





THE COLLECTION FORMERLY FROM

FLAXLEY ABBEY

—— AN OLIVER MESSEL COMMISSION ——

AUCTION NO: 14458
DONNINGTON PRIORY | MONDAY 3 OCTOBER 2022 | 10.30AM | LOTS 1-294

HEAD OF SALE:

Joe Robinson

(House Sales and Private Collections)

SPECIALISTS:

Anne Gerritsen (Old Master and British Pictures)

Ashley Matthews MRICS (Furniture)

Brandon Lindberg (Old Master and British Pictures)

Denise Kelly (Books and Ephemera)

Dr Yingwen Tao (Asian Ceramics and Works of Art)

Francesca Whitham (Modern and Contemporary Pictures)

Geoffrey Stafford Charles MRICS (British & European Ceramics & Glass)

Jennie Fisher (Modern & Contemporary Pictures)

Mark Newstead (Asian Ceramics and Works of Art)

Silas Currie (British & European Sculpture and Works of Art)

Will Turkington (Furniture)

SALE CO-ORDINATOR:

Eloïse Kerr-Smiley (House Sales and Private Collections)

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EST. 1759

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FLAXLEY ABBEY

A Short History

Flaxley Abbey is a house with an inescapable feeling of history, the collection is a fascinatingly eclectic selection of works of art, furniture and pictures which have been inherited, collected and worked on by owners, architects and designers spanning over 500 years. It not only works like a needle and thread through the history of the house, it also provides a window into that iconic 20th century country house style.

A House Forged by Time

Flaxley was originally founded in 1151 as a Cistercian monastery by Roger Fitzmiles, 2nd Earl of Hereford, allegedly on the spot where his father, Milo, died during a hunting accident. The monastery came under royal protection during the reign of Henry II and was used as royal hunting quarters. Since then the estate has had many owners – each leaving an indelible mark over generations. After the dissolution of the monasteries in 1537, the Abbey was granted to Sir William Kingston, Constable of the Tower of London, the superintendent at the execution of Queen Anne Boleyn. It would be Kingston who would gradually begin the process of transforming Flaxley into a well-appointed manor house.

The estate was purchased in 1648 by the London merchant, lawyer and philosopher James Boevey (1622–1696) and his half brother William, thus beginning a custodianship which would last the next three centuries. Later, due to a short marriage between Catherina Riches and William Boevey (James Boevey's son), the house passed to a cousin Thomas Crawley who changed his name to Crawley-Boevey upon his inheritance in 1727.



Flaxley Abbey by Johannes Kip circa 1784

The Crawley-Boevey Baronets were created in 1784. During this time the house was substantially rebuilt to the designs of architect Anthony Keck. It is to successive generations of this family to which Flaxley owes its fascinating collection of Old Master portraits. The Crawley-Boeveys retained the house until 1960 when it was sold and the contents offered at auction. Many of the items in the original sale were bought back by the new owners, including the Flaxley sun dial, keeping the history alive.

Catherina Boevey 'The Perverse Widow'

Catherina Boevey (nee Riches) is arguably the most illustrious member of the Crawley-Boevey family. Born in London to immigrant merchant John Riches and his second wife Anne Davall, she married William Boevey, only son of James Boevey, and thus became the mistress of Flaxley.

She was very intelligent and widely read with an interest in serious topics of the day, usually centring around religion, politics and literature.

Around the accession of James II, a Roman Catholic, Catherina and William soon became involved in considerable religious activities and became great supporters of the Church of England, befriending Bishop Frampton who was one of the most prominent preachers of the



Catherina Boevey (1669-1726)

day who publicly confronted James II for his Roman Catholicism in his sermons

Upon the death of her husband only seven years later at the age of 25, she soon had a host of admirers and her large fortune, as well as her Estate, attracted many suiters. Her cousin Mary Pope, who came to stay with Catherina for a month some years earlier eventually stayed for 40 years and frustrated all attempts to induce her into a second marriage. Pope became regarded as a malicious confidante and was referred to by disappointed suiters as 'The Witch of Flaxley'. In reality, it was a relationship which modern scholars suggest was more romantic in tone. Catherina is widely believed to be the inspiration for Sir Richard Steele's 'The Perverse Widow' from his sensational 1711 articles in The Spectator which chart the tales of 'Sir Roger de Coverley's' persistent advances.

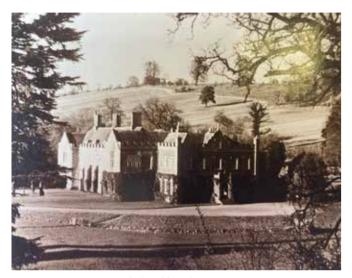
Catherina's important philanthropic work
throughout her life ensured that upon her
death in 1726, a large memorial was erected
in Westminster Abbey. The original
Dutch-style garden, inspired
by Westbury Court and the
inspiration for Messel's own
water garden at Flaxley, was
laid out by her.

The Arms of James Boevey

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Flaxley Abbey in the 20th Century

As with many landed estates in the post-war era, death duties and the cost of running an agriculturally based estate became unviable. It fell upon Sir Lancelot Crawley-Boevey, 7th Baronet. to sell in 1960 thus ending the Crawley-Boevey's 300 year ownership. The house, estate and contents were sold via a five day auction by Bruton, Knowles & Co. The building, land, as well as a number of original portraits, were bought by Frederick and Phyllis Baden Watkins who begin restoring the house with gusto and saved it from demolition.



Flaxley Abbey circa 1920

An Important Oliver Messel Commission

What makes Flaxley's 20th century history so interesting is that most of the post war big house restorations were on Georgian or earlier Georgianized building, whereas Flaxley was of a much earlier date. What had disappeared however, resulting from generations of alterations and improvements, was evidence of the seventeenth century interior to match the exterior.

Tony Award winning theatre and set designer Oliver Messel was commissioned to re-model and revitalise Flaxley Abbey and gardens. Messel was one of the iconic figures of twentieth century design, whose romantic, whimsical, and wholly original style has influenced a generation of architects and decorators. Messel was known for his acute eye for detail, un-relinquishing vision and design flare; with Flaxley he would display these traits in abundance, creating interiors with such style, colour and captivating atmosphere. Alongside the Messel Suite at the Dorchester hotel, and his extensive architectural work on the island of Mustique and Barbados, Flaxley is one of his most important (being the only country house he did) and complete commissions.

Under Messel, the medieval Refectory and Abbots room were restored to their former period style and 'Stewobean' rooms were re-implemented, all designed to complement the handsome neoclassical rooms of Anthony Keck. Perhaps not surprising, the house had something of the quality of a theatre set, indeed, for Messel, Flaxley was a stage and it's interiors were a set on which to enact a 500 year old narrative. Although critics might see this as a pastiche, it

is much more than that. It was enacted with an appreciation for and knowledge of older period styles and is reflective of the broadening taste of Britain in the 1960s and 70s, away from the prevalent Georgian and Regency styles that Cecil Beaton commented on as 'enjoying such high popularity and continued over-used' and stated 'it will surely begin to falter before too long'.

Due to the eventual friendship with the new owners and his unwavering drive for perfection, Messel supplied a substantial

number of items from his ancestral homes, Nymans, Holmstead Manor, Lancaster Gate and his London home on Pelham Place, with specific placements or hanging schemes in mind. This is where they have remained for the last 60 years. This sale therefore not only represents a commission for, and style of, an influential designer but it also presents



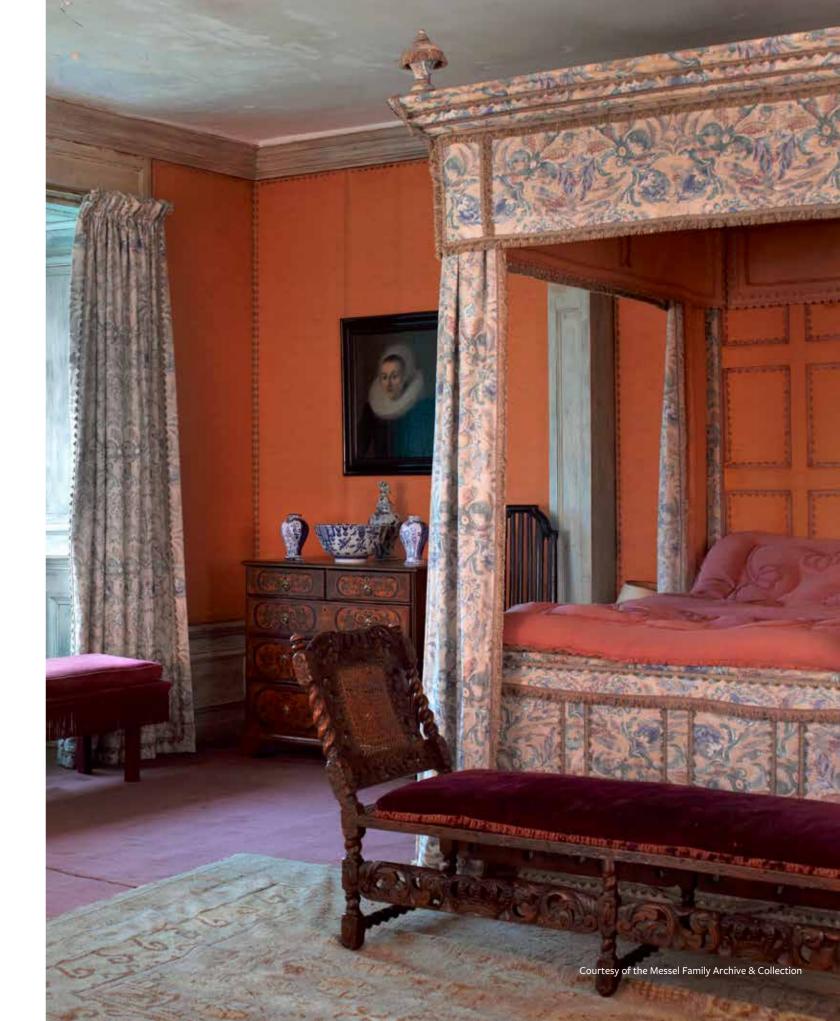
The Morning Room at Flaxley Abbey (courtesy of the Messel Family Archive & Collection)

a fascinating insight into the private collection of Oliver Messel and his family.

The dispersal of collections often reflects an end to a moment in time but the sale of the collection from Flaxley Abbey documents a lasting record of this historically important design legacy and provides collectors a rarefied opportunity to engage with the indomitable spirit of the iconic 20th century country house style and capture items of importance to conserve within their own evolving collections or interiors.



A Magical Touch – Oliver Messel | photograph by James de Vries (courtesy of the Messel Family Archive & Collection)





OLIVER MESSEL

By Thomas Messel

Oliver Messel was Britain's most celebrated stage designer, a world in which he was pre-eminent throughout most of the twentieth century. His career started at the age of 21 in London with designs for Diaghilev's Zephyr and Flora and ended in New York for the Metropolitan Opera House's 1976 production of Tchaikovsky's ballet, The Sleeping Beauty.

Messel was born in London in 1904, the youngest son of a wealthy and cultivated family of well-established Anglo-German bankers, whose country home, Nymans in Sussex, is now a property of the National Trust and famed for its magnificent gardens.



The Messel family with Linley Sambourne circa 1906 (courtesy of the Messel Family Archive & Collection)

Artistry was in his blood. His great uncle, Alfred Messel, was one of Germany's leading architects best known for his Pergamon Museum in Berlin and his grandfather, Linley Sambourne, was the chief political cartoonist of Punch magazine, whose extraordinary London home, 18 Stafford Terrace, is now a museum known as Linley Sambourne House.

Messel left Eton at the age of 17 to study painting at the Slade School of Art where he proved himself to be a capable portraitist. In his spare time, he used to make masks out of papier-mâché and wire which brought him to the attention of both Sergé Diaghilev and the London impresario Sir Charles B. Cochran. This was to change the direction of his career from that of a portrait painter to that of a theatre designer.

For ten years Cochran engaged Messel on his London Revues and plays, where he was to work closely with Noel Coward, Cole Porter, George Balanchine and Max Reinhardt. It was Messel's all-white sets and costumes for *Helen*! that shot him to fame in 1931, which were popularised by his friend, the interior designer Syrie Maugham, whose 'white on white' style is still in fashion today.

Messel's talent, allied with his good looks and charm soon placed him at the centre of a circle of high-spirited brilliance known as The Bright Young Things; a constellation of artists, writers, musicians and poets which included Cecil Beaton, Rex Whistler, Stephen Tennant, the Sitwells, William Walton and Lady Diana Cooper.

By now Oliver Messel was a household name as a theatre designer so the next logical step was film. His first film, *The Scarlet Pimpernel* was



Messel with one of his masks (courtesy of the Messel Family Archive & Collection)

screened in 1935, starring Merle Oberon and Leslie Howard, which was quickly followed by his Hollywood debut with George Cukor's *Romeo and Juliet* starring Norma Shearer and Leslie Howard.

During the war, Messel was commissioned as a captain in the Royal Engineers to command a camouflage unit based in Norwich, whose Assembly Rooms he discovered to be in a dilapidated condition. These he restored and was able to use as his headquarters.



Messel at work (courtesy of the Messel Family Archive & Collection)

Before the war, he had established a good working relationship with Vivien Leigh and it was with her as Cleopatra, that in 1944 he designed the film *Caesar and Cleopatra*, co-starring Claude Rains and Stewart Granger. In all, Messel designed 12 films in his lifetime, the last being his 1956 *Suddenly Last Summer*, starring Katherine Hepburn, Elizabeth Taylor and Montgomery Clift.

Of all his work for the stage, Messel's sets and costumes for the 1946 ballet, *The Sleeping Beauty* is his most celebrated. For this, using his powers of resourcefulness, he was able to conjure beauty, colour and romance out of the meagrest of wartime rations and dazzle a grey and war-torn London. The production was the debut performance of Ninette De Valois' Royal Ballet at the Royal Opera House and starred Margot Fonteyn, Robert Helpmann and Frederick Ashton, with the music under the baton of Constant Lambert. Messel's *The Sleeping Beauty* was performed all over the world for the next fourteen years and is now revived as a permanent part of the Royal Ballet's repertoire.



The Royal Ballet's production of The Sleeping Beauty, 1946 (courtesy of the Messel Family Archive & Collection)

The 1950s are sometimes referred to as the age of 'neo-romanticism' and it was throughout this decade that Messel was at his happiest and most productive. During these years he designed 29 new productions for stage, opera and ballet, which were performed all over the world, including nine consecutive years at Glyndebourne.

Oliver Messel had set out in life to be a painter and that talent coupled with his reputation as a stage designer led him to paint murals and to decorate houses.

In 1952 he was commissioned by The Dorchester to create a series of spectacular rooms to celebrate The Queen's coronation the following year. These are on the 8th floor, known as The Penthouse and Pavilion Suites, designed for parties and receptions with the Oliver Messel Suite on the floor below. The rooms are unaltered and still in regular use, as also is the little silk-lined jewel box of a theatre on the west coast of Cumbria, known as Rosehill. But the fate of the Raynes shoe shop, 'the prettiest shoe shop in the world,' which he created in 1959 on Bond Street, was not so happy as it was destroyed by developers in the mid-1980s.

It was through Sir Edward Rayne's introduction that Oliver first met Mr and Mrs Baden Watkins in 1960, the new owners of Flaxley Abbey. Flaxley is a deeply romantic mansion set in a wooded Gloucestershire valley. Its buildings encompass all architectural periods from the medieval to the late Georgian. In many ways, it reminded Oliver of his own parent's home of Nymans. His work for Flaxley coincided with the death of

his mother and his inheritances from
his family homes Nymans,
Homestead Manor,
and 104 Lancaster
Gate. This meant
he had a large
collection, including
his own personal
collection, from
which to supply and
gift to the house.

Flaxley was for Oliver
a labour of love, during
which he decorated and
advised on the furnishing of
the interior as well as creating
a new wing and laying out
the gardens into a series
of canals, fountains and
pavilions, influenced
by the historic Dutch
gardens at Flaxley and
the Westbury Court
gardens nearby.



An urn from a mural painted by Oliver Messel at Flaxley Abbey

The mid-1960s theatre witnessed a reaction against the romance and beauty that Oliver could provide, in favour of concrete and barbed wire realism. Coupled with this he was suffering from arthritis so decided to move in 1966 to the warmer climate of Barbados, where he intended to settle down to paint. He restored and redesigned, with his partner Vagn Riis-Hansen, Maddox, an old plantation house on the west coast, which attracted so much admiration that his career took off in a new direction as an architect. He was to design 35 buildings over the next twelve years. Not only did he work on projects for the Bajan Government and private individuals on Barbados but also he was introduced to the island of Mustique by Princess Margaret, when she asked him to design a house for her, on the plot of land that Colin Tennant had given as a wedding present to her and her husband, Oliver's nephew, Tony Snowdon. Over the next ten years, Oliver was commissioned by Glenconner to design 30 houses on the island, of which 18 have to date been built, whilst also designing a stage version of Gigi in the U.S.A. and The Sleeping Beauty for the American Bicentenary celebrations at The Met in New York in 1976.

On the 13th of July 1978, Oliver Messel's charmed life came to an end and it is in the garden at Nymans that he is now buried.



Oliver Messel in his studio on Yeomans Row (courtesy of the Messel Family Archive & Collection)



Messel in the Gardens at Maddox (courtesy of the Messel Family Archive & Collection)



The exterior of Rayne Shoe Shop (courtesy of the Messel Family Archive & Collection)



The interior of Rayne Shoe Shop (courtesy of the Messel Family Archive & Collection)

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THE MESSEL HOMES

An important collecting legacy

Nymans, West Sussex

In 1890 Ludwig Messel, Oliver's grandfather, bought Nymans, beautifully situated in a part of Sussex which was particularly suited to experimental gardening. Messel took great interest in creating a distinctive garden and introduced many exotic plants from all around the world. This would be continued and augmented by successive generations of the Messel family.

The gardens at Nymans by Oliver Messel (courtesy of the Messel Family Archive) The original house was described as having a regency flavour but not architecturally distinguished nor of a great size. Ludwig therefore set about enlarging and redesigning Nymans into a German-style structure with the help of his architect brother, Alfred. For Anne Messel, later Countess of Rosse and mother to Anthony Armstrong-Jones, it was "an exceptionally hideous house with a really monstrous conservatory". Unfortunately, Messel, who was of Jewish ancestry and of German extraction, was harassed during the First World War. Unsubstantiated rumours abounded that he used the tower at Nymans, designed by his brother Alfred, for the purposes of espionage.

Following his death in 1915, Leonard and Maud Messel, Oliver's mother and father, inherited Nymans and reluctantly moved there in 1916. At the request of Maud, they replaced the German-style wood-beam house with a picturesque mock-medieval stone manor, designed by Sir Walter Tapper and Norman Evill in a mellow late Gothic-Tudor style. Leonard and his father, Ludwig, were great collectors and Nymans was filled with important furniture, objects, tapestries and pictures. The collection was augmented with works befitting a house of its newly acquired style and prominence. Every year their spring travels to Italy, Germany, the Netherlands and France would be followed months later by the arrival of vans delivering the spoils of these tours. All collected in the spirit of academic seriousness comprising of fine examples of the type. In the 1932 Country Life article, the late Christopher Hussey described it: "So clever a reproduction is it of a building begun in the 14th century and added to intermittently till Tudor times, that some future antiquary may well be deserved by it." The influence of Nymans would be prevalent throughout Messel's work at Flaxley.

The severe reduction of staff in World War II was followed by a disastrous fire in 1947. Miraculously, a large portion of the Nymans collection was saved and



The Drawing Room at Holmstead Manor, circa 1950 (courtesy of the Messel Family Archive & Collection)



The Gardens at Nymans by Oliver Messel (courtesy of the Messel Family Archive & Collection)



Nymans, West Sussex, the childhood home of Oliver Messel (courtesy of the Messel Family Archive & Collection)

transferred to Holmstead Manor where the Messel family would take up residence, or stored on the Nymans estate. Nymans was partially rebuilt and became the home of Leonard Messel's daughter, Anne and her second husband the 6th Earl of Rosse. At Leonard Messel's death in 1953 it was bequeathed to the National Trust.

