller will be formed after the hammer falls when the highest bid for the Goods at the auction is written into the Auction book by the Auctioneer.

6.2 You may directly enforce any terms in the Terms of Consignment against a Seller to the extent that you suffer damages and/or loss as a result of the Seller's breach of the Terms of Consignment.

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

6.4 We normally act as an agent only and will not have any responsibility for default by you or the Seller (unless we are the Seller of the Lot).

7. Payment

7.1 Immediately following your successful bid on a Lot you will:

7.1.1 give to us, if not already provided to our satisfaction, proof of identity in a form acceptable to us (and any other information that we require in order to comply with our anti-money laundering obligations); and

7.1.2 pay to us the Total Amount Due in any way that we agree to accept payment. Note there is an upper limit of 10,000 euros equivalent for payments in cash.

7.2 If you owe us any money, we may use any payment made by you to repay these debts.

8. Title and collection of purchases

8.1 Once you have paid us in full the Total Amount Due for any Lot, ownership of that Lot will transfer to you. You may not claim or collect a Lot until you have paid for it.

8.2 You will (at your own expense) collect any Lots that you have purchased and paid for not later than 5pm on the Friday following the auction.

8.3 If you do not collect the Lot within this time period, you will be responsible for any reasonable removal and storage charges in relation to that Lot.

8.4 Risk of loss or damage to the Lot will pass to you when you (or your agents) take physical possession of the Lot.

8.5 If you do not collect the Lot that you have paid for within thirty days after the auction, we may sell the Lot. We will pay the proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling commission at our standard rates on any such resale of the Lot.

9. Remedies for non-payment or failure to collect purchases

9.1 Please do not bid on a Lot if you do not intend to buy it. If your bid is successful, these Terms of Sale will apply to you.

This means that you will have to carry out your obligations set out in these Terms of Sale. If you do

not comply with these Terms of Sale we may (acting on behalf of the Seller and ourselves) pursue one or more of the following measures:

9.1.1 take action against you for damages for breach of contract;

9.1.2 reverse the sale of the Lot to you and/or any other Lots sold by us to you;

9.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any difference between the price you should have paid for the Lot and the price we sell it for as well as the charges outlined in Clause 8.5). Please note that if we sell the Lot for a higher amount than your winning bid, the extra money will belong to the Seller;

9.1.4 remove, store and insure the Lot at your expense;

9.1.5 if you do not pay us within **five business days** of your successful bid, we may charge interest at a rate not exceeding 1.5% per month on the total amount due;

9.1.6 keep that Lot or any other Lot sold to you until you pay the Total Amount Due;

9.1.7 reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you; and/or

9.1.8 if we sell any Lots for you, use the money made on these Lots to repay any amount you owe us.

9.2 We will act reasonably when exercising our rights under Clause 9.1. We will contact you before exercising these rights and try to work with you to correct any non-compliance by you with these Terms of Sale.

10. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence.

11. Warranties

11.1 The Seller warrants to us and to you that:

11.1.1 the Seller is the true owner of the Lot for sale or is authorised by the true owner to offer and sell the lot at auction;

11.1.2 the Seller is able to transfer good and marketable title to the Lot to you free from any third party rights or claims; and

11.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom or announced by the Auctioneer at the auction) are correct.

11.2 If, after you have placed a successful bid and paid for a Lot, any of the warranties above are found not to be true, please notify us in writing. Neither we nor the Seller will be liable to pay you any sums over and above the Total Amount Due and we will not be responsible for any inaccuracies in the information provided by the Seller except as set out below.

11.3 Please note that many of the Lots that you may bid on at our auction are second-hand.

11.4 If a Lot is not second-hand and you purchase the Lot as a Consumer from a Seller that is a Trader, a number of additional terms may be implied by law in addition to the Seller's warranties set out at Clause 11.1 (in particular under the Consumer Rights Act 2015). These Terms of Sale do not seek to exclude your rights under law as they relate to the sale of these Lots.

11.5 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded.

12. Descriptions and condition

12.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (ii) our opinion (although it is likely that we will not be able to carry out a detailed inspection of each Lot).

12.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (and any independent consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot. We shall not be responsible for any failure by you or your consultants to properly inspect a Lot.

12.3 Representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion will be honestly and reasonably held and accept liability for opinions given negligently or fraudulently.

12.4 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition. Lots are sold 'as is' (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots or for any condition issues affecting a Lot if such issues are included in the description of a Lot in the auction catalogue (or in any saleroom notice) and/ or which the inspection of a Lot by the Buyer ought to have revealed.

13. Deliberate Forgeries

13.1 You may return any Lot which is found to be a Deliberate Forgery to us within 30 days of the auction provided that you return the Lot to us in the same condition as when it was released to you, accompanied by a written statement identifying the Lot from the relevant catalogue description and a written statement of defects.

13.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery we will refund the money paid by you for the Lot (including any Premium and applicable VAT) provided that if:

13.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction; or

13.2.2 you personally are not able to transfer good and marketable title in the Lot to us, you will have no right to a refund under this Clause 13.2.

13.3 If you have sold the Lot to another person, we will only be liable to refund the price that you paid for the Lot. We will not be responsible for repaying any additional money you may have made from selling the Lot.

13.4 Your right to return a Lot that is a Deliberate Forgery does not affect your legal rights and is in addition to any other right or remedy provided by law or by these Terms of Sale.

14. Our liability to you

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

14.2 In addition to the above, neither we nor the Seller shall be responsible to you and you shall not be responsible to the Seller 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.

14.3 Subject to Clause 14.4, 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 total purchase price paid by you to us for any Lot.

14.4 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:

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

14.4.2 fraudulent misrepresentation; or

14.4.3 any liability which cannot be excluded by law.

15. Notices

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

15.2 Any notice referred in Clause 15.1 may be given:

15.2.1 by delivering it by hand;

15.2.2 by first class pre-paid post or Recorded Delivery; or

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

15.3 Notices must be sent:

15.3.1 by hand or registered post:

a. to us, at our address set out in these Terms of Sale 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; or

15.3.2 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.

15.4 Notices will be deemed to have been received:

15.4.1 if delivered by hand, on the day of delivery;

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

15.4.3 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 receipt is acknowledged by the recipient).

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

16. 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 our website.

17. General

17.1 We may, acting reasonably, refuse admission to our premises or attendance at our auctions by any person.

17.2 We act as an agent for our Sellers. The rights we have to claim against you for breach of these Terms of Sale may be used by either us, our employees or agents, or the Seller, its employees or agents, as appropriate. Other than as set out in this Clause, these Terms of Sale are between you and us and no other person will have any rights to enforce any of these Terms of Sale.

17.3 We may use special terms in the catalogue descriptions of particular Lots. You must read these terms carefully along with any glossary provided in our auction catalogues.

17.4 Each of the clauses of these Terms of Sale 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.

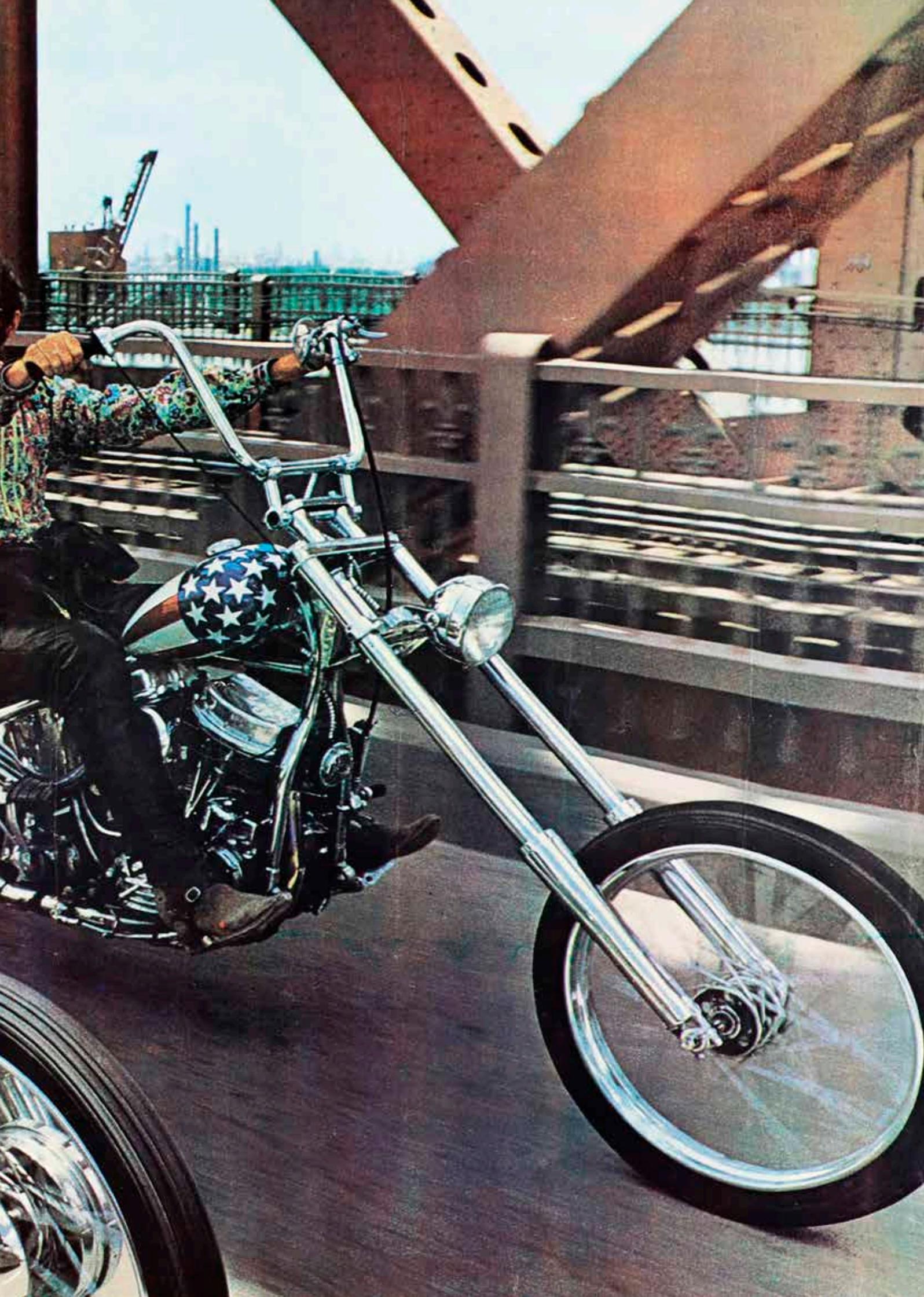
17.5 We may change these Terms of Sale from time to time, without notice to you. Please read these Terms of Sale carefully, as they may be different from the last time you read them.

17.6 Except as otherwise stated in these Terms of Sale, each of our rights and remedies are: (a) in addition to and not exclusive of any other rights or remedies under these Terms of Sale 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 Sale is not a waiver of that or any other right. Partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.

17.7 These Terms of Sale 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.

These terms are based upon the recommended terms of sale by the Society of Fine Art Auctioneers and Valuers





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