Holmstead Manor

Upon the fire in 1947, Leonard and Maud took the lease and eventually bought nearby Holmstead Manor. Here the Nymans collection was reformed to suit a much smaller but possibly more comfortable residence with more Georgian proportions. Maud set about 'recycling' the Nymans collection and filled the rooms at Holmstead with an enigmatic mix of key pieces with an appreciation for scale and interest- very much emblematic of Oliver Messel's own compulsion to create complimentary fusions of periods and styles. When Maud died in 1960, the collection from Holmstead was split between Oliver, Anne and Linley.



A creative melange of decorative furnishings...bought together through his personal artistry 7 - Vogue (1963)



The Dining Room at 104 Lancaster Gate (courtesy of the Messel Family Archive & Collection)

104 Lancaster Gate

The Messel family's London town-house, 104 Lancaster Gate, was intended as a much more formal residence – advised on by Mr Lenygon of Lenygon and Morant, it was a show house displaying the Messel family's important collection of early English and Continental furniture. To Oliver and his sister, Anne, Lancaster Gate was a house they didn't much enjoy - they believed it more like a 'collector's house' and living museum where, as children, they weren't allowed to touch or play. Yet it would be Oliver's childhood expeditions, with Mr Lenygon, through the maze of Dickensian side streets of London which would open his eyes to secret havens for weavers of sumptuous materials, fringes, carvers, gilders and glass blowers. Within the interiors Leonard no less displayed his zeal for collecting furniture of academic importance. The Altieri chairs, possibly purchase from Palazzo Altieri in the late 19th century and the Charles II painted and inlaid cabinet are just two such examples. It is therefore not surprising the Oliver didn't feel an emotional attachment to the collection but was still fascinated by the objects themselves to visualise them within his projects.

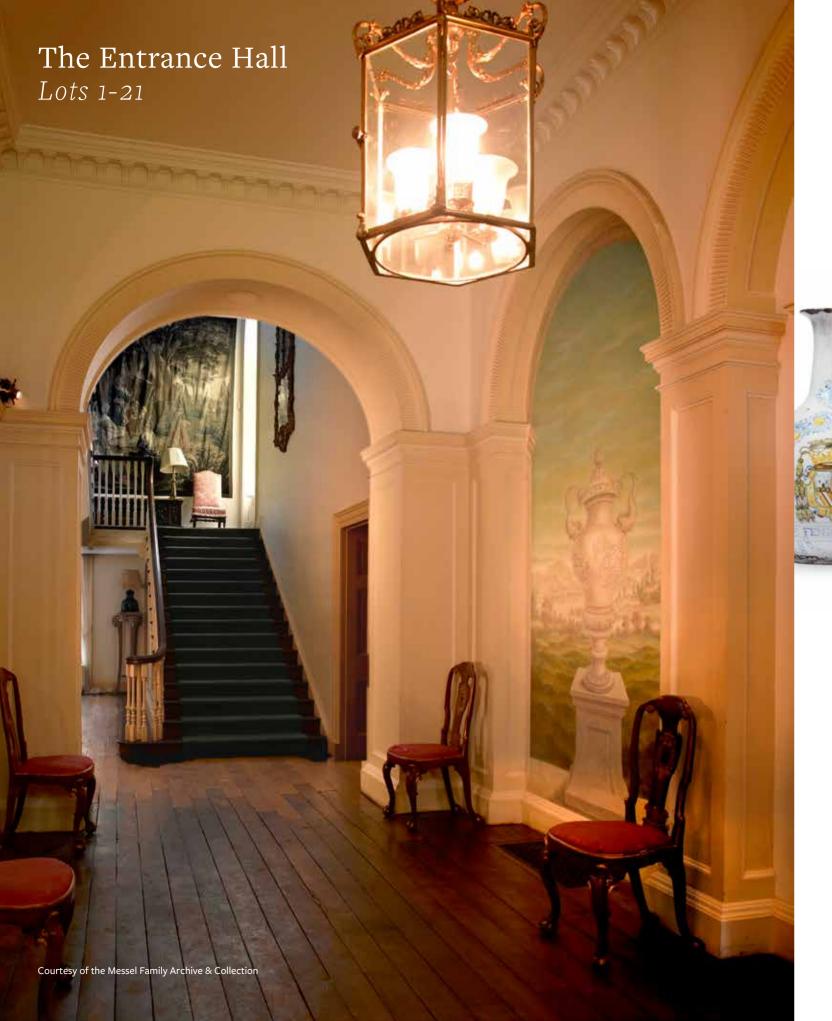


Oliver Messel's Dining Room at 17 Pelham Place (courtesy of the Messel Family Archive & Collection)

17 Pelham Place

Whilst living an almost hermit style life, Oliver Messel believed himself to be better suited to city living. After the World War II he took up residence on Yeomans Row and later 17 Pelham Place, a house located near his great friend and rival Cecil Beaton. Within this house, the place of work and entertainment, he brought about him new and congenial friends such as Angus McBean and Martin Battersby – known as the Pelham gang. The interiors at No.17 were enlivened with Messel's characteristic colourful, romantic and whimsical flare making it a strong rival to the likes of Osbert Sitwell's Carlyle Square and other artistic palaces of creativity. They were described by Vogue in 1963 as 'a creative melange of decorative furnishings... bought together through his personal artistry'. This recherché glamour was even an object of fascination for the eminent antique dealer Christopher Gibbs who introduced Messel to Mick Jagger and David Bailey and their circle. Due to his ill health, Messel, moved to Barbados and transferred much of the contents of the jewel-box-like Pelham Place to Flaxley Abbey. On 7 March 1966 he wrote to his partner Vagn: 'Poor Pelham, I gather, is now stripped to the bone. George has gone down to Flaxley with another load'. Not only did this give him a sense of satisfaction, having items from his own collection displayed within one of his most important commissions, but it is also emblematic of the love and trust he had for Flaxley. It has served to inspire Flaxley with his character.





A GILT METAL AND EIGHT GLASS HALL LANTERN IN THE REGENCY STYLE

EARLY 20TH CENTURY AND LATER
Of octagonal form, with foliate cast corona
supporting acanthus cast scrolled branches, a
glazed door to one side, fitted for electricity
73cm high, 57cm wide overall

Provenance:

Supplied by Oliver Messel

£800-1,200



A PAIR OF ITALIAN MAIOLICA ARMORIAL BOTTLE VASES

18TH CENTURY

Painted in shades of blue, ochre and green with elaborate Italian religious armorials., one inscribed AQ: LAREI FRGIE and the other AQ: FENICVLI, 32cm high

Provenance:

Supplied by Oliver Messel

£600-800



3

AN OAK SOFA IN ITALIAN TASTE

19TH CENTUR

The rectangular padded back and seat flanked by foliate and acanthus carved padded armrests, on turned baluster and foliate carved block feet joined by conforming stretchers, 101cm high, 175cm wide, 75cm deep

Provenance:

Formerly the Messel family collection in the South Landing at Nymans
Until removed to their 104 Lancaster Gate residence
Thence by descent to Oliver Messel
Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey

£600-800





BY OLIVER MESSEL

Showing the principle elevations and immediate grounds Mounted on a pine board 79cm wide, 52cm deep

Provenance:

Made by Oliver Messel

Oliver Messel initiated and was almost unique in his technique of scale model making to instruct set builders. These would work less like an accurate architectural plan but more as an object to express colour and atmosphere of the proposed set deigns to his clients and the craftsmen who would eventually be tasked with making them. With such an exacting eye, many craftsmen were at first scared to work with Messel, often being asked to re-create details and sometimes entire sets multiple times until he felt that they captured his vision.

The present lot is a Model of Flaxley Abbey made by Messel in 1960. He was firstly commissioned to remodel the Morning Room and Dining Room however this commission and his mantra of romanticism would eventually expand throughout the entire house and gardens. It was a project which he would come back to multiples times from 1960 until his death in 1973. The detailed model was built particularly to depict the, then proposed, new Regency-style connecting wing between the main house and the orangery as well as his, now lost, design for the water gardens inspired by the gardens of Catherina Boevey and that of the Westbury Court Dutch gardens nearby.

Other recognisable models of interior design projects Messel undertook include his design for Rayne shoe shop, Maddox and the Dorchester. Upon Messel's death his estate past to his nephew Anthony Armstrong-Jones, Earl of Snowdon and the contents of his studio were moved to Kensington Palace. Upon the instigation of Princess Margaret and Lord Snowdon, the majority of his theatrical and interior design models are now stored at the Victoria and Albert Museum.

£600-800





A PAIR OF NORTH ITALIAN GILTWOOD **GIRANDOLES**

19TH CENTURY

With arched tapering plates in pierced and foliate carved surrounds, the apron supporting two scrolled candle branches issuing from foliage, 87cm x 52.5cm

Provenance:

Supplied by Oliver Messel possibly from Holmstead Manor

£1,000-1,500



A CREAM PAINTED AND PARCEL GILT CONSOLE TABLE IN LOUIS XVI STYLE

19TH CENTURY

The shaped grey veined marble top above a pierced foliate carved frieze on shell and scroll craved supports and scroll feet joined by a shaped under tier 89cm high, 97cm wide, 44cm deep

Provenance:

Supplied by Oliver Messel

£800-1,200



THE ALTIERI CHAIRS



CIRCA 1730

With repeating eagle motifs, each vertical splat with the Altieri crest, the six stars surmounted by a galero, mantle and tassels, each with drop in seats and cabriole legs terminating in claw and ball feet each 104cm high, 53cm wide, 49cm deep; together with a pair of later chairs to match, 19th century (10)

Provenance:

Possibly Palazzo Altieri, Rome

Formerly the Messel family collection in the Dining Room at their 104 Lancaster Gate residence Thence by descent to Oliver Messel

Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

Literature:

- J. Lees-Milne, 'Flaxley Abbey, Gloucestershire III: The Home of Mr. and Mrs. F.B. Watkins', Country Life, 12 April 1973, p. 980, fig. 2, The Entrance Hall.
- J. Musson, 'Bradley Court, Gloucestershire', Country Life, 15 September 2005, pp. 133-134 and fig. 5. T. Messel, Oliver Messel: in the theatre of design, New York, 2011, pp. 122-123, 'the entrance hall'.



The Dining Room at 104 Lancaster Gate (courtesy of the Messel Family Archive & Collection)

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This set of ten walnut and parcel-gilt dining chairs together with two mahogany examples en suite bear the arms of the Altieri family from Rome. They were originally at 104 Lancaster Gate, the London family of Britain's greatest stage director and artist, Oliver Messel (1904-78). When Nymans burnt down in 1947, Oliver and his two siblings received some of the remaining contents, and after the death of their mother, Maud (née Sambourne), in 1960, Oliver inherited more of the furniture from Lancaster Gate and Holmstead Manor. The chairs were subsequently sold by Oliver to his clients, Frederick and Phyllis Watkins, for Flaxley Abbey, Gloucestershire, almost certainly around 1960 when he was assisting them with the renovation and refurbishment of the abbey; a project that he worked on sporadically until 1973. Frederick Baden Watkins wrote how very gifted Oliver was: 'Once he had an inspiration, he'd get a piece of paper and sketch it out. What could have taken me five years, would take him five minutes' (C. Castle, Oliver Messel: A Biography, London, 1986, p. 216). When a room was completed, Oliver would look to his own collection for furniture: 'I've got a pair of mirrors at Nymans that would look right there', and Watkins would buy them (ibid., p. 217). Furniture probably also came from Oliver's London house, Pelham Place, as he wrote: 'Poor Pelham Place, I gather, is now striped to the bone. George has gone down to Flaxley with another load' (ibid., p. 226).

Two of these chairs were photographed in the Entrance Hall at Flaxley in 1973 (J. Lees-Milne, 'Flaxley Abbey, Gloucestershire - III: The Home of Mr. and Mrs. F.B. Watkins', Country Life, 12 April 1973, p. 980, fig. 2). The chairs with their Italian Altieri coat-of-arms complimented Oliver's large mural painting of an Italianate urn. A central arcaded recess with a Robert Adam-style doorway led from the entrance hall to the dining room where presumably the remainder of the suite was situated. Oliver's nephew Thomas Messel made a contemporary set of chairs modelled on the Altieri set for his own home at Bradley Court, Gloucestershire (J. Musson, 'Bradley Court, Gloucestershire', Country Life, 15 September 2005, pp. 133-134, fig. 5). In 1986, Thomas included this model of chair, both side and armchairs, in his firm's furniture range, which he named the 'Venetian' Cardinal Chair' (National Art Library, TL.Thom 1.1).

The papal family of Altieri became extinct in 1955, with the death of the last prince, Prince Ludovico Altieri (1878-1955). It is not known how this set became part of the Messel collection but it is possible that they were collected by either Ludowig Messel or Leonard Messel- both enthusiastic collectors- in the early 20th century.

The broad proportions of these chairs with their waisted upright back posts, solid shaped baluster

splat, compass seat and cabriole legs are typical of high quality 'banister back' chairs of the 1730s. The arched crest rail has evolved from the milkmaid's yoke found in Chinese prototypes. The chair-back is slightly bent to ergonomically fit the back of the sitter. The introduction of the 'India back' - India or Indian being used to denote all of South and South East Asia - also sometimes called a 'bended', 'crook'd' or 'sweep' back chair is considered 'the most radical and far-reaching design innovation of the eighteenth century' (A. Bowett, Early Georgian Furniture 1715-1740, Woodbridge, 2009, p. 156). Related crest rails and splats can be found on a set of walnut chairs, 1734, supplied by Daniel How and Thomas Moore in the Lady Lever Art Gallery, Port Sunlight (ibid., p. 180, plate 4:73). Another example made in giltwood, 1730-40, was probably made for Richard Temple, 1st Viscount Cobham, for Stowe House, Buckinghamshire (ibid., p. 181, plate 4:75). The back of the splats of the present chairs have been chamfered to 'lighten' their appearance. These chairs are highly unusual for the carved decoration on the 'shoe' (where the splat joins the back of the drop-in seat) and the stylised claw and ball feet.





FIVE VARIOUS VENETIAN GLASS HEXAGONAL SECTION BOTTLES/

LATE 17TH/EARLY 18TH CENTURY Each with blue trailed ornament and one with traces of enamel decoration, 27.5cm high and smaller; and a similar twohandled vase, 11cm high

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate



TWO GERMAN ENAMELLED GLASS AND PEWTER MOUNTED SPIRIT FLASKS

MID 18TH CENTURY

16.5cm high and smaller; and a later boot-shaped stirrup cup, 19cm high

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate

£200-300

THREE VARIOUS GERMAN GLASS ENGRAVED TANKARDS

MID 18TH CENTURY

Including one engraved with Masonic subjects, 18cm high and smaller; and three other items of glass, 19th century, including a Bohemian engraved beaker decorated with an officer in uniform, 11.5cm high; a bird drinker and a pedestal oil lamp

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate



A SET OF FOUR ENGRAVED CONTINENTAL ARMORIAL GOBLETS AND COVERS IN 18TH CENTURY STYLE

EARLY 20TH CENTURY

The round funnel bowls engraved with armorials including the Dutch East India Company 42cm high

Provenance:

Supplied to Flaxley by Oliver Messel from 104 Lancaster Gate

£200-300

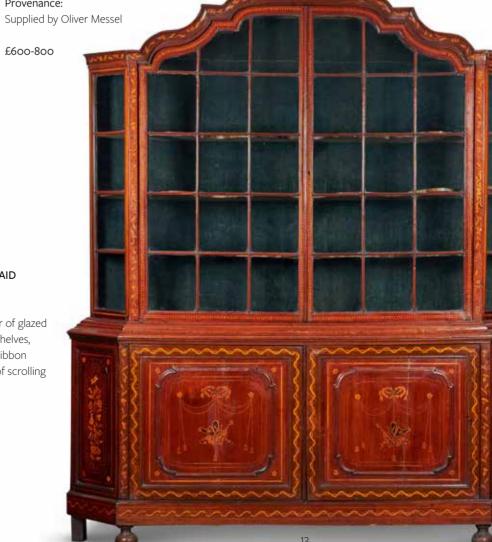


A LIMED BEECH TORCHERE IN GEORGE III STYLE

LATE 19TH CENTURY

The circular top with foliate carved border and lunette carved frieze, on foliate carved and moulded supports headed by ram's head capitals and ending in stylised paw feet 129cm high, 52cm wide overall





13

A DUTCH WALNUT AND MARQUETRY INLAID SIDE CABINET

EARLY 19TH CENTURY

The arched and moulded cornice above a pair of glazed doors enclosing three adjustable serpentine shelves, the base with two panelled doors inlaid with ribbon tied trophies, canted sides inlaid with panels of scrolling foliage on plinth base and turned feet 248cm high, 213cm wide, 43cm deep

Provenance:

Formerly the collection of Oliver Messel at 17 Pelham Place

£2,500-3,500







74

JOHANNES KIP (DUTCH B. CIRCA 1653-1722)

FLAXLEY THE SEAT OF MRS. BOVEY
Engraving
35 x 43.5cm (13³/₄ x 17 in.) (2)

Together with another copy of the same print

£150-250

A PAIR OF NAPOLEON III GILT BRONZE AND METAL NINE BRANCH TABLE CANDELABRA

CIRCA 1870, IN THE BAROQUE STYLE 79cm high, 36cm diameter

Provenance:

Supplied by Oliver Messel

£500-800



16

AN OAK AND MAHOGANY CROSSBANDED LONGCASE CLOCK

With rectangular brass dial inscribed Vale, Coventry with subsidiary seconds dial and date apenture, now in a case with shaped rectangular crossbanded trunk door between canted fluted angles, the panelled base on moulded plinth with ogee bracket feet 236cm high

Provenance:

Supplied by Oliver Messel

£300-500

17

A PAIR OF NORTH ITALIAN GITLWOOD MIRRORS

19TH CENTURY

Of cartouche shape, each with shaped divided plates and mirrored borders, the aprons carved with female portrait masks wearing feathered headdresses, the shaped sides with female terms holding bunches of flowers and acanthus scrolls, the cresting each with a tasselled canopy suspending drapery swags and surmounted by two peasant figures wearing hats, resting on acanthus scrolls,

Each 106cm high, 70cm wide

Provenance:

Sold Christie's house sale, 'Sacombe Park, near Ware, Hertfordshire', 11 October 1993, lot 73.

The design is possibly inspired by the work of Jean Bérain (1640-1711), who featured a garlanded *baldacchino* in his representation of Pallas-Athena, flanked by two putti, Eros and Anteros, a scene symbolic of 'Love's triumph'. A pair of related mirrors sold Christie's, New York, 20 November 1997, lot 239 (USD 21,850 inc. premium).









A LARGE SICILIAN MAIOLICA TWO-HANDLED FLASK OF PILGRIM BOTTLE FORM

Decorated with a cardinals arms reserved on a ground of birds and foliage in a typical palette, 36cm high

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate

£200-300

19

A NORTH ITALIAN GILTWOOD TORCHERE,

19TH CENTURY,

The shaped bowed top on stem carved with a wing putto resting on a dolphin, with scrolled tripod support, 96cm high, 37cm wide, 21cm deep

Provenance:

Supplied by Oliver Messel

£700-1,000





A PAIR OF GEORGE II WALNUT OAK SIDE CHAIRS

CIRCA 1725

The shaped top rail above the shaped vertical splat and drop in seat, on moulded cabriole legs with pointed pad feet and X-stretcher 106cm high, 52cm wide, 55cm deep

Provenance:

Supplied by Oliver Messel

£300-500



FOLLOWER OF JACOB DE WIT

A TROMPE L'OEIL: ALLEGORY OF THE ARTS Oil on canvas With inscription 'Andrea Palladio' (on the scroll) 196 x 74cm (77 x 29 in.)

Provenance:

The Messel Family Collection in the Old Serving Room at Nymans Removed to Holmstead Manor and thence by descent to Oliver Messel Supplied by Messel to Frederick and Phyllis Watkins for Flaxley Abbey

£3,000-5,000



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2.2

A GILT BRASS CARRIAGE TIMEPIECE

EARLY 20TH CENTURY

The French eight-day movement with replacement lever escapement, the dial marked for V Samuel & Co, 65A Gracechurch St. E.C 15cm high, 9cm wide

£40-60





2.3

A FRENCH PAINTED OAK ARMCHAIR IN LOUIS XV STYLE 19TH CENTURY

The shaped padded back and serpentine seat in moulded and foliate carved frame, with padded outscrolled armrests on moulded foliate carved cabriole legs ending in scrolled feet 97cm high, 67cm wide, 60cm deep

Provenance:

Supplied by Oliver Messel

£400-600



24

A WILLIAM IV VERRE EGLOMISE AND GILTWOOD TILT TOP OCCASIONAL TABLE

The circular top with reverse painting of a floral sprays, above a lappet carved stem and triform base ending in scrolled feet 75cm high, 61cm diameter

Provenance:

Supplied by Oliver Messel

£700-1,000





Music Room at 104 Lancaster Gate (courtesy of the Messel Family Archive & Collection)

A PAIR OF GILTWOOD AND COMPOSITION TWIN ARM WALL APPLIQUES IN GEORGE III STYLE

19TH CENTURY

The pierced shaped backplates carved with oval paterae husks and flaming urns and with scrolling foliate branches
67cm high, 37cm wide, 16cm protuberance

Provenance:

In the Music Room at Holmstead Manor and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

2.6

AN ANGLO-DUTCH COPPER AND BRASS EMBOSSED COAL BUCKET

MID 19TH CENTURY 42cm high, 46cm diameter

Provenance:

Supplied by Oliver Messel

£200-300

2.7

A GEORGE III MAHOGANY SOFA

CIRCA 1790 AND LATER
The waved back, serpentine seat and sides on square tapering legs
88cm high, 203cm wide, 81cm deep

Provenance:

Supplied by Oliver Messel

£800-1,200









2.8

CIRCLE OF PIETER BORSELAER (DUTCH 1632-1692)

PORTRAIT OF CATHERINE BOEVEY, 'THE PERVERSE WIDOW',
THREE-QUARTER LENGTH, IN A BLACK DRESS AND MANTLE
Oil on canvas

115 x 94cm (45½ x 37 in.)

Provenance:

Probably commissioned by William Boevey (1657-92) and by descent at Flaxley Abbey, Gloucestershire, until sold *Flaxley Abbey, Gloucestershire:* Catalogue of the Valuable Contents, Bruton, Knowles & Co., 29 March-5 April 1960, lot 1294.

Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

Literature

Arthur W. Crawley-Boevey, A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester, Bristol, 1912, p. 11, no. 6; p. 13.

J. Lees-Milne, 'Flaxley Abbey, Gloucestershire – II: The Home of Mr. and Mrs. F.B. Watkins', *Country Life*, 5 April 1973, p. 910, fig. 5.

J. Lees-Milne, 'Flaxley Abbey, Gloucestershire – III: The Home of Mr. and Mrs. F.B. Watkins', *Country Life*, 12 April 1973, p. 981, fig. 4, The Morning Room.

Crawley-Boevey, A.W.C., The Perverse Widow, Being Passages from the Life of Catharina, Wife of William Boevey, 1898

This portrait of Catherine Boevey (d. 1726), 'The Perverse Widow', represents the most celebrated of the Crawley-Boevey ancestors. After her death, her 'genius and good judgement' and 'the wit and elegance of her conversation' was lauded by George Ballard (c. 1706-55) in his Memoirs of Several Ladies of Great Britain who have been Celebrated for their Writing or Skill in the Learned Languages, Arts, and Sciences (1752). Catherine was the sole heir of her wealthy father, John Riches, an Amsterdam merchant resident in London. In 1684, she married William Boevey (1657-92) of Flaxley Abbey, also of Dutch mercantile descent, who was probably responsible for improvements made to the west wing as several firebacks in the mansion are marked 'W.B. 1685'. The marriage was unhappy and childless but by 1692 William was dead. By his Will, she was granted life residency of the great estate of Flaxley that included furnaces and forges for iron casting, and Catherine became one of the only female landholders in Gloucestershire in this period. Although it was customary for wealthy widows to remarry, Catherine chose to remain single. The moniker 'The Perverse Widow' possibly relates to Catherine's rejection of the attentions of her neighbour Sir John Pakington, 4th Baronet of Westwood Park (fictionalised in the Tatler as Sir Roger de Coverley). In addition to her education and good sense, she frequented intellectual and literary circles in London and was known for her charitable works.. After her death a monument was erected in Westminster Abbey.

£4,000-6,000



A GEORGE III MAHOGANY CARD TABLE

CIRCA 1780, IN THE MANNER OF THOMAS CHIPPENDALE
Of serpentine outline, with moulded baize lined twin flap top and
plain frieze, on moulded legs headed by carved foliate brackets,
a split to the top
72cm high, 91cm wide, 45cm deep

£600-800



29

A PAIR OF CREAM PAINTED TOLEWARE BALUSTER TABLE LAMPS

20TH CENTURY

Each with pleated shade and lustre finial 42cm high excluding fitments, 80cm high overall including shades

Provenance:

Supplied by Oliver Messel

£200-300



31

A WALNUT AND UPHOLSTERED WING ARMCHAIR

CIRCA 1740 AND LATER

The rectangular winged back, outscrolled armed and seat upholstered in yellow damask, on cabriole legs carved with scallop shells and husks on moulded pad feet 153cm high, 90cm wide, 76cm deep

Provenance:

Formerly the Messel family collection in the Padouk Room at Holmstead Manor and thence by descent to Oliver Messel

Supplied by Messel to Frederick and Phyllis Watkins for Flaxley Abbey

£600-800

32

A BRISTOL DELFT BLUE AND WHITE DATED COMMEMORATIVE PUNCH BOWL

DATED 1717

Painted with panels of flowers and with initials BRE, 39cm diameter And a large plain English delft charger with blue border, circa 1760, 40.5cm diameter

Provenance:

Supplied by Oliver Messel

£200-300



33

A DUTCH EBONISED, MARQUETRY AND BONE INLAID CENTRE TABLE

FIRST HALF 19TH CENTURY

The rectangular top inlaid with birds among floral cartouches and conforming spandrels and decorations to the borders above a blind frieze drawer, the square tapering legs similarly inlaid and headed by gilt foliate collars and joined by a waved platform stretcher 75.5cm high, 128cm wide, 74cm deep

Provenance:

Probably the Messel family collection at Nymans
In the Drawing Room at Holmstead Manor and thence by descent to Oliver Messel
Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

A related example can be found in the Duke Buccleuch's collection at Boughton see O, Brackett, 'An Encyclopaedia of English Furniture',1927, pp. 95.

See page 129 to see the present lot in situ at Holmstead Manor



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A LARGE CUT GLASS AND SILVER PLATE TWO SIMILAR WEDGWOOD BLACK-DIP FOURTEEN LIGHT CHANDELIER JASPER URNS 20TH CENTURY LATE 19TH CENTURY The whole with silver plated mounts, the Sprigged in white with classical ornament, hobnail cut baluster stem with looped 18.5cm high swags, pendant drops, and stylised scrolled shepherd's crooks, with two tiers of spirally Provenance: turned branches hung with faceted drops and Supplied by Oliver Messel suspending pear shaped lustres approximately 176cm high, excluding chain £100-150 suspensions, 105cm wide Provenance: Supplied by Oliver Messel £3,000-5,000

36

A SET OF FOUR EBONISED, PARCEL GILT, AND PAINTED ARMCHAIRS

CIRCA 1810 AND LATER, IN THE MANNER OF JOHN GEE Two stamped T S the other G 87cm high, 55cm wide, 52cm deep

Provenance:

Possibly the collection of Oliver Messel at 17 Pelham Place Supplied by Messel to Flaxley Abbey

Illustrated:

C. Castle, *Oliver Messel: A Biography,* London, 1986, p. 215, 'the morning-room'.

T. Messel, Oliver Messel: in the theatre of design, New York, 2011, p. 124, 'the morning room'.

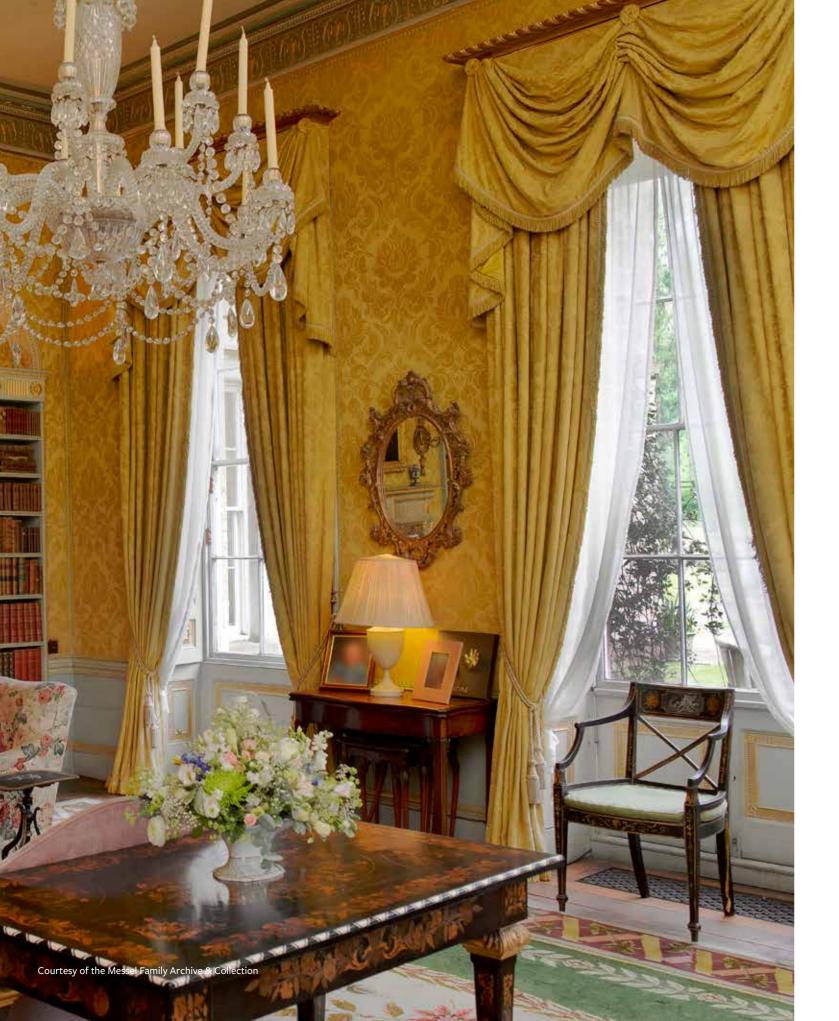
This set of ebonised and parcel-gilt open armchairs illustrates the fashion in the latter part of the 18th century for japanned (painted) furniture. In 1793, an advertisement of William Peat in the *Edinburgh Evening Courant* noted that in London 'the Ornamental Parts of Japanned Work... are practised by Japanners only, whereby the chairs produced from that Capital are found to be superior, both



in appearance and durability, to any that have hitherto done here'. Thus, cabinet- and chair-makers seemingly outsourced decorative work. This is reinforced by Thomas Sheraton in his *The Cabinet Dictionary* (1803), who affirmed that chair painting was a specific branch of the decorator's art. In this example, foliate scrolls, floral sprays and *grisaille* panels depicting putti, possibly inspired by the work of Jacob de Wit (1695-1754), were applied to the ground paint of chairs that were intended for a parlour or drawing room. Such furniture generally harmonised with the colour scheme of the rooms for which it was acquired. Although most painted furniture was finished in the decorator's workshop, some pieces were the work of middle class and aristocratic women, who were described in *Pride and Prejudice* by Jane Austen as accomplished for they all 'paint tables, cover screens and knit purses'.

£2,000-3,000









A PAIR OF CARVED GILTWOOD MIRRORS IN GEORGE III STYLE, 19TH CENTURY,

The oval plates in pierced frames carved with rockwork, scrolling foliage and flowerheads, with confronting C-scroll cresting and and shell carved clasps to the aprons,

97.5cm high x 64cm wide

Provenance:

Almost certainly at Nymans House, West Sussex, until sold by Oliver Messel after 1960 to Mr. and Mrs. Frederick Baden Watkins for Flaxley Abbey, Gloucestershire.

Literature

J. Lees-Milne, 'Flaxley Abbey, Gloucestershire – III: The Home of Mr. and Mrs. F.B. Watkins', *Country Life*, 12 April 1973, p. 981, fig. 4, The Morning Room.

C. Castle, *Oliver Messel: A Biography,* London, 1986, p. 215, 'the morning-room'

T. Messel, *Oliver Messel: in the theatre of design,* New York, 2011, p. 125, 'the morning room'

These mirrors are possibly the pair referred to by Oliver Messel as from Nymans, the Messel family country seat, which he intended to sell to Frederick Baden Watkins for Flaxley Abbey: 'I've got a pair of mirrors at Nymans that would look right there' (C. Castle, *Oliver Messel: A Biography,* London, 1986, p. 217). They bear a white chalk inscription 'Mess' suggesting they were from the Messel collection. Baden Watkins wrote of Oliver's obsessive commission at Flaxley: 'We first of all asked Oliver to design just the drawing room

and the morning room, and it went on and on after that until he left for Barbados. I daresay that if he hadn't gone, he would still be working on the house today. He had his own room and studio here and always said that he would like to retire here; but the English weather was no good for his arthritis and so he stayed in the West Indies even though he left many of his belongings here (*ibid.*, p. 216). The mirrors were photographed by *Country Life* in the Morning Room at Flaxley in 1973 (J. Lees-Milne, 'Flaxley Abbey, Gloucestershire – III: The Home of Mr. and Mrs. F.B. Watkins', *Country Life*, 12 April 1973, p. 981, fig. 4).

£2,000-3,000





A PAIR OF BRONZE EGYPTIAN REVIVAL CANDLESTICKS

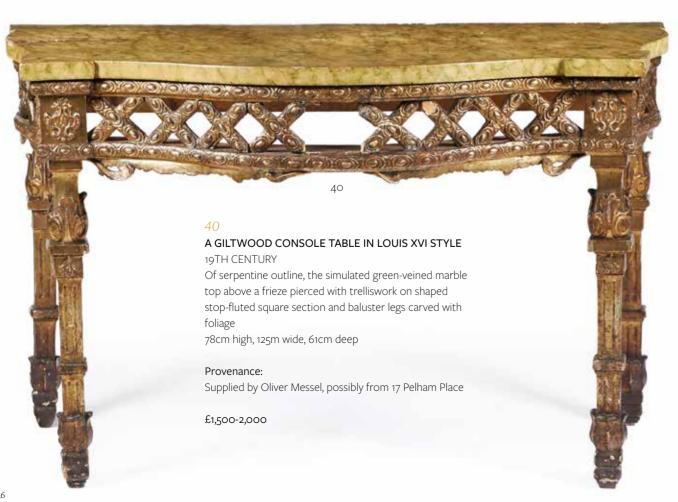
LATE 19TH CENTURY

Each with three branches above female Egyptian figure, above anthemion decorated tripartite bases with stylised lions on bun feet 49cm high, 22cm wide

Provenance:

Supplied by Oliver Messel

£600-800







A CARVED GILTWOOD MIRROR

LATE 18TH/ EARLY 19TH CENTURY, IN THE MANNER OF THOMAS CHIPPENDALE With divided bevelled arched rectangular plate, carved overall with scrolling foliage, acanthus scrolls and flowering branches, the arched c-scroll carved cresting with eagles resting on rockwork, foliage and acanthus leaves, the apron with confronting acanthus and c-scroll carved clasp 244cm high x 101cm (at the widest point)

Provenance:

The Crawley Boevey Family

Sold Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents, Bruton, Knowles & Co., 29 March-5 April 1960, lot 1232, 'A FINE CHIPPENDALE WALL MIRROR IN CARVED GILT WOOD FRAME, fitted two plates with narrow outer borders finely carved with C scrolls, acanthus and flowering trees, a fine carved and shaped pediment set with birds, overall measurements, 8 ft. high, 3ft. 6 in. wide.'

Literature:

J. Lees-Milne, 'Flaxley Abbey, Gloucestershire – III: The Home of Mr. and Mrs. F.B. Watkins', Country Life, 12 April 1973, p. 982, fig. 5, The Morning Room.

T. Messel, Oliver Messel: in the theatre of design, New York, 2011,

p. 124, 'the morning room'

This mirror is an interpretation of a design for a pier glass by Thomas Chippendale (1718-79) (see plate CLXIX for a related design published in Chippendale's The Gentleman and Cabinet-Maker's Director, 3rd edition, 1763).

As Oliver Messel was initially commissioned for the interiors of the Morning Room and Drawing Room, it seems likely that he incorporated this historic mirror from the original Crawley-Boevey family collection into his scheme for Flaxley after it had been bought by Frederick Baden Watkins in the 1960s.

£6,000-8,000





A PAIR OF TURNED SERPENTINE BALUSTER TABLE LAMPS

20TH CENTURY

On spreading socle and square bases, with pleated shades 61cm high overall

Provenance:

Supplied by Oliver Messel

£400-600



43

A BIRDCAGE AUTOMATON

LATE 19TH CENTURY
The bird sitting on a branch
28cm high, 17cm wide, 14cm deep

Provenance:

Supplied by Oliver Messel

£300-500



44

A GEORGE III BLACK LACQUER AND POLYCHROME JAPANNED BUREAU

CIRCA 1780

Decorated all over with typical scenes of figures and pagodas in gardens, the hinged fall enclosing a fitted interior with pigeonholes and drawers around a central cupboard, all above two short and three long drawers on bracket feet 109cm high, 99cm wide, 60cm deep

Provenance:

Supplied by Oliver Messel

£3,000-5,000





A MACHINE WOVEN CARPET OF AUBUSSON STYLE

DESIGNED BY OLIVER MESSEL, MADE BY V'SOSKE

The green ground with foliate spandrels around a central ivory medallion woven with further flower-sprays and entwined flowerheads, the crimson floral borders with yellow and pink trelliswork approximately 656cm long x 505cm wide

Provenance:

Commissioned by Oliver Messel for the Morning Room

V'Soske carpets are held in the collections and exhibits at the Museum of Modern Art, Cooper Hewitt, Smithsonian Design Museum, and formerly the White House. The founder, Stanislav V'Soske, was known as 'the dean of American rug design' and worked with Messel on a number of projects.

£3,000-5,000



FOLLOWER OF JAN BRUEGEL II

15.5 x 22cm (6 x 8½ in.) (2)

RIVER LANDSCAPE WITH A FERRY AND TRAVELLERS
ON A TRACK BY A HOUSE
Oil on copper
Inscribed 'The Dowager Lady Crawley-Boevey'
(on the reverse)

Provenance:

The Crawley-Boevey Family in the Drawing Room at Flaxley Abbey
Sold Flaxley Abbey, Gloucestershire, Bruton,
Knowles & Co., 29 March-5th April 1960, lot 1292
Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey



£2,000-3,000





46



47

A PAIR OF MAHOGANY AND LINE INLAID CONSOLE TABLES

LATE 18TH CENTURY AND LATER
Each of semi-elliptical form, with a plain
frieze banded in boxwood, on square
tapering legs
75cm high, 117cm wide, 48cm deep

Provenance:

Probably the Messel family collection at Nymans In the Larger Night Nursery at Holmstead Manor and thence by descent to Oliver Messel Purchased from Oliver Messel by Frederick and Phyllis Watkins for Flaxley Abbey

£400-600

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A SET OF FOUR BROWN PAINTED AND PARCEL GILT SIDE CHAIRS

LATE 19TH/20TH CENTURY
The shaped toprails and pierced
splats painted with stylised
anthemion and foliate eagle masks,
the cane filled seats on sabre legs,
Together with another similar, later
example by Thomas Messell (5)
83cm high, 46cm wide, 54cm deep

Provenance:

Supplied by Oliver Messel

£400-600



4

49

ATTRIBUTED TO MARC BAETS (FLEMISH FL. 1700-1749)

RIVER LANDSCAPES WITH TOWNS AND RUINS
Oil on panel
12 x 15.5cm (4½ x 6 in.) (4)

Provenance:

The Crawley-Boevey Family in the Drawing Room at Flaxley Abbey Sold Flaxley Abbey, Gloucestershire, Bruton, Knowles & Co., 29 March-5th April 1960, lot 1290 and 1291 Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey













-50

FOLLOWER OF GILBERT JACKSON

PORTRAIT OF JAMES BOEVEY, AGED 11, FULL LENGTH IN A GREEN DOUBLET AND HOSE, HOLDING A GLOVE, BY A TABLE WITH AN OPEN BOOK IN A CURTAINED INTERIOR Oil on canvas (in an 18th century frame)
Dated 'AN.O DOM: 1634/AETATIS SUAE II' with identifying inscription 146 x 99cm (571/4 x 383/4 in.)



Provenance:

Possibly commissioned by Andreas Boevey (1566-1625), and by descent at Flaxley Abbey, Gloucestershire, until sold *Flaxley Abbey, Gloucestershire*: Catalogue of the Valuable Contents, Bruton, Knowles & Co., 29 March-5 April 1960, lot 1295
Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

Literature:

Compiled by: Arthur W. Crawley-Boevey, 'The Perverse Widow': Being Passages from the Life of Catharina, wife of William Boevey, Esq., London, 1898, p. 37.

Arthur W. Crawley-Boevey, A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester, Bristol, 1912, pp. 11-12, no. 2.

J. Lees-Milne, 'Flaxley Abbey, Gloucestershire – III: The Home of Mr. and Mrs. F.B. Watkins', *Country Life*, 12 April 1973, p. 982, fig. 5, The Morning Room.

This full-length painting is a companion piece to lot 51, Joanna Boevey (1605-64), aged 11, daughter of Andreas Boevey (1566-1625) and his first wife, Esther Fenne. This portrait probably depicts James Boevey (1622-96), Joanna's half-brother, son of Andreas and his second wife, Joanna (née de Wilde). The two portraits were probably painted to mark the children's coming of age when they were eleven.

James, merchant and philosopher, was, in later life, only five feet tall, 'slenderly built with extremely black hair curled at the ends, an equally black beard, and the darkest of eyebrows hovering above dark but sprightly hazel eyes' (https://www-oxforddnb-com/ accessed 14 June 2022). His early career was as a 'cashier' for the banker Dierik Hoste, and for the Spanish ambassador in London, while in the employ of the Dutch financier Sir William Courten. A known figure in Restoration London, Samuel Pepys described him as: 'a solicitor and a lawyer and a merchant altogether who hath travelled very much; did talk some things well, only he is a Sir Positive; but talk of



The Morning Room in 1954 (courtesy of the Crawley-Boevey family archive)

travel over the Alps very fine' (Pepys, 9.206). Although his writings on 'Active Philosophy' were never published, they circulated widely amongst his friends and acquaintances. In 1642, James Boevey and his half-brother, William, made a joint-purchase of Flaxley Abbey.

In 1912, it was argued that the painting was in fact a portrait of Abraham Clarke the Younger rather than James Boevey (A.W. Crawley-Boevey, *A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester*, Bristol, 1912, pp. 11-12, no. 2). This was based on a discrepancy between the date of the painting and the age of the sitter – in 1634, Joanna Clarke's son (née Boevey), Abraham the Younger, born in 1623, was aged 11 while his uncle and Joanna's half-brother, James, born in 1622, would have been 12 years old when the portrait was painted. In the 'old Flaxley List', the painting was recorded as 'Mr. Clarke' and attributed to Van Dyck. However, in retrospect, it seems more likely that Andreas Boevey would have commissioned a portrait of his children, Joanna and James. The Van Dyck attribution seems unlikely if he is to be credited with the companion portrait of Joanna, painted in 1616, as Van Dyck did not arrive in England until 1620 (*ibid*.).

A 19th-century copy of this portrait was painted and published in Crawley-Boevey, A.W.C., The Perverse Widow, Being Passages from the Life of Catharina, Wife of William Boevey, 1898, p. 34.





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ENGLISH SCHOOL, (17TH CENTURY)

PORTRAIT OF JOANNA BOEVEY, FULL LENGTH IN A BLACK AND BROWN DRESS WITH EMBROIDERED SLEEVES HOLDING A PAIR OF GLOVES
Oil on panel
Inscribed 'ANNO 1616/ ANNO BOEVE/AETATIS SVAE 11-'
143.5 x 95.3cm (561/4 x 371/2 in.)

In an 18th Century carved giltwood frame.

Provenance

Probably commissioned by Andreas Boevey (1566-1625), and by descent at Flaxley Abbey, Gloucestershire, until sold *Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents*, Bruton, Knowles & Co., 29 March-5 April 1960, lot 1296.

Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

Literature:

Arthur W. Crawley-Boevey, A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester, Bristol, 1912, p. 11, no. 1; p. 12.

In the 1960 sale of the house contents of Flaxley Abbey, Gloucestershire, this painting was ascribed to 'Sandvort'. The portrait represents Joanna Boevey (1605-64) as a young girl, aged 11, daughter of Andreas Boevey (1566-1625), a Dutch Huguenot emigré, merchant, financier and elder of the Dutch church at Austin Friars. Joanna married Abraham de Clerke (also Dutch, anglicised to Clarke). After 1654, James I transferred the Flaxley estate to Joanna's brother, William Boevey, who gifted a share to his sister, and directed that the remainder be sold after his death for the benefit of his wife. In 1661, Joanna bought out her sister-in-law, and lived at Flaxley with her son, Abraham Clarke the younger. On Abraham's death in 1683, he bequeathed the estate to his cousin, also named William Boevey (1657-92), son of his half-uncle, James (J. Lees-Milne, 'Flaxley Abbey, Gloucestershire – I: The Home of Mr. and Mrs. F.B. Watkins', Country Life, 29 March 1973, pp. 844-845).

A second painting of Joanna as an adult is recorded at Flaxley in 1912, and at this date was tentatively attributed to Cornelius Jansen (1585-1638) (A.W. Crawley-Boevey, *A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester, Bristol, 1912, p. 11, no. 2; p. 13).*

£10,000-15,000



52 Y

A VICTORIAN ROSEWOOD BOOK TROUGH

CIRCA 1860

With scrolled sides and central division 18.5cm high, 41cm wide, 27cm deep

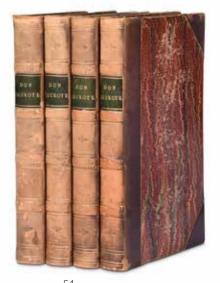
Provenance:

Supplied by Oliver Messel

£200-300







Camden (William) Remaines Concerning Britain, sixth impression, additional title, printed by Thomas Warren for Isabella Waterson in imprint, engraved portrait frontispiece, woodcut armorial illustrations, toning, light foxing and browning, ff. torn (with loss) and clean edge tear to final page, later calf, lightly marked, spine ends and corners bumped, printed for Simon Waterson & Robert Clavell, 1657 § Pope (Alexander) The Works, 6 vol., armorial bookplates of Robert Miller and L. Messel, 23 engraved plates, light foxing, contemporary tree calf, rubbed, printed for C. Bathurst et al, 1776; and others, mostly 18th century, v.s. (43)

£300-400



Cervantes Saavedra (Miguel de) Don Quixote de la Mancha. Translated from the Original Spanish by Charles Jarvis, 4 vol., half-titles, 24 hand-coloured aquatint plates, bookplates of Leonard Charles Rudolph Messel, title lacking to vol.1, later half calf marbled boards, gilt, rubbed, black leather panels titled in gilt and raised bands on spines, faded and bumped, corners scuffed and bumped, 8vo, T. Maclean, 1819.

£200-400



Continental Works.- Beeverell (James) Les Delices de la Grand Bretagne, & de L'Irelande, 8 vol., comprises: vol. 1, 2, (lacking vol. 3), 4, 5 (parts 1-2) 6, 7, 8, half-titles, 9 double-page engraved titles by J. Goeree, titles printed in red and black, 189 double-page engraved plates (1 folding) engraved map, engraved plan, mostly after Kip, Slezer and others, browning to preliminaries, occasional foxing, armorial bookplates of R. B. and John Longe, Spixworth Hall [Norfolk] with ink inscription beneath bookplate in vol. 1, 'Presented to the Spixworth Library by Miss Marianne Orman', contemporary polished calf, gilt, rubbed, spine ends and corners bumped, a few joints cracked, Arleide, Pierre Vander Aa, 1707. § Norvins (J.M. de) Histoire de France depuis les temps les plus reculés jusqu'à la révolution de 1789, 5 vol., half-titles, engraved frontispieces and plates with tissue guards, French text, browning and foxing, bookplates of Leonard Charles Rudolph Messel, contemporary calf-backed marbled boards, gilt, extremities rubbed and bumped, Paris, Furne et Cie, 1839 § La Court van der Voort (P. de) Byzondere Aenmerkingen . . . Landhuizen, Lusthoven, Plantagien en Aenklevende Cieraeden ..., 14 (of 15) folding engraved plans and plates, armorial bookplate of Alfred Ashworth, Horsley Hall, Gresford, browning and occasional foxing, contemporary full leather, raised bands, gilt, rubbed, joint cracked to upper board, spine ends and corners bumped, Leiden, Abraham Kalleweir et al, 1737; and others, v.s. (32)

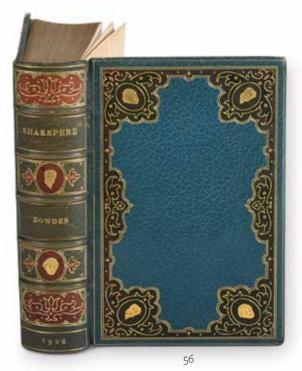
*** Spixworth Hall, Norfolk, was the family seat of the Longe family who purchased the estate in 1685. The hall's library consisted of one of the most extensive collections of first-edition books of any stately home in Britain.

£250-350

56θ

Cosway-style binding.- Shakespeare (William) The Works... With an Introduction by Edward Dowden, Avon edition, halftitle, colour frontispiece and full-page illustrations, light marks and toning, cream silk endpapers, front endpapers with clean edge tears (some loss and partly detached) a fine Coswaystyle binding with oval miniature portrait of a young lady to the front doublure, decorative blue morocco, gilt, by Zaehnsdorf, decorative spine with raised bands, gilt, g.e., 8vo, George G. Harrap, 1926.

£800-1,200





57θ

Dryden (John) The Works, 17 vol. only (of 18) with notes by Walter Scott, lacking vol. 1, half-titles, toning and occasional light foxing, contemporary calf, gilt, rubbed, a few boards detached, spine ends and corners bumped, printed for William Millar, 1808; The Works of Virgil, Translated into English Verse, 2 vol, second edition, contemporary calf, rubbed, extremities scuffed and bumped, [circa 1716], 8vo (19)

£150-200



Ecclesiastical and related.- Pontificem Maximum, 3 vol. in 1, vignette titles, title to first volume creased and detaching, text in Greek and Latin, armorial bookplate of John Percival, Earl of Egmont, annotations in margins and some text underlined, browning and spotting to preliminaries, occasional light foxing, full decorative vellum, darkened, rubbed and marked, joint cracked to upper board, deep raised bands to spine, extremities bumped, spine chipped and scuffed, Tiguri, Christoph. Froschouerum, 8vo, 1579-1583 § [Fuller (Thomas)] Abel Redevivus or The Dead Yet Speaking, first edition, title printed in red and black with ownership inscription of Thomas Crawley Boevey, engraved portrait frontispiece and portrait illustrations, contemporary calf, rubbed, extremities bumped, printed by Thos. Brudenell for John Stafford, 1651 § Nelson (Robert) The Practice of True Devotion, ownership inscriptions of Richard Lloyd Crawley Boevey and Antony Crawley Boevy on ff., ink stamp on title of M.H. Crawley Boevy, Flaxley Abbey, 1847, engraved portrait frontispiece, browning to preliminaries, light staining to a few leaves at end, printed for John Rivington, 1775 § Rousseau (J.J., translator) Letters of an Italian Nun and an English Gentleman, fourth edition, engraved frontispiece, inscribed on title by Mary Albinia Crawley Boevy to her husband, Thomas Crawley Boevy, browning light foxing, 1800; and others related, v.s. (32)



Eighteenth-century Literature and others.- Fielding (Henry) The Works. With the Life of the Author, 12 vol., a few with armorial bookplates of Leonard Charles Rudolf Messel to front pastedowns, contemporary calf, lightly marked, red morocco panels and raised bands to spines, extremities bumped, printed for John Donaldson, 1776; with others, mostly odd volumes with armorial bookplates of A.W. Crawley-Boevy, Thos. Crawley-Boevey and Sir William Strachan, 8vo, 12mo. (45)

£300-500

60 θ

Gilpin (William) Observations Relative chiefly to Picturesque Beauty ..., 5 vol.,

Observations of the River Wye, in South Wales, &c., Made in the Summer of the Year 1770, 3 vol. in 1, third edition, lacks half-title, 17 oval aquatint plates, 1792; bound with An Essay on Prints, fourth edition, 1792; bound with, Three Essays: On Picturesque Beauty, Picturesque Travel, and On Picturesque Landscape; to which is Added a Poem on Landscape Painting, second edition, 6 aquatint plates and line drawing, 1794, each vol. with armorial bookplate of John Longe, Spixworth Hall [Norfolk] light foxing and spotting, previous owner's annotations to preliminaries and margins of text, contemporary calf, gilt, light rubbing, decorative spines with red and black leather panels titled in gilt, spine ends and corners bumped, edges uncut, printed for R. Blamire, T. Cadell Jun.and W. Davis, 1792-1798; and 4 others similar, 8vo. (5)

*** Spixworth Hall, Norfolk, was the family seat of the Longe family who purchased the estate in 1685, the hall's library consisted of one of the most extensive collections of first-edition books of any stately home in Great Britain.

£300-400





61 F

History.- Thoyras (Rapin de) Acta Regia: or, an account of the Treaties, Letters and Instruments between the Monarchs of England and Foreign Powers, 4 vol., first edition, engraved portraits, inscriptions of Thomas Crawley-Boevey, light marks and occasional foxing, contemporary gilt-ruled calf, rubbed, upper board detached to vol. IV, joints cracked to upper and lower boards, spine ends and corners bumped, printed for J. Darvey et al, 1726; The History of England, as well ecclesiastical as civil, Translated by N. Tindal, 15 vol., titles printed in red and black, 30 engraved royal portraits after G. Virtue, 12 folding genealogical or chronological tables, 4 folding maps, occasional light foxing, internally clean and crisp, uniform contemporary full

mottled calf, rubbed, speckled edges, extremities bumped, printed for James and John Knapton, 1726-1731 § Tindal (N.) The Continuation of Mr. Rapin's History of England; From the Revolution to the Present Times, 9 vol. only, (i.e. vol. XIII, being 1st of Continuation, vol. XIV, XV, XVIII, XVIII, XIX, XX, XXIX), engraved portrait frontispieces, browning, light marks, uniform contemporary full leather, printed by Assignment from Mr. Knapton by T. Osborne et al, 1758-1759; with others related, 8vo, 12mo. (46)

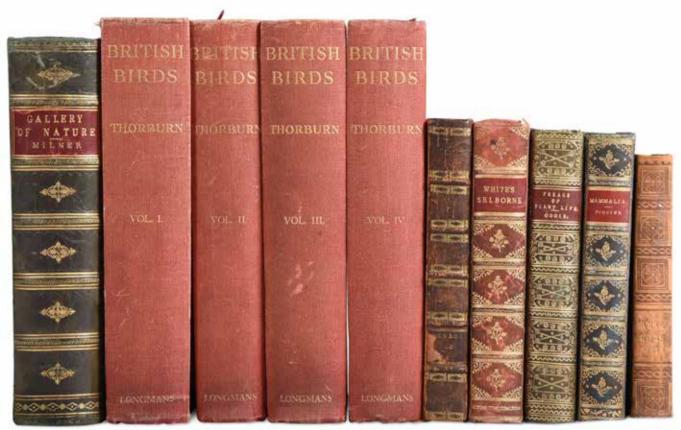
£250-350

62θ

Nineteenth-century Literature and others.- Smollett (Tobias) The Adventures of Gilblas de Santillane, Translated from the French of Le Sage, 3 vol, 15 hand-coloured engraved plates, light foxing, occasional browning, bookplates of Leonard Charles Rudolph Messel, contemporary straight-grain calf, gilt, rubbed, upper boards weak, 1819 § Lamb (Charles and Mary) Tales from Shakespeare, 6 plates, ownership inscription of Sir Launcelot Valentine Hyde Crawley-Boevey, 7th Baronet, red calf prize binding with gilt device and Latin motto of Lockers Park School [Boxmoor, Hertfordshire] on upper board, 1903; and others, many with contemporary ownership inscriptions of M.H. Crawley and Elizabeth Crawley Boevy, 8vo, 12mo. (39)

£250-350





63

63

Natural History.- Thorburn (Archibald) British Birds, 4 vol., number 67 of 205 copies, half-titles, 192 colour plates with captioned tissue guards, browning and light foxing to preliminaries, a few joints cracked, original cloth, rubbed, t.e.g., spine ends and corners bumped, 1925-1926 § Lee (James) An Introduction to Botany. Containing an Explanation of the Theory of that Science . . ., first edition, engraved plates at end, each with accompanying leaf of text, toning and occasional light foxing, armorial bookplate and ownership inscription of C.E. Bagge, contemporary half calf marbled boards, rubbed with some nicks to upper board, spine ends and corners bumped and scuffed, printed for J. and R. Tonson, 1760; and others, v.s. (10)

£150-250

64θ

Dorset.- Coker (John) A Survey of Dorsetshire, first edition, folding engraved map by J. Wilcox, 6 engraved armorial plates, some light foxing and marks, ownership inscription of Charles Crichel, Dorset, 1888, armorial bookplates to front and rear pastedowns, contemporary calf, gilt, rubbed, spine worn and bumped, corners scuffed, printed for J. Wilcox et al, 1732 § Rogers (W.H. Hamilton) Memorials of the West, Historical and Descriptive, Collected on the Borderland of Somerset, Dorset, and Devon, frontispiece, numerous full-page plates, woodcut illustrations, occasional foxing, contemporary calfbacked cloth, rubbed, spine worn with some loss to calf in places, corners bumped, t.e.g., others uncut, Exeter, James G. Commin, 1888, folio, 8vo, (2)

£200-300





Poetry.- Custance (Olive, Lady Alfred Douglas)

Rainbows, first edition, presentation copy inscribed by the author 'For dear Mrs. Bupton with much love from Olive, Weston, August, 1902', browning to preliminaries, half-title, original boards with paper label to spine, boards marked and rubbed, lower spine chipped, spine ends and corners bumped, edges uncut, The Bodley Head, 1902 § Tennyson (Alfred, Lord) The Poems 1830-1856, Oliver Messel Association copy, inscribed on front endpaper 'To Oliver, from Vivian, 25 June, 1941', red morocco, gilt, rubbed, extremities bumped with loss top of spine, 1919 § Milton (John) Paradise Lost. A Poem in Twelve Books, 2 vol., Oliver Messel Association copy, half-titles, engraved titles dated 1822 loosely inserted in vol. 1, 12 engraved plates after Richard Westhall, foxed, tissue guards, printed titles, foxed, vol 1. inscribed to Oliver Messel on front endpaper 'Oliver Messel, with gratitude for many kindnesses, Peter, July 8, 1941', toning, occasional light foxing, purple morocco, gilt, rubbed, decorative tooled spine, gilt, spine ends and corners bumped, g.e., John Sharpe, 1825; and others related, 8vo, 12mo. (40)

*** Olive Eleanor Custance, Lady Alfred Douglas (1874-1944) was an English poet and part of the aesthetic movement of the 1890s. Custance spent her childhood at Weston Old Hall, the family seat in Weston Longville, Norfolk.

She instigated a courtship with Lord Douglas by writing to him in June 1901, six months after the death of Oscar Wilde. Lord Alfred Douglas (1870-1945) also known as Bosie Douglas, was an English poet and a lover of Oscar Wilde.

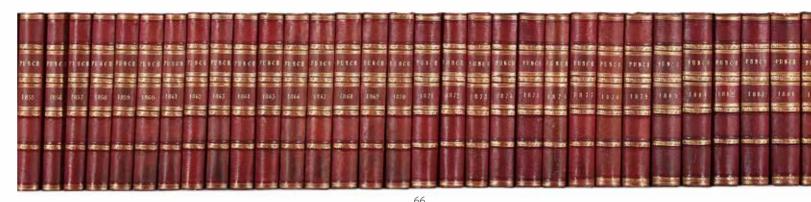
Oliver Hilary Sambourne Messel (1904-1978) was an English artist and one of the foremost stage, costume, interior and architectural designers of the twentieth century.

£200-400



65 (detail)

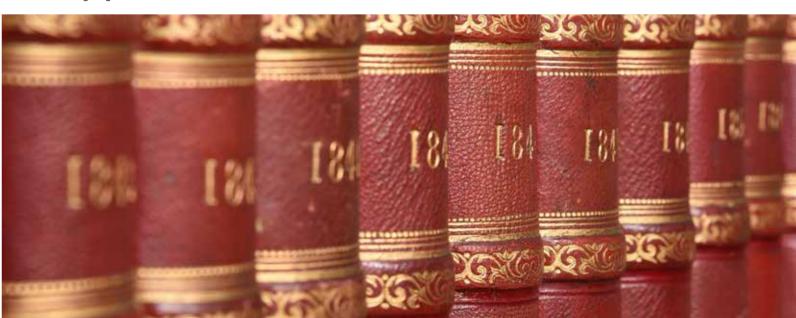




66θ

Punch, or The London Charivari Magazine.- 134 vol. only, a complete run, from 1841 (vol 1) to December, 1937, (vol.193) wood-engraved illustrations, some bound in half morocco-backed marbled boards, gilt, armorial bookplates of Robert Thornton, others publisher's cloth, gilt, 4to, 1841-1937. (134) *** Punch, a British weekly magazine was established in July 1841 and subtitled The London Charivari in homage to Charles Philipon's 'Charivari', the only daily caricature journal of nineteenth-century France. Edward Linley Sambourne (1844-1910) was an English cartoonist, illustrator and draftsman for Punch magazine and the maternal grandfather of English artist, architect and set designer, Oliver Messel (1904-1978).

£300-500





67θ

Theatre and Design.- Mathews (Mrs.) Memoirs of Charles Mathews, 4 vol., first edition, 14 plates, (4 double-page) each vol. with bookplates of Charles B. Cochran to marbled endpapers, half-titles, engraved vignettes to titles, contemporary calf, gilt, red and black morocco panels to spine, t.e.g., 1838-1839 § Moses (Henry) Designs of Modern Costume, &c., 29 engraved plates, many captioned, foxed and marked, pencil inscription to front endpaper 'M.F. Messel, Bought at Saxtons Book Shop, North Street Brighton, Summer, 1947', red morocco, gilt, rubbed, light marks, decorative spine with gilt titles, spine ends and corners bumped, g.e, [c. 1823] § Lacroix (Paul) Les Arts au Moyen Age et l'epoque de la Renaissance, fifth edition, chromolithographed plates, some heightened with gold, tissue guards, illustrations, foxing, bookplate of Leonard Charles Rudolf Messel to front pastedown, contemporary half leather, black morocco panel and raised bands to spine, speckled edges, Paris, 1874, 4to. (6)

*** Sir Charles Blake Cochran (1872-1951) was an English impresario and theatrical producer of the most successful musical revues, plays and musicals of the 1920 and 1930s. Following an exhibition of Oliver Messel's masks at the Claridge Galleries, London, 1925, Charles B. Cochran engaged the young Messel to design costumes, masks and sets for his numerous revues at the London Pavilion. Messel's lavish costume and set designs for Cochran's 1932 Adelphi Theatre production, *Helen*, directed by Max Reinhardt, secured Oliver Messel's critical success as one of the foremost stage, costume, interior and architectural designers of the twentieth century.

Charles Mathews (1776-1835) was an English comic actor and theatre manager at the Adelphi Theatre, London:

Maud Frances Sambourne (1875-1960) was the mother of English artist, architect and set designer, Oliver Messel (1904-1978) and the only daughter of Edward Linley Sambourne (1844-1910) English cartoonist, illustrator and draftsman for Punch magazine. Maud married Leonard Charles Rudolf Messel (1872-1953) who upon his father's death in 1915 inherited 'Nymans,' Cuckfield, West Sussex.

£200-300



68θ

Thackeray (William Makepeace) The Works, With Biographical Introductions by his Daughter, Anne Ritchie, 13 vol, 'Biographical edition', half-titles, frontispiece, illustrations, some toning, all but vol. 8 with bookplates of Charles B. Cochran, uniform calf-backed cloth, gilt, light rubbing and marks, spine ends and corners bumped, t.e.g., others uncut, 1898-1899 § Garnett (Richard, editor) The International Library of Famous Literature, 10 vol. only (of 20), comprises: vol. 1-8, 13, 14, half-titles, portrait frontispieces, titles printed in red and black, vol.1, inscribed by Ellen Terry on title, 'Ellen Terry – Yew Tree Cottage, Small Hythe', all but one vol. with Terry's Winchelsea bookplates, morocco-backed cloth, rubbed with light marks, gilt, t.e.g., spine ends and corners bumped, 8vo, Edward Lloyd, [c.1899]; and others, including incomplete volumes of Scott's works, vs. (59)

*** Sir Charles Blake Cochran (1872-1951) was a British theatrical producer of the most successful musical revues, plays and musicals of the 1920 and 1930s. Charles B. Cochran engaged Oliver Messel (1904-1978) from 1926 and awarded him with his first full commission to design both costumes and sets for his 1932 production Helen, directed by Max Reinhardt.

Dame Alice Ellen Terry (1847-1928) was a leading Victorian English actress and the great aunt of actor and theatre director, Sir John Gielgud. Terry first saw Smallhythe Place, near Tenterden, Kent, whilst out riding in her pony and trap with Henry Irving. She instantly fell in love with the property and asked to be told if it ever became available to buy. In 1899, a postcard with a Tenterden postmark was sent to Terry's Chelsea house with the brief message 'House for Sale'. Ellen Terry purchased Smallhythe Place later that year and lived there for the rest of her life.

£200-300

68A θ

Topographical.- Howel (J.) Londinopolis Historical Discourse or Perlustration of the City of London, first edition, *title printed in red and black, lacking engraved portrait and double-page view of London, browning, some stains and foxing, bookplates of Samuel Martin and his son, Alfredi*

Trice Martin, leather-backed marbled boards, detached, spine defective, J. Streater for H. Twiford et al, 1657 § Hare (Augustus J.C.) Walks in London, 2 vol., first edition, wood-engraved illustrations, browning to edges, bookplates of Charles B. Cochran, later maroon morocco, gilt, raised bands to spines, g.e., 1878 § Ireland (Samuel) Picturesque Tour through Holland, Brabant and part of France; Made in the Autumn of 1789, 2 vol., 43 aquatint plates, 2 full-page etchings, [c. 1789]; Picturesque Views on the River Thames with Observations on the Works of Art in its Vicinity, 2 vol., additional sepia aquatint titles, 52 sepia aquatint plates, 2 maps, vignette illustrations, errata leaves, armorial bookplates of Joseph Granville Stuart Goff, Hale Park, both contemporary calf, gilt, rubbed, spines worn and bumped, corners scuffed, T. and J. Egerton, 1790-1791; and others, v.s. (21)







£700-1,000

70

A SET OF EIGHTEEN CREAM AND GREEN PAINTED DINING CHAIRS

DESIGNED BY OLIVER MESSEL, MADE BY VICTOR AFIA

To include twelve armchairs and twelve side chairs, with pieced trelliswork and caned filled backs and seats with green swab cushions in fabric designed my Oliver Messel, with foliate carved fluted arm supports and ring turned tapering legs

84cm high, 55cm width, 46cm depth; together with six armchairs to the same design, 88cm height, 59cm width, 49cm depth

Provenance:

Supplied by Oliver Messel for the Dining Room at Flaxley
Chairs of the same design were used in the scheme for the formal living room at Maddox,
Messel's Barbadian home.



Maddox, Barbados (courtesy of the Messel Family Archive & Collection)

£3,000-5,000









The Interior of Rayne Shoe Shop (courtesy of the Messel Family Archive & Collection)

A PAINTED AND GILTWOOD AND COMPOSITION EIGHT LIGHT CHANDELIER

DESIGNED BY OLIVER MESSELL

The acanthus cast basket supporting nine gilt metal branches suspending faceted lustre drops

Approximately 107cm high, 104cm diameter

Provenance:

Supplied by Oliver Messel

Illustrated:

T. Messel, Oliver Messel: in the theatre of design, New York, 2011, p.119

A chandelier of an almost identical design was supplied to main showroom of Rayne's shoe shop by Oliver Messel. It would be this earlier project which encouraged Phillis Baden Watkins to commission Messel to complete the restorations at Flaxley. The lustre drops were an embellishment made by Messel on the original design.

£300-500

72 **v**

AN ITALIAN WALNUT AND TULIPWOOD BANDED COMMODE

LATE 18TH CENTURY

The rectangular quarter veneered and crossbanded top above three long drawers on square tapering supports
83cm high, 115cm wide, 54cm deep

Provenance:

Supplied by Oliver Messel

£1,500-2,000



A SELECTION OF CONTINENTAL DRINKING GLASS

MOSTLY 18TH & 19TH CENTURY

Including a fluted club-shaped magnum decanter and stopper, 38cm high

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate

£300-500





A REGENCY MAHOGANY AND LINE INLAID CELLARET

CIRCA 1815

The hinged lid enclosing a fitted and divided interior with a set of seven clear glass decanters and stoppers
50cm high, 36cm wide, 35cm deep

Provenance:

Supplied by Oliver Messel

£400-600

75

73

A PAIR OF GILTWOOD AND PAINTED CONSOLE TABLE IN GEORGE III STYLE

DESIGNED BY OLIVER MESSEL

Each with a verde antico marble top above the fluted frieze on square tapering legs applied with harebells and headed by foliate scrolls

Each 80cm high, 150cm wide, 53cm deep

Provenance:

Supplied by Oliver Messel

£1,200-1,800





ANGLO-DUTCH SCHOOL (CIRCA 1740)

 $\textit{VIEW OF A HOUSE WITH PROJECTING ANGLE PAVILIONS, IN A PARK WITH AN OVAL POOL, FIGURES IN THE FOREGROUND\\ Oil on canvas$

139.7 x 180.3cm (55 x 70 in.)

Provenance:

Probably the Messel family collection at Nymans until the fire in 1947 In the Drawing Room at Holmstead Manor and thence by descent to Oliver Messel Purchased from Oliver Messel by Frederick and Phyllis Baden Watkins for Flaxley Abbey

Literature

J. Harris, The Artist and the Country House, London, 1979, p.212, pl.223,

The present picture was in the collection of Colonel Leonard and Maud Messel in the Drawing Room at Holmstead Manor. It is likely that, like so much of the Messel collection, it was originally at Nymans and removed to Holmstead after the disastrous fire in 1947. After the death of his mother in 1960, Oliver Messel inherited the picture but later sold it between 1962 and 1966 to Frederick Baden-Watkins for the dining room at Flaxley Abbey.

The artist and house remain unidentified, but John Harris dates the picture to the 1740's. He suggests that the house, with its four towers set at the angles of the square centre block, is a layout seen in some engraved plans by Sebastiano Serlio, although it was probably built in the 1670's and 80's. There is a passing similarity to Thirlestane Castle in the Scottish Borders, the seat of the Dukes of Lauderdale. There is no record of formal gardens and the castle was remodelled and enlarged in the 1840's by William Burn. Pentimenti in the centre of the pictures show that the artist originally included a carriage on the central avenue which he later removed

It is interesting to note that this picture was painted during, and appears to depict, the transition period when country houses were sweeping aside their formal Anglo-Dutch baroque canals, cascades and avenues and favouring visions of arcadia by implementing bucolic schemes of rolling parkland enacted and influenced by the work of William Kent and later Lancelot Capability Brown

£7,000-10,000





A PAIR OF CREAM AND PAINTED TOLEWARE BALUSTER TABLE LAMPS

20TH CENTURY

Each with pleated shade and lustre finial above the swagged bodies 42cm high excluding fitments, 80cm high overall including shades

Provenance:

Supplied by Oliver Messel and painted by his assistant, Johnny Claridge

£200-300

78

A PAIR OF EDWARDIAN PAINTED AND STAINED PINE CONSOLE TABLES IN GEORGE II STYLE

EARLY 20TH CENTURY

Of semi-eliptical outline, each with inset marble tops decorated with half batwing motifs and ribbon tied swags in green scagliola, the trompe l'oiel fluted freezes centred by tablets inlaid with urns, on canted square tapering legs and splayed feet 86cm high, 76cm wide, 34.5cm deep

Provenance:

Supplied by Oliver Messel from the London property of George Emlyn Williams

Literature:

C. Castle, Oliver Messel: A Biography, London, 1986, p 217

T. Messel, Oliver Messel: in the theatre of design, New York, 2011, p. 126-127

George Emlyn Williams was a Welsh, writer, dramatist and actor. According to Fred Baden Watkins Oliver persuaded Williams to sell them, who reluctantly accepted.

£400-600













79 (part lot)

AN ITALIAN CREAMWARE FIGURAL BACCHIC CENTREPIECE

LATE 18TH CENTURY

47cm high; to include a pair of modern creamware candlesticks, 35cm high and a pair of modern Spanish creamware reticulated vases and liners, 17.5cm high

Provenance:

Supplied by Oliver Messel

80

A SELECTION OF CONTINENTAL PALE GREEN AND YELLOW GLASS

VARIOUS DATES Including a leach jar 30cm high

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate

£100-200





AN EDWARDIAN PAINTED AND STAINED PINE CONSOLE TABLE IN GEORGE II STYLE

EARLY 20TH CENTURY

With inset marble top painted with drapery swags, the green painted frieze centred by a rectangular tablet on with central urn on square tapering supports and turned feet

80cm high, 91cm wide, 40cm deep

Provenance:

Probably supplied by Oliver Messel from George Emlyn Williams' London home.

iterature:

C. Castle, Oliver Messel: A Biography, London, 1986, p 217
T. Messel, Oliver Messel: in the theatre of design, New York, 2011, p. 126-127

George Emlyn Williams was a Welsh, writer, dramatist and actor. According to Fred Baden Watkins Oliver persuaded Williams to sell them, who reluctantly accepted.

£500-700





82

ENGLISH SCHOOL (CIRCA 1680)

PORTRAIT OF FRANCIS VANACKER, HALF-LENGTH, IN AN EMBROIDERED CLOAK; AND PORTRAIT OF HIS WIFE, CORNELIA BOEVEY, IN A MAUVE DRESS
Oil on canvas, a pair

73 x 61cm (28½ x 24 in.) oval (2)

Provenance:

Possibly at the sitter's home, Erith Manor, Kent

Probably inherited by Catherina Boevey in 1702 and thence by descent Sold Flaxley Abbey, Gloucestershire, Bruton, Knowles & Co., 29 March-5th April 1960, lot 1323 Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

Literature:

A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester, Bristol, 1912, pp. 11, no. 7.

Francis Vanacker (d.1686, aged 38) was High Sheriff of Kent and a descendant from a London merchant family. He married Cornelia Boevey (d.1702) in 1671,

who was the only daughter of the merchant, lawyer and philosopher James Boevey (1622-1696) by his second wife Isabella de Visscher. Upon Francis' death in 1686 Cornelia remarried to William Bateman of Clifton. She died at Erith Manor in 1702 without issue making it likely that this pair of portraits were inherited by her sister-in-law Catherina, owing to the early death of her brother William in 1692.





Abbots Room (courtesy of the Messel Family Archive & Collection)



A FINELY CARVED PINE PIER MIRROR

EARLY 19TH CENTURY, IN THE MANNER OF MATTHIAS LOCK

With shaped rectangular plate, the frame pierced and carved with rockwork, scrolling foliage, pomegrate, flower heads and satyre masks, the cresting with Cupid's bow and arrow, the apron with cornucopia of flowers, 178cm high, 102cm wide

Provenance:

Formerly the Messel family collection at Nymans Removed to The Padouk Room at Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyllis Baden Watkins for Flaxley Abbey

Mirrors with opposing satyr head masks are usually attributed to Matthias Lock based on the design published in his Six Sconces (1744, 1768), plate 4 (ed. E. White, Pictorial Dictionary of British 18th Century Furniture Design, Woodbridge, reprinted 2000, p. 325). An etching from the original pattern book consisting of six plates of designs for wall-mirrors and sconces (with brackets for holding candles) is in the Victoria & Albert Museum (27811:6). A pier glass after this design was made for John, 2nd Earl Poulett (1708-1764), for the Tapestry Room at Hinton House, Hinton St George, Somerset (V&A, W.8-1960). Another mirror is at Ramsbury Manor, Wiltshire (R. Edwards, The Dictionary of English Furniture, Woodbridge, rev. edn. 1954, vol. II, p. 339, fig. 72). A pair of English giltwood pier glasses, c. 1760, attributed to Lock is at Uppark House, West Sussex (NT 137655.1-2). A related mirror of similar date is illustrated in G. Wills, English Looking-glasses, London, 1965, p. 87, no. 61.

£2,000-3,000

8

A GILTWOOD AND PAINTED CONSOLE TABLE IN GEORGE III STYLE

DESIGNED BY OLIVER MESSEL
The verde antico marble top above the shaped frieze with oval patera and harebell swags, above conforming legs
80.5cm high, 126.5cm wide, 74cm deep

Provenance:

Supplied by Oliver Messel

£1,500-2,000







ENGLISH SCHOOL (CIRCA 1740)

PORTRAIT OF REV. THOMAS SAVAGE, THREE QUARTER LENGTH, IN A BROWN COAT AND AN ORIENTAL GOWN, SEATED AT A TABLE Oil on canvas

With inscription 'Mr. Savage' (lower left)

124 x 100cm (48¾ x 39¼ in.)

In an original 17th century carved giltwood frame.

Provenance:

The Crawley-Boevey Family

Sold Flaxley Abbey, Gloucestershire, Bruton, Knowles & Co., 29 March-5th April 1960, lot 1337 Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

Previously identified as Capt. George Savage (label on the reverse), but most probably Rev. Thomas Savage, Rector of Standish, who married Eleanor Barrow in 1737. Their daughter Anne married Thomas Crawley-Boevey, 2nd Baronet of Highgrove in 1769.







86

FOLLOWER OF DAVID VON KRAFFT (SWEDISH 1655-1724)

PORTRAIT OF KING CHARLES XII OF SWEDEN, THREE-QUARTER LENGTH, IN UNIFORM Oil on canvas 125 x 100cm (49 x 39 $\frac{1}{4}$ in.)

Provenance:

The Crawley-Boevey Family

Sold Flaxley Abbey, Gloucestershire, Bruton, Knowles & Co., 29 March-5th April 1960, lot 1326 Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey.

Charles XII (1682-1718) was King of Sweden (including current Finland) from 1697 to 1718. He belonged to the House of Palatinate-Zweibrücken, a branch line of the House of Wittelsbach. Charles was the only surviving son of Charles XI and Ulrika Eleonora the Elder. He assumed power, after a seven-month caretaker government, at the age of fifteen. Charles is depicted in the same blue and yellow uniform of the Swedish Imperial Guard throughout many official portraits, this is now in the Royal Armoury in Stockholm.

It is not known why the present picture was in the Crawley-Boevey collection at Flaxley. Other versions of this portrait are in the Government Art Collection, London and the National Trust Collection, Plas Newydd, Anglesey.

Literature:

A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester, Bristol, 1912, pp. 15, no. 5.

£3,000-5,000

72 www.dreweatts.com | +44 (o) 1635 553 553 Buyer's Premium of 25% +VAT





A GERMAN OR BOHEMIAN SCHWARTLOT DECORATED OCTAGONAL SECTION WINE GLASS,

POSSIBLY IGNAZ PREISSLER WORKSHOP, CIRCA 1730 Painted with figures smoking and birds within branches, on a facetted inverted baluster stem and conical foot, 15cm high; and a German/Bohemian engraved helmet jug, mid 18th century, 11.5cm high

Supplied by Oliver Messel from 104 Lancaster Gate

£100-150



A PAIR OF DUTCH ENGRAVED GLASS BOTTLE FLASKS AND ASSOCIATED STOPPERS

VARIOUS DATES

Decorated with bunches of grapes and birds in flight and applied with trailed ornament, the flasks 24.5cm high; and other assorted late 19th and 20th century glass (7)

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate

£80-120

A SELECTION OF MOSTLY CONTINENTAL FAIENCE

18TH AND 19TH CENTURY

Including a pair of Dutch Delft blue and white plates painted with a central flower spray, 23cm diameter; four Hoscht ozier-moulded soup plates in Meissen style, gilt wheel mark, 25cm high; and a later Delft blue and white inkstand, 22cm in length

Supplied by Oliver Messel from 104 Lancaster Gate









A SELECTION OF ENGLISH DOMESTIC GLASS

LATE 18TH AND 19TH CENTURY

Comprising: a fluted cream jug applied with a blue rim, 12cm high; a small spirally fluted cream jug, 8cm high; a commemorative baluster cream jug inscribed IZABEL, 10cm high; and a jelly or syllabub glass, 9.5cm high

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate

£100-150

TWO PIECES OF MASONIC GLASS

VARIOUS DATES 19TH CENTURY

Comprising: a commemorative pedestal jug engraved with Masonic symbols and inscribed for Oliver & Hanh. Suggett beneath a sloop, 17.5cm high; and a later Masonic engraved jar and cover with facetted shoulders, 18cm high

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate

£150-250





various sizes (6) Provenance: Supplied by Oliver Messel from

£200-300









A PAIR OF GILTWOOD AND COMPOSITION WALL BRACKETS IN GEORGE III STYLE

19TH CENTURY

Each with a dished top supported on pierced shell and foliate carved supports and C-scrolls 38cm high, the platforms 29cm x 30cm

Provenance:

Supplied by Oliver Messel

£1,500-2,000



A REGENCY EBONISED AND PENWORK WORK TABLE

CIRCA 1820

The rounded rectangular hinged top and sides decorated with oriental scenes of people in gardens, on an ebonised turned fluted shaft and foliate carved gold base terminating with turned feet

76cm high, 39cm wide, 31cm deep

Provenance:

Supplied by Oliver Messel from Holmstead Manor

£800-1,200



95

A PAIR OF GREEN UPHOLSTERED SOFAS IN VICTORIAN TASTE

20TH CENTURY

With removable seat and back cushions 84cm high, 200cm wide, 105cm deep

Provenance:

Supplied by Oliver Messel

Illustrated:

J. Lees-Milne, 'Flaxley Abbey, Gloucestershire – III: The Home of Mr. and Mrs. F.B. Watkins', *Country Life*, 12 April 1973, 'The Bow Room'

£1,000-1,500







A PAIR OF VICTORIAN WALNUT AND BEAD MOUNTED FOOT STOOLS

MID 19TH CENTURY Each of circular form with porcelain bun feet 11cm high, 31cm diameter

Provenance:

Supplied by Oliver Messel, possibly from Holmstead Manor

£80-120



97

A GEORGE III MAHOGANY AND NEEDLEWORK POLE SCREEN

CIRCA 1780

The banner above pole support, wrythen vase and tripod base
135cm high

Provenance:

Supplied by Oliver Messel from Holmstead Manor

£400-600

90

A VICTORIAN PAPER MACHE TRAY

CIRCA 1860

Of shaped oval form painted and gilt with floral motifs

79cm x 64cm, together with a later associated lyre-shaped table base 51cm high overall (as a table)

Provenance:

Formerly the collection of Oliver Messel at 17 Pelham Place

£300-500







Oliver Messel's Dining Room at 17 Pelham Place (Vogue 1963, courtesy of the Messel Family Archive & Collection)





99

A PAIR OF FOUR BRANCH FACETED GLASS CANDELABRA

20TH CENTURY IN THE LATE 18TH CENTURY MANNER

The tapering stems with ball finials on spreading circular bases, each fitted with two scroll candle branches and two further branches mounted with suspending drops and lustres 58cm high

Provenance:

Formerly the collection of Oliver Messel in the Dining Room at 17 Pelham Place Supplied to Frederick and Phyllis Watkins for the Bow Drawing Room at Flaxley Abbey

The present lot are mentioned in a 1960 edition of *Today* magazine when describing the atmosphere of Oliver Messel's Interiors "a Jewel box of a place, with Aubussons, pillars, arches, model theatre sets, and lustres...sparkling, scintillating". In 1963, Vogue described his dining room as 'a creative melange of decorative furnishings..brought together through his personal artistry'

£700-1,000

100

A PAIR OF STAINED WOOD AND PARCEL GILT PEDESTALS IN GEORGE III STYLE

20TH CENTURY, POSSIBLY DESIGNED BY OLIVER MESSEL Each of square section tapered form and with acanthus mouldings to the angles
122cm high

Provenance:

Formerly the collection of Oliver Messel at 17 Pelham Place Supplied by Messel to Frederick and Phyllis Watkins for the Bow Drawing Room

£1,000-1,500





A BERLIN PUCE-GROUND AND GILT TWO-HANDLED URN AND PIERCED COVER

LATE 19TH CENTURY
Painted with figures in European landscapes,
blue sceptre mark, 35cm high
And a pair of modern Royal Copenhagen
white porcelain baskets, blue factory mark
30cm wide

Provenance:

Supplied by Oliver Messel from Holmstead Manor

£80-120



CIRCA 1815

A REGENCY PENWORK WORK TABLE

The moulded rectangular top with canted angles and decorated with oriental figures in a garden with a pagoda and a bridge above a frieze drawer, similarly decorated, with divided interior, on a tapering stem with canted angels and concave tripartite base ending

68cm high, 43cm wide, 33cm deep

Provenance:

in bun feet

Supplied by Oliver Messel

£1,000-1,500



103

A PAIR OF WALNUT AND UPHOLSTERED STOOLS

MID 18TH CENTURY AND LATER Each with a velvet seat above bobbin turned supports and block and bun feet joined by bobbin turned stretchers 48cm high, 50cm wide, 38cm deep

Provenance:

Supplied by Oliver Messel

£500-700

104

A BRONZED RESIN MODEL OF HORSES

20TH CENTURY, AFTER J.P MENE 33cm high, 53cm wide, 19cm deep

£30-50





105

AN EBONISED AND PAINTED OCCASIONAL TABLE IN REGENCY TASTE

EARLY 20TH CENTURY AND LATER,

The indented rectangular top with an oriental scene, on turned baluster stem and downswept tripod support, possibly adapted from a polesreen 53cm high, 46cm wide, 37cm deep

Provenance:

Supplied by Oliver Messel

£50-70



A GEORGE III MAHOGANY AND INLAID CARD TABLE

LATE 18TH CENTURY

Of semi-elliptical outline, the rosewood crossbanded and boxwood inlaid top enclosing a baize lined interior, the frieze with oval paterae inlays 75cm high, 94cm wide, 43cm deep

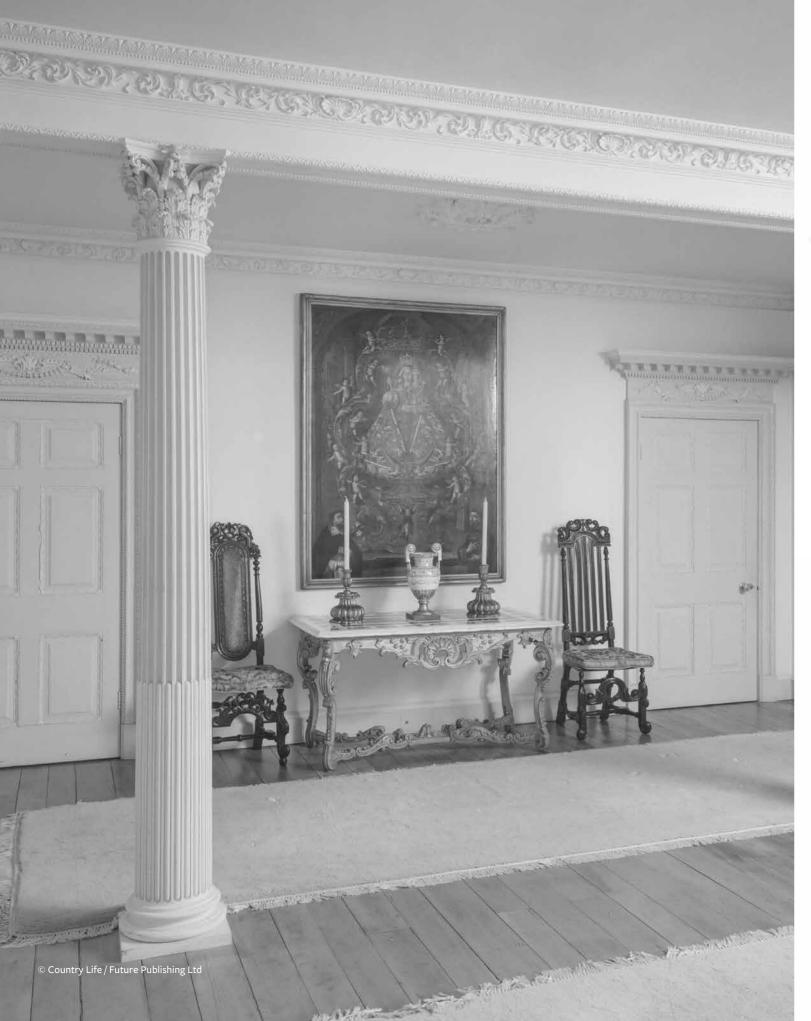
Provenance:

Supplied by Oliver Messel

£800-1,200









A SET OF SIX GILTWOOD CANDLESTICKS

LATE 19TH CENTURY
Each of squat, lobed, form
32cm high, 22cm diameter at the base

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate

£150-250

108

A GILTWOOD AND MARBLE TOPPED CONSOLE TABLE IN REGENCY STYLE

MID 19TH CENTURY

The white marble top inset with specimen marble tablets above the base, the pierced apron with a scallop shell, confronting C-scroll and flowerheads on scroll legs joined by conforming X-stretcher centred by a platform

80cm high, 150cm wide, 84cm deep

Provenance:

Supplied by Oliver Messel, possibly from Holmstead Manor

Illustrated:

J. Lees-Milne, 'Flaxley Abbey, Gloucestershire – III: The Home of Mr. and Mrs. F.B. Watkins', *Country Life*, 12 April 1973, 'The Bow Room'

£3,000-5,000





A PARIS PORCELAIN AMPHORA

FIRST HALF 19TH CENTURY

With gilt scroll handles, painted in iron red, greens and gilt with scrolling foliage and harebells, on an associated gilt socle and rectangular marble base 45.5cm high

Provenance:

Supplied by Oliver Messel

£100-150



A VICTORIAN EBONISED PAPIER MACHE AND MOTHER OF PEARL INLAID OCCASIONAL TABLE

CIRCA 1850

The shaped circular top on turned baluster stem, shaped circular stepped bases and paw feet 73cm high, 59cm diameter

Provenance:

Formerly the collection of Oliver Messel at 17 Pelham Place

£300-500



A WALNUT SIDE CHAIR

LATE 17TH CENTURY AND LATER

With rounded rectangular cane filled back supported by turned columns with pierced dolphin and C-scroll carved crestings, the cane filled seat on moulded scroll supports with turned toes joined by a pierced S- scroll and dolphin carved front stretcher and turned baluster stretchers 138cm high, 46cm wide, 37cm deep

Provenance:

Supplied by Oliver Messel, possibly from Nymans

£300-500

A GILTWOOD AND COMPOSITION WALL MIRROR IN GEORGE III STYLE

19TH CENTURY

The C-scroll and scalloped cresting above a conforming border and enclosing the oval plate

155cm high, 91cm wide

Provenance:

Supplied by Oliver Messel

£800-1,200



113

A HANGING 'BIRDCAGE' LANTERN

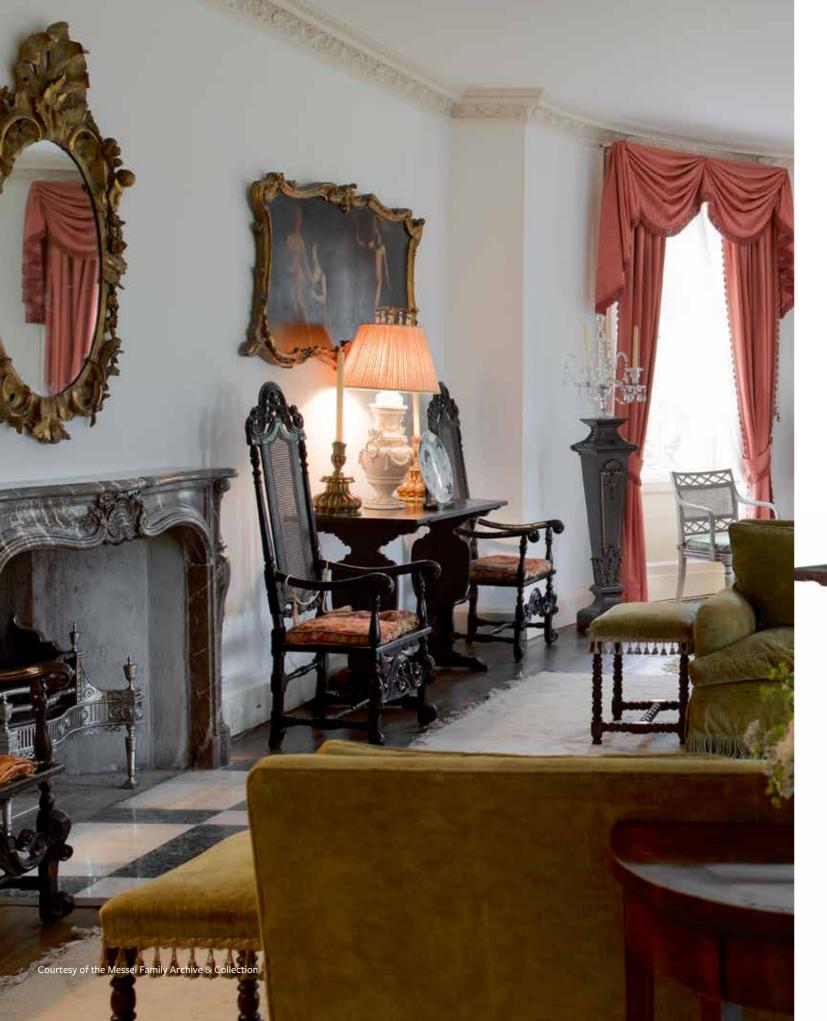
MID 20TH CENTURY Fitted with two birds 45cm high, 27cm diameter

Provenance:

Supplied by Oliver Messel

£100-150





11.

A PAIR OF WHITE GLAZED LAMPS

19TH CENTURY

With ring handles, decorated with drapery swags 58cm high

Provenance:

Supplied by Oliver Messel

£200-300

116

A PAIR OF WALNUT, OAK AND ELM SIDE TABLES

PROBABLY ITALIAN CIRCA 1700 AND LATER
Each with a rectangular top with moulded border on
trestle end supports and bar feet joined by a shaped stretcher
82cm high, 120cm wide, 59cm deep

Provenance:

Supplied by Oliver Messel, possibly from Holmstead Manor

£4,000-6,000









NORTH ITALIAN SCHOOL (18TH CENTURY)

APOLLO SLAYS CORONIS; AND APOLLO AND THE CUMAEAN SIBYL Oil on canvas, a pair 66 x 166cm (25 x 651/4 in.) (2)

Provenance:

Probably the Messel family collection at Nymans In the Main Hall at Holmstead Manor and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

£10,000-15,000



In his famous *Metamorphoses*, Ovid tells the tale of the Sibyl of Cumae, in southern Italy, who was loved by the god Apollo. He bribed her by offering to prolong her life for as many years as there were grains in a heap of dust, in return for her love. She refused him and although he kept his word, he denied her perpetual youth, so she was commanded to centuries as a wizened crone. In the painting the Sibyl is shown as a young woman before Apollo, holding out her cupped hand which contains the heap of dust.

The other painting shows Apollo standing grief stricken by his lover Coronis, a Greek princess, who was with child by him but left him for another. In a fit of jealous rage he slew her with an arrow and tore the child from her womb. This child was Asclepius, who would grow up to become the god of Medicine.





AN EARLY GEORGE II GILTWOOD MIRROR

CIRCA 1760

The oval plate in pierced frame carved with acanthus, C-scrolls and foliage, with pierced scallop and acanthus carved cresting 136cm high, 90cm wide

Provenance:

Supplied by Oliver Messel

£3,000-5,000

A GEORGE III MAHOGANY SIDE TABLE

The rectangular top above blind fretwork carved frieze fitted with a drawer on pierced channelled square supports 74cm high, 96cm wide, 47cm deep

Provenance:

Probably the Messel family collection at

Until removed to the Dining Room at Holmstead Manor and thence by descent to Oliver Messel

Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey

£1,000-1,500



The Dining Room at Holmstead Manor (courtesy of the Messel Family Archive & Collection)

A GEORGE III MAHOGANY AND NEEDLEWORK POLE SCREEN

CIRCA 1810

The banner above pole support, wrythen vase and tripod base 135cm high

Provenance:

Supplied by Oliver Messel

£500-700

A GEORGE III MAHOGANY CARD TABLE

CIRCA 1780

The folding top enclosing a baize playing surface, the moulded frieze on moulded square supports headed by pierced foliate carved angle brackets, 74cm high, 91cm wide, 45cm deep

Provenance:

Supplied by Oliver Messel

£400-600



A CARVED BEECH ARMCHAIR IN 18TH CENTURY STYLE

19TH CENTURY

The oval padded back and serpentine upholstered seat in foliate carved frame with lion mask cresting, the cut scrolled arms with lion mask terminals, joined by carved seat rails carved with furhter grotesque masks and harebells, on carved square tapering legs and turned feet, formerly painted and gilded 101cm high, together with another 20th century match, 102cm high (2)

Provenance:

Supplied by Oliver Messel, possibly from the Pelham Galleries

£1,500-2,500















104 Lancaster Gate (courtesy of the Messel Family Archive & Collection) £300-500

AN EBONISED AND PARCEL GILT OCCASIONAL TABLE

CIRCA 1815 AND LATER Formerly a pole screen, on scrolled supports and tripartite base ending in gilt paw feet 46.5cm high, 40.5cm wide, 29cm deep

Provenance: Supplied by Oliver Messel

A SET OF FOUR CHARLES II EBONISED AND GILT JAPANNED ARMCHAIRS CIRCA 1680

The cane filled backs in moulded frames decorated with birds on flowering branches and with pagodas, supported by turned baluster columns headed by an arched pierced foliate and C-scroll carved toprail, the cane filled seats flanked by moulded outscrolled armrests on scrolled cabriole legs joined by pierced arch, C-scrolled craved front stretcher and turned H-stretchers 142cm high x 62cm wide x 43cm depth

Provenance:

The Messel family collection at 104 Lancaster Gate Removed to the Sitting Room at Holmstead Manor and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey

£1,500-2,500









A SPANISH MAIOLICA POLYCHROME CHARGER, POSSIBLY TALAVERA, DECORATED WITH A HARE AND HOUND

18TH CENTURY 39.5cm diameter

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate



126

A SPANISH MAIOLICA LOBED TAZZA, PROBABLY PUENTE DEL ARZOBISPO

18TH CENTURY

Decorated with a hound *en courant*, within a foliate border, 30.5cm diameter

Provenance:

Supplied by Oliver Messel, possibly from 104 Lancaster Gate

£100-150

127

A GEORGE III MAHOGANY OVAL CENTRE TABLE

CIRCA 1800

The oval top above a gun-barrel turned stem and on down swept tripod support ending in brass caps and castors 70cm high, the top 80 x 118cm

Provenanc

The Music Room at Holmstead Manor and thence by descent to Oliver Messel

Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey









A MAIOLICA CHARGER

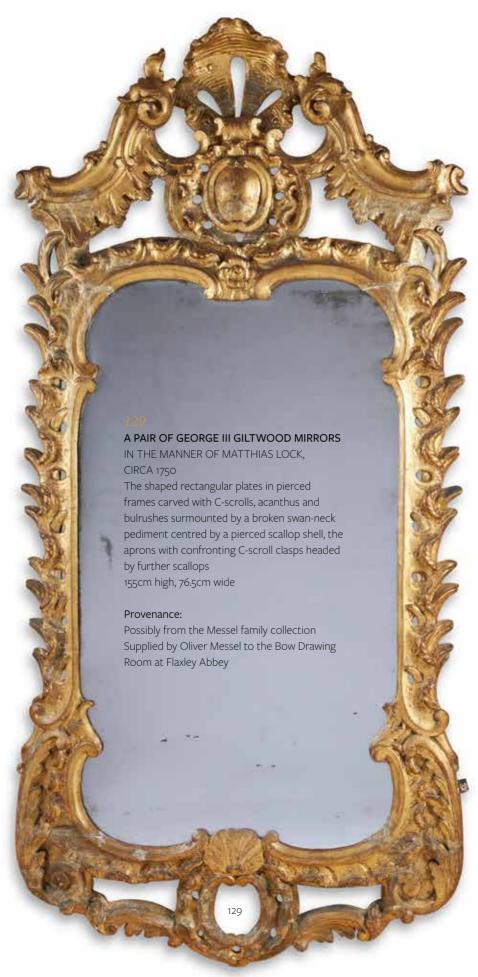
LATE 16TH CENTURY/EARLY 17TH CENTURY, ITALIAN URBINO OR FRENCH, NEVERS
Painted with a round panel of Amphitrite and Cupid and reserved on a broad *grotteschi* ground, paper label verso Christie's, March 29, 1889,
48.5cm diameter

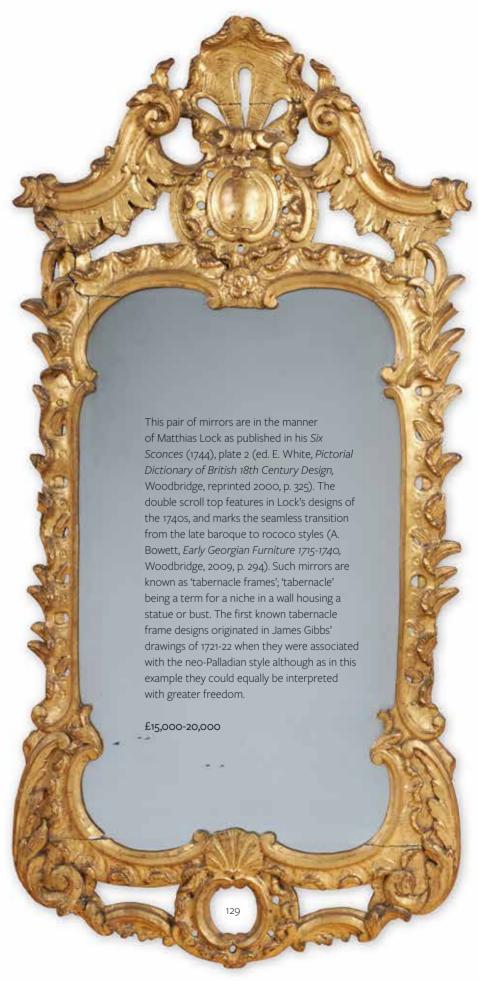
Provenance:

Douglas Murray, 33 Grosvenor Square, London
Sold Christie's, 'The Property of a Well-Known Collector', 29 March, 1889, lot 171
Bought by Ludwig Messel and thence by descent at 104 Lancaster Gate until inherited by Oliver Messel in 1960
Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

There is a related example of the present lot in the Metropolitan Museum, New York (Rogers Fund,1904, accession number: 0493)

£800-1,200







A PAIR OF WHITE POTTERY VASES OF PARIS STYLE

DESIGNED BY OLIVER MESSEL, 20TH CENTURY
Each on spreading socle and rectangular plinth base, adapted for electricity
with pleated silk shades
62cm high

Provenance:

Supplied by Oliver Messel

£300-500





131

A VICTORIAN PAPER MACHE TRAY

CIRCA 1860

Of rounded galleried rectangular form, stamped PAPER WARRANTED to the underside, now mounted as an occasional table on a later lyre-shaped base 50cm high, 78cm wide, 57cm deep overall

Provenance:

Supplied by Oliver Messel

£400-600



MESSEL AND THEATRE DESIGN



Oliver Messel in his studio on Yeomans Row (courtesy of the Messel Family Archive & Collection)

Oliver Messel epitomised the sophisticated and fashionable in mid-20th century theatre. He began work in the 1920s, when the detailed style of realism had given way to a more selective, distilled truth. He understood that a stage

designer was part of a team and was extraordinarily sensitive to the dramatic requirements of action and atmosphere. He could influence the atmosphere powerfully as any director or actor but worked to complement the success of both. He began in theatre design by creating masks for Zephyr and Flore for the Diaghilev Ballets Russes and then for C B Cochran revues. From the start his work was anti-realistic, highly stylised and elegant.



The Royal Ballet's production of
The Sleeping Beauty, 1946
(courtesy of the Messel Family Archive & Collection)

Messel was an inventive pragmatist yet entirely theatrical. A master of theatrical illusion, Messel used mundane materials to deceive audiences into seeing precious gold, gems and sumptuous fabrics. Instead he used plastered string, cut metal, cellophane, moulded and painted leather, dishcloths, spongewhatever created the effect he wanted. In the 1940 The Tempest, gilded pipecleaners became goldwork or embroidery; chandelier drops backed with sweet

papers set in pipe-cleaners became precious stones. Endlessly seeking perfection, he supervised every detail. A headdress might be remade three times – often improving only small details.

Working for Messel was a daunting but priceless and wide-ranging apprenticeship. Before creating anything, he immersed himself in the play – in the overall mood and the director's interpretation. He then created the settings to reflect it.



Messel's drawings were not a detailed blueprint, but showed the essence of the costume. Faces and hands were schematic not because he couldn't draw them, but because they were only there to give proportion and feels. The designs terrified the makers, but Messel's experience and experimentations meant he knew exactly which fabrics to use, how he wanted them cut. If challenged, he could make anything himself, out of anything.

By the 1950s, the work of Messel's generation had, in its turn, become over-familiar and outworn. His designs were denounced as tawdry and contrived, the theatre of his day as shallow and middle class, and audiences who applauded his work as ignorant and escapist. Theatre goers demanded a return to realism. Messel's period of re-invention began...

A design for Helen by Oliver Messel

THE RIVALS

Production at Criterion Theatre, 1945

The Rivals is a comedy of manners by Richard Brinsley Sheridan in five acts which was first performed at Covent Garden Theatre in 1775. The story has been updated in numerous adaptions including at the Criterion Theatre in 1945 for which Messel designed the set and costumes. Lots 133-143 are a selection of these designs.

The comedy of manners is set in 18th-century Bath, a town that was legendary for conspicuous consumption and fashion at the time.

The plot centres on the two young lovers, Lydia Languish and Jack Absolute. Lydia, who reads a lot of popular novels, wants a purely romantic love affair. Jack pretends to be "Ensign Beverley", a poor army officer. Lydia is enthralled with the idea of eloping with a poor soldier in spite of the objections of her guardian, Mrs. Malaprop, a moralistic widow. Mrs. Malaprop is the chief comic figure of the play, thanks to her continual misuse of words that sound like the words she intends to use but mean something completely different.

The play is now considered to be one of Sheridan's masterpieces, and the term malapropism was coined in reference to one of the characters in the play.

133 λ

OLIVER MESSEL (BRITISH 1904-1978)

DESIGN FOR BACKDROP, BATH Pencil, watercolour, gouache and collage 33 x 48cm (12 x $18\frac{3}{4}$ in.)

Provenance:

Supplied by Oliver Messel

The present picture is the design for the drop curtain for the 1945 production of Sheriden's comedy of manners, *The Rivals*. Performed at the Criterion Theatre in 1945, and directed by William Armstrong and Edith Evans, Messel designed costumes and sets in pastiche of eighteenth century period style. The artificiality and lightness of his designs were well suited to the improbable plot and satiric spirit of the play.

£1,000-1,500







134

OLIVER MESSEL (BRITISH 1904-1978)

DESIGN FOR BACKDROP, VIEW OF BATH Pencil, watercolour, gouache and collage 32.5 x 48cm (12¾ x 18¾ in.)

Provenance:

Supplied by Oliver Messel

The present picture is the design for the drop curtain for the 1945 production of Sheriden's comedy of manners, *The Rivals*. Performed at the Criterion Theatre in 1945, and directed by William Armstrong and Edith Evans, Messel designed costumes and sets in pastiche of eighteenth century period style. The artificiality and lightness of his designs were well suited to the improbable plot and satiric spirit of the play.

£1,000-1,500

135

OLIVER MESSEL (BRITISH 1904-1978)

MRS MALAPROP, 2ND DRESS FOR END Pencil, watercolour and gouache Signed (lower right) and titled and variously inscribed (upper right) 50.5 x 33.5cm (19¾ x 13 in.)

Provenance:

Supplied by Oliver Messel

The present picture is a design for the character Madam Malaprop, the middle-aged guardian of Lydia Languish in Richard Brinsley Sheridan's, comedy of manners, *The Rivals*, Criterion Theatre, 1945. Displayed in a frame painted by Messel.

£1,000-1,500

136 λ

OLIVER MESSEL (BRITISH 1904-1978)

MRS MALAPROP

Pencil, watercolour and gouache Signed (lower right) and titled (upper right) 51 x 33cm (20 x 12 in.)

Provenance:

Supplied by Oliver Messel

The present picture is a design for the character Madam Malaprop, the middle-aged guardian of Lydia Languish in Richard Brinsley Sheridan's, comedy of manners, *The Rivals*, Criterion Theatre, 1945. Displayed in a frame painted by Messel.

£800-1,200



136

137 λ

OLIVER MESSEL (BRITISH 1904-1978)

MRS MALAPROP

Pencil, watercolour and gouache Signed (lower right) and titled (upper right) 50 x 35cm (19½ x 13¾ in.)

Provenance:

Supplied by Oliver Messel

The present picture is a design for the character Madam Malaprop, the middle-aged guardian of Lydia Languish in Richard Brinsley Sheridan's, comedy of manners, *The Rivals*, Criterion Theatre, 1945. Displayed in a frame painted by Messel.

£800-1,200







138 λ

OLIVER MESSEL (BRITISH 1904-1978)

DESIGN FOR CAPTAIN ABSOLUTE
Pencil, watercolour and gouache
Signed (lower right) and variously inscribed
(upper right)
45.5 x 30cm (173/4 x 113/4 in.)

Provenance:

Supplied by Oliver Messel

The present picture is a design for the character Captain Jack Absolute, one of the protagonists in Richard Brinsley Sheridan's, comedy of manners, *The Rivals*, Criterion Theatre, 1945. Displayed in a frame painted by Messel.

£800-1,200

139 λ

OLIVER MESSEL (BRITISH 1904-1978)

LYDIA LANGUISH AND THE HEADRESS FOR FIRST APPEARANCE
Pencil, watercolour and gouache
Signed (lower centre) and titled (upper right)
48 x 33.5cm (18¾ x 13 in.)

Provenance:

Supplied by Oliver Messel

The present picture is a design for the character Lydia Languish, a wealthy teenage heiress in Richard Brinsley Sheridan's, comedy of manners, *The Rivals*, Criterion Theatre, 1945. Displayed in a frame painted by Messel.

£800-1,200

140λ

OLIVER MESSEL (BRITISH 1904-1978)

DESIGN FOR BACKDROP WITH TREE AND MOUNTAIN

Pencil, watercolour and gouache 36 x 51cm (14 x 20 in.)

Exhibited:

C.E.M.A (Council for Encouragement of Music and Arts), *Exhibition of Ballet Design*, 1944

Provenance:

Supplied by Oliver Messel

The present picture is possibly a drop curtain design for the 1946 production of Sleeping Beauty by the Royal Ballet. His sets for this landmark production are considered Messel's masterpiece, and were revived for the Company's 2006 production.

£500-700



140

141 λ

OLIVER MESSEL (BRITISH 1904-1978)

LISA

Pencil and watercolour Signed (lower right) and titled (upper right) 49.5 x 28cm (1914 x 11 in.)

Provenance:

Leicester Gallery, November 1948 Supplied by Oliver Messel

£800-1,200





142 λ

OLIVER MESSEL (BRITISH 1904-1978)

CEUS DRESSED UP
Pencil, watercolour and gouache
Signed (lower right) and indistinctly inscribed
(upper right)
48 x 32.5cm (18¾ x 12¾ in.)

Provenance:

Supplied by Oliver Messel

£800-1,200





143 λ

OLIVER MESSEL (BRITISH 1904-1978)

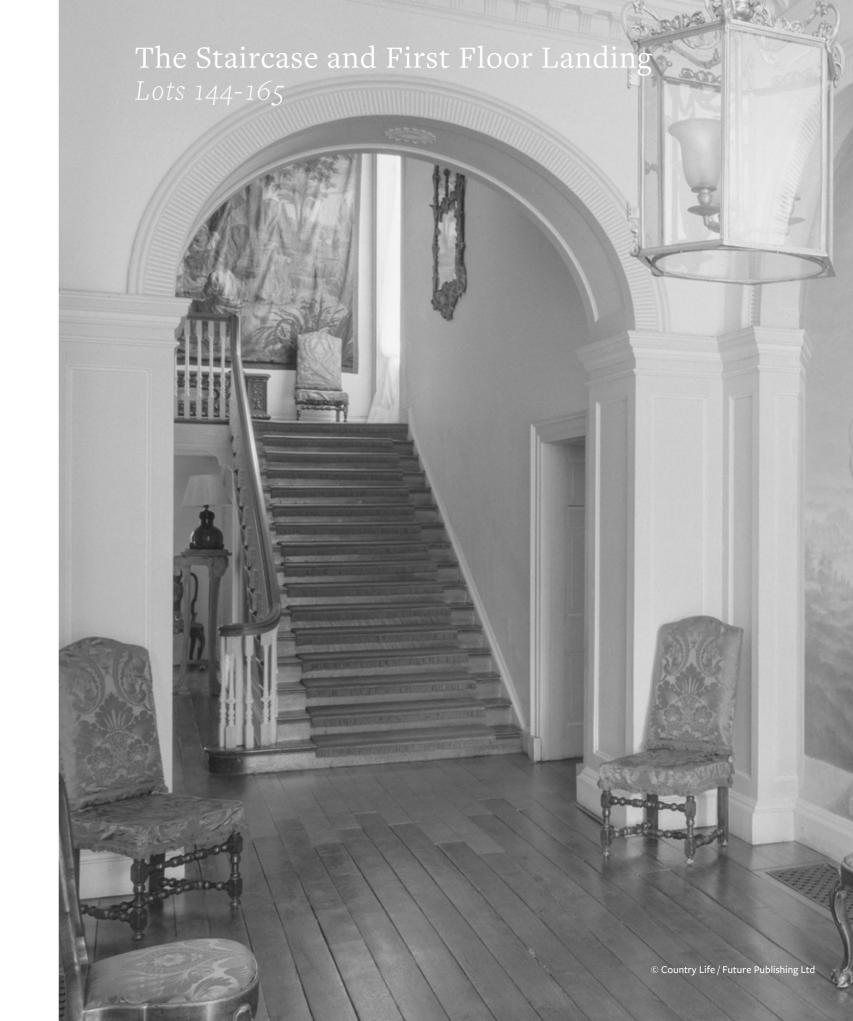
JULIA, 2ND COSTUME
Pencil, watercolour and gouache
Signed (lower right)
45.5 x 33.5cm (17³/₄ x 13 in.)

Provenance:

Supplied by Oliver Messel

The present picture is a design for the character Julia in Richard Brinsley Sheridan's, comedy of manners, *The Rivals*, Criterion Theatre, 1945. Displayed in a frame painted by Messel.

£800-1,200





A PAIR OF PRESSED METAL AND GLAZED OCTAGONAL TAPERING HALL LANTERNS

PROBABLY DESIGNED BY OLIVER MESSEL

63cm high, approximately 44cm wide

Provenance:

Supplied by Oliver Messel

£400-600

145

A CHARLES II OAK CHEST OF DRAWERS

CIRCA 1670

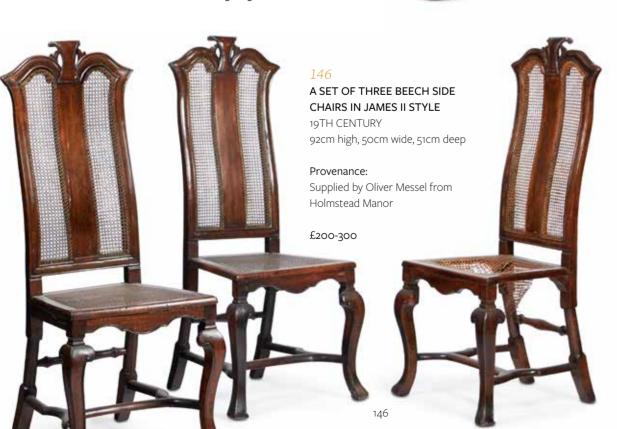
With two short and three long geometrically moulded and fielded drawers on plinth base and turned feet 96cm high, 101cm wide, 55cm deep

Provenance:

Probably supplied by Oliver Messel

£300-500





147

A PAIR OF GILT BRASS TABLE LAMPS IN THE EMPIRE STYLE

LATE 19TH CENTURY AND LATER

The fitment above the engine turned socket supported on four owls and above the triform stems on bun feet 52cm high, 18cm wide

Provenance:

Supplied by Oliver Messel

£200-300

148

A NORTH ITALIAN WALNUT CASSONE

18TH CENTURY

The moulded hinged rectangular top above a panelled front carved with foliage between panels, on gadrooned base 60cm high, 171cm wide, 54cm deep

Provenance:

The Messel family collection in the Garden Passage at Nymans Removed to Holmstead Manor and thence by descent to Oliver Messel

Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

£1,500-2,500









AFTER CORREGGIO

ST. CATHERINE READING Oil on canvas Inscribed 'St. Catherine' (lower left) 74 x 61cm (29 x 24 in.)



Provenance:

The Crawley-Boevey family in the Abbots Room Sold Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents, Bruton, Knowles & Co., 29 March-5 April 1960, lot 1315. Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

Literature:

A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester, Bristol, 1912, pp. 15, no. 5. After the oil on canvas, c.1530-32, in the collection of Hampton Court Palace (RCIN 405768)

£600-800

A WALNUT CHEST ON STAND

CIRCA 1740 AND LATER 100cm high, 99cm wide, 59cm deep

Provenance:

Formerly the Messel family collection at Nymans **unit removed to the** Sitting Room at Holmstead Manor in 1947 Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey

£400-600



The Dining Room at Maddox (courtesy of the Messel Family Archive & Collection) £800-1,200

A PRESSED GILT METAL TEN GLASS LANTERN IN THE REGENCY STYLE

DESIGNED BY OLIVER MESSEL

With chamfered cresting and apron, with storm shades, fitted for electricity

approximately 97cm high, 55cm wide

Provenance:

Supplied by Oliver Messel

A lantern to a near identical design is illustrated in C. Castle, Oliver Messel: A Biography at Oliver Messel in his Terrace Dining Room at Maddox, Messel's Barbadian home.

A SET OF FOUR WILLIAM III WALNUT SIDE CHAIRS

LATE 17TH/EARLY 18TH CENTURY

On bobbin and block turned supports and feet joined by baluster turned X-stretchers, each with a red damask loose seat cover, together with two later chairs, each 113cm high, 51cm wide, 50cm deep (6)

Provenance:

Formerly the Messel family collection in the Great Hall at Nymans

Removed to Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey





The Great Hall at Nymans (© Country Life / Future Publishing Ltd)



THE STOKE EDITH MIRROR

153

AN EARLY GEORGE III CARVED PINE AND CARTON PIERRE WALL MIRROR

CIRCA 1760

The frame carved with acanthus carved C-scrolls, the cresting with confronting acanthus carved C scrolls, the shaped apron centred by a flowerhead approximately 282cm high, 132cm wide

Provenance:

The Lower Library, Stoke Edith House, Herefordshire
Until saved from the fire in 1927 and possibly removed to Nymans
In Oliver Messel's collection at 17 Pelham Place until supplied to Flaxley Abbey
Thence by descent to Oliver Messel until supplied to Frederick Baden Watkins for Flaxley Abbey



Oliver Messel by Lord Snowdon in his workshop at 17 Pelham Place looking into the present lot

This painted multi-plated mirror with acanthus-carved foliate scrolls bears a label on the back, which reads: 'Saved from fire at Stoke Edith Mansion- Herefordshire' and 'carved by ladies of mansion during winter evenings 18th C'. Although there are few records of women undertaking woodcarving as a genteel pursuit in the 18th century, Elizabeth Creed of Canons Ashby, Northamptonshire, is known to have practised this art in the 1720s, and it became evermore popular in the 19th century (N. Riley, *The Accomplished Lady: A |History of Genteel Pursuits c. 1660-1860*, Plymouth, 2017, pp. 394-395). A near-identical mirror, possibly the same but with carving missing, was photographed in the Lower Library at Stoke Edith in the early 20th century (Historic England BB87/10404).

The mirror is typical of the mid-18th century. The model probably derives from Continental rococo designs by architect-designers like François de Cuvilliés the Elder, published in Livres de Lambris, c. 1738. Some of the first English rococo designers to introduce multi-plated foliate-carved mirrors were James Whittle, 'the famous Matthias Lock, a most excellent Carver,

and reputed to be the best Ornament draughts-man in Europe' and Thomas Johnson.

By the 1740s-50s, the creation of the largest rococo mirrors was a complicated process. Mirror plates of different shapes and sizes were retained by carved sub-frames, which linked the whole design both structurally and visually. According to Robert Campbell: 'There are a set of Joiners who make nothing but Frames for Looking-Glasses and Pictures, and prepare them for the Carvers. This requires but little Ingenuity or Neatness, as they only join the Deals roughly plained, in the Shape and Dimensions in which they are required... The Frame-Maker sends the Frame thus prepared to the Carver: For there are a Class of Carvers who do nothing else but carve Frames for Looking-Glasses. There are two Sorts of Carving upon these kind of Frames: One Sort of them is carved in the Wood entirely, and is designed to be painted or gilded with Burnish-Gold: In the other, the

£5,000-7,000



Stoke Edith House, Herefordshire

Figures are first roughly cut out in the Wood, then the whole is covered with two or three Coats of Whiting with a Brush, then finishes his Figures, by making such Flourishes in the Whiting as is agreeable to his Pattern' (R. Campbell, *The London Tradesman*, London, 1747, p. 174).







A VICTORIAN BLACK LACQUERED PAPIER MACHE OCCASIONAL TABLE

ATTRIBUTED TO JENNENS AND BETTRIDGE With later silk clad top above the stem 74cm high, 47cm diameter

Provenance:

Possibly supplied by Oliver Messel

£150-200



154

ENGLISH SCHOOL (17TH CENTURY)

PORTRAIT OF A BEARDED MAN, HALF-LENGTH IN A RED COAT Oil on canvas (in a Lely panel frame) 73 x 61.5cm (28½ x 24 in.)

Provenance:

The Crawley-Boevey family Sold Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents, Bruton, Knowles & Co., 29 March-5 April 1960, lot 1309 Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

£400-600



AN OAK SIDE TABLE

EARLY 18TH CENTURY 70cm high, 75cm wide, 47cm deep

Supplied by Oliver Messel from 104 Lancaster Gate

£100-150

157

A NORTHERN ITALIAN FAIENCE STORAGE JAR AND COVER

19TH CENTURY

Moulded in relief with 'C' scroll bordered panels and painted with landscapes, 29cm high

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate

£80-120

158

A GILTWOOD WALL BRACKET

LATE 18TH CENTURY

Together with another, later, giltwood and composition example made to match (2) 35cm high, 30.5cm wide

Provenance:

Supplied by Oliver Messel

£250-350





AN ITALIAN WALNUT AND MARQUETRY CABINET

LATE 17TH CENTURY

The arched ebonised cornice above an inlaid frieze classical scene within an arch, above a panelled door, similarly inlaid and surrounded by eleven short drawers on moulded plinth base

Atop an associated, later, stand base with tapering hexagonal legs ending in bun feet and joined by a platform stretcher 178cm high, 90cm wide, 33cm deep overall

Formerly the Messel family collection in the Long Drawing Room at Nymans and thence by descent to Oliver Messel

Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey

For a smaller cabinet incorporating closely related marquetry, see Bonham's, Los Angeles, The Elegant Home, 26th June 2018, Lot 52 (£3,340).

See page 129 to see the present lot in situ at Nymans.

£2,000-3,000





A FAIENCE OVOID VASE, PROBABLY FRENCH OR NORTHERN ITALIAN

CIRCA 1800

Painted in shades of blue and ochre with a swag band, 21.5cm high

Provenance: Supplied by Oliver Messel from 104 Lancaster Gate

£200-300



162

A GEORGE III GREEN AND POLYCHROME PAINTED OPEN ARMCHAIR

CIRCA 1810

With oval back centred by medallion with painted urn and harebells above a rush filled seat flanked by out scrolled armrests, on square tapering legs

94cm high, 60cm wide, 48cm deep

Provenance

Probably supplied by Oliver Messel

£300-500



163

PORTRAIT OF A MAN, TRADITIONALLY IDENTIFIED AS ABRAHAM CLARKE THE

ELDER (1622-1683), HALF-LENGTH IN BLACK Oil on canvas 73.7 x 61cm (29 x 24 in.)

Provenance:

The Crawley-Boevey family

Sold Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents, Bruton, Knowles & Co., 29 March-5 April 1960, lot 1295

Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

Abraham Clark the Elder was the husband of Joanna Boevey (see lot 51) and half brother-in-law of James Boevey. In 1654 James Boevey transferred the Flaxley estate to his half brother William who in turn gifted a share to his sister. Upon the death of William in 1661 Joanna and Abraham bought out her sister-in-law, who had inherited William's interests in Flaxley, and lived there with their son Abraham the Younger.

£2,000-3,000



163

164

ENGLISH SCHOOL (CIRCA 1700)

PORTRAIT OF A LADY, IDENTIFIED AS SUSANNA WHITE, LATER LLOYD (d. 1762), HALF-LENGTH IN A BLACK DRESS, FEIGNED OVAL

Oil on canvas 71.1 x 61cm (27 x 24 in.)

Provenance:

The Crawley-Boevey family

Sold Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents, Bruton, Knowles & Co., 29 March-5 April 1960,

Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

Susanna Lloyd, nee White (1684-1762) was the only child of John White and Susanna Ayleway. She married John Lloyd in 1709 and was the mother of Susanna Lloyd (1712-1762) who married her first cousin Thomas Crawley in 1743. Thomas Crawley had earlier inherited Flaxley in 1727 from Catherine Boevey. It is likely that this portrait entered the Flaxley collection upon her death in 1762. She was buried on the same day as her daughter.

£1,000-1,500



164



A BRUSSELS BIBLICAL TAPESTRY 'THE DISCOVERY OF MOSES'

EARLY 18TH CENTURY, FRANS VAN DER BORGHT WORKSHOP BRUSSELS

Probably after designs by Jan Van Orley and Augustin Coppens, woven in silk and wool with Moses in a basket being saved by the Queen of Egypt, with attendant figures, verdure setting, townscape beyond, Brussels town mark and signed to lower margin F V D Borght approximately 124 x 148 inches,

Provenance

Formerly the Messel family collection at Nymans

Removed to the Drawing Room at Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

Whilst the figural designs is traditionally attributed to the Flemish artist Jan Van Orley- it would seem likely that the landscape setting may have been the work of Augustin Coppens. In this collaboration they were echoing the work of Nicholas Poussin and Charles Le Brun at the royal tapestry

works at Gobelins from the 1680s. This particular design is known to have been woven by various members of the Borght weaving dynasty but signed examples are rare. A similar example, catalogued as being from the "workshop Van der Borcht, Brussels, 1737" hangs in the Princes' Chamber in the Maastricht Town Hall.

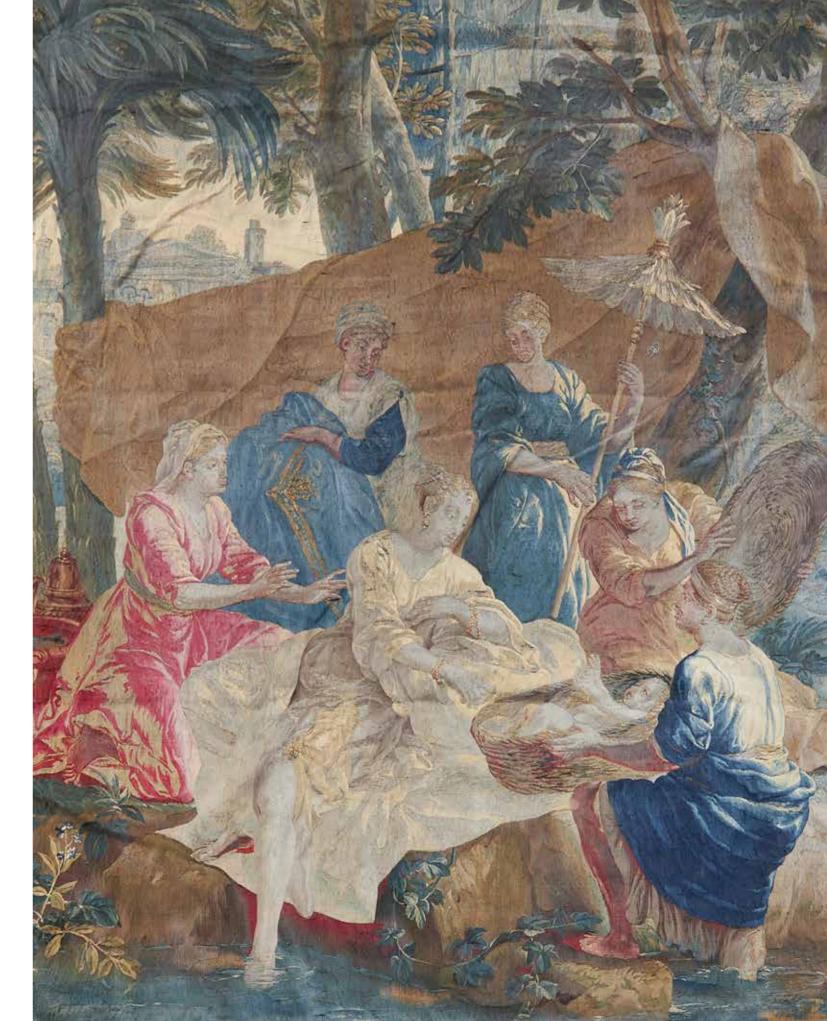
For a similar tapestry depicting this exact scene "MOISE SAUVE DES EAUX"- attributed to Peter and Frans Van Der Borght but unsigned and reduced in width, see Christie's Paris 'Important Mobilier Et Objets D'art, Tableaux Et Ceramiques', 7th December 2005, lot 144 sold EUR 36,000.

Literature:

N. de Reniès, 'Jean van Orley Cartonnier: La Tenture d'Achille au Musée Jacquemart- André', Gazette des beaux Arts, February 1995, p. 172

The Drawing Room at Holmstead Manor, circa 1950 (courtesy of the Messel Family Archive & Collection)













166 (note from Oliver Messel found inside)

A YELLOW LEATHER CLAD AND EMBOSSED CASKET

CIRCA 1770

With dome top opening to a compartment The underside bearing dates and inscriptions for 1769 and 1770, 20cm wide; Together with a velvet clad and iron bound casket, probably 19th century, 27cm wide (2)

Provenance:

Gifted by Oliver Messel to Phyllis Watkins for Supplied by Oliver Messel Flaxley Abbey

£80-120

AN OAK SIDE TABLE

FIRST HALF 17TH CENTURY The plank top above a carved frieze, turned supports, and uniting stretchers, the frieze with ivorine plaque FROM GILL & REIGATE Ltd / ANTIQUE DEALERS / UPHOLSTERES & DECORATORS / OXFORD STREET LONDON 76cm high, 79cm wide, 68cm deep

Provenance:

£1,500-2,000



A PAIR OF ITALIAN WALNUT AND PARCEL GILT ARMCHAIRS

EARLY 18TH CENTURY With later red velvet upholstery Each 125cm high, 65cm wide, 664cm deep; Together with a red velvet upholstered walnut armchair, early 18th century, 106cm high, 56cm wide, 50cm deep, and a red velvet and metallic thread embroidered kneeler, 48cm wide

Provenance:

Formerly the Messel family collection in the Great Hall and Garden Hall at Nymans Removed to Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

'Nymans-II, Sussex: The Residence of Lieut.-Colonel Leonard Messel', Country Life, 17 September 1932, The Great Hall

£400-600

169

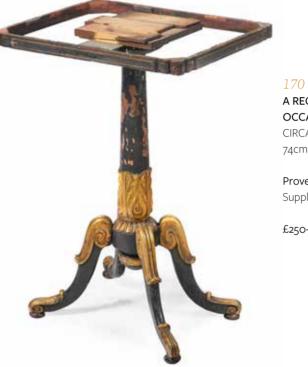
A REGENCY PATINATED METAL SAMOVAR

EARLY 19TH CENTURY AND LATER ADAPTED AS A LAMP The interior of the lid is marked J.S. PYRKE & SONS, LONDON 50cm high including lid and goat's head finial Together with another similar, 42cm high (2)

Provenance:

Supplied by Oliver Messel, probably from Nymans

£400-600



A REGENCY EBONISED AND GILTWOOD OCCASIONAL TABLE

CIRCA 1815 74cm high, 52cm wide, 41.5cm deep

Provenance:

Supplied by Oliver Messel

£250-350

171

A GEORGE III MAHOGANY SOFA

CIRCA 1780

With arched padded back, upholstered seat with Gainsborough fabric, and outscrolled armrests on square legs with brass caps and castors, joined by square stretchers, 112cm high, 229cm wide, 85cm deep

Provenance:

Probably the Messel family collection at Nymans In the Drawing Room at Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey

See page 122 and 129 to see the present lot in situ at Holmstead Manor



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172

A FLEMISH TAPESTRY FRAGMENT WOVEN WITH A UNICORN

MID/LATE 17TH CENTURY
With central depiction of lion and unicorn,
part section of griffin to right, in verdure
forest setting, possibly Enghien or Felletin
approximately 305 by 315cm

Provenance:

Formerly the Messel family collection at Nymans

Removed to the Drawing Room at Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

See page 129 to see the present lot in situ at Holmstead Manor

£1,500-2,500

173

A BLACK AND GILT LACQUERED LONGCASE CLOCK

With eight-day bell striking movement, the 13inch arched brass dial with silvered Roman numeral chapter ring and subsidiary date dial, inscribed Daniel Kedden, Little Britain, London, the arch with automaton panel inscribed 'Sic transit Gloria Mundi', the case with arch and moulded cornice surmounted by three flaming torch finials, the blind fret carved frieze with arched glazed door above an arched rectangular trunk door on panelled base with moulded plinth 255cm high overall

Provenance:

Formerly the Messel family collection in the Long Drawing Room at Nymans Removed to the Drawing Room at Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

£1,500-2,500



174

A CONTINENTAL WALNUT AND TAPESTRY UPHOLSTERED SETTEE

LATE 17TH AND LATER

The arched padded back and seat covered in blue ground verdure tapestry, the moulded scroll armrests supported by acanthus carved scroll stiles on cabriole legs and paw feet headed by harebells, the apron with scrolled foliate centre

127cm high, 124cm wide, 65cm deep

Provenance:

Formerly the Messel family collection in the Long Drawing Room at Nymans

Removed to Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel

Supplied by Oliver Messel to Frederick and Phyllis for Flaxley Abbey

Literature

'Nymans – II, Sussex: The Residence of Lieut.-Colonel Leonard Messel', Country Life, 17 September 1932, p. 323, fig. 7.

This settee was acquired around 1960 by Frederick and Phyllis Watkins from their interior decorator, Oliver Messel (1904-78), for Flaxley Abbey. It

was photographed by *Country Life* in September 1932 at Oliver's family home, Nymans House, West Sussex, in the Long-Drawing Room. It formed part of Oliver's inheritance, either after 1947 when Nymans burnt down, or after 1960, when his mother, Maud Frances, daughter of the well-known *Punch* artist, Linley Sambourne, died. Messel's parents, Lieutenant-Colonel Leonard Messel and Maud Frances succeeded to Nymans in 1915. They set about Nymans' external reconstruction from what appeared to be a Victorian house to its original antecedents as a medieval manor house aided by architects, Norman Evill, and from 1920, Walter Tapper. The furniture at Nymans was acquired by Colonel and Mrs. Messel to complement the 'medieval' exterior and interiors.

This walnut settee is in the baroque-style of the late 17th/early 18th-centuries. It has the tall arched, sloping and upholstered back, scroll arms and 'horsebone' or 'broken' reverse scroll legs fashionable in this period, reflecting the style of Daniel Marot (1663-1752), the French emigré designer who worked closely with William and Mary both in Holland and England. However, it is almost certainly a pastiche of several period features probably made in the late 19th/early 20th centuries. It is unusual for seat-furniture of supposedly this period to have scroll legs terminating in lion paw feet and forward-facing back legs break every rule of English chair design. The earliest design of such legs identified to date can be seen on a console table by William Jones from The Gentlemens or Builders Companion (1739), plate 29 (ed. S. Weber, William Kent: Designing Georgian Britain, New Haven and London, 2014, p. 517, fig. 18:70). Furthermore, unlike chairs from this period, the arm-uprights scroll outwards rather than inwards (see A. Bowett, English Furniture 1660-1714: From Charles II to Queen Anne, chapter 8), and there is a gap between the chair back and seat which seems to be uncharacteristic for settees of this period.

£1,000-1,500



The Drawing Room at Holmstead Manor (courtesy of the Messel Family Archive & Collection)



The Long Drawing Room at Nymans (© Country Life / Future Publishing Ltd)



Design for Console table by William Jones 'The Gentlemans Builders Companion' (1739)

173



A MAHOGANY AND UPHOLSTERED SOFA IN

Supplied by Oliver Messel from Holmstead Manor

With rectangular padded back, outscrolled armrests and seat on acanthus carved cabriole legs and trifid pad feet,

GEORGE II STYLE

with yellow damask upholstery 103cm high, 178cm wide, 75cm deep

19TH CENTURY

Provenance:

£700-1,000

17

A PAIR OF DUTCH PRESSED METAL CANDLESTICKS

LATE 19TH CENTURY

Of octagonal, twist, and bulbous
form, with embossed pomegranate
decoration
26cm high

Provenance:

Supplied by Oliver Messel from Nymans

£100-200

176

A NORTH ITALIAN TABLE TOP WRITING SLOPE

INCORPORATING 18TH CENTURY AND LATER ELEMENTS The marquetry fall enclosing an arrangement of polychrome painted short drawers, the sides with allegorical carved decoration 36cm high, 79cm wide, 55cm deep

Provenance:

Supplied by Oliver Messel from the Garden Hall at Nymans

£1,500-2,500



176

177

178

A SPANISH WALNUT AND METAL MOUNTED VARGUENO 18TH CENTURY

The fall flap decorated with metal panels backed on faded red velvet, with sides with wrought iron bell handles

The interior fitted with an arrangement of drawers with bone mounts and parcel gilt decoration, the central cupboard door enclosing further drawers

74cm high, 112cm wide, 44cm deep

Now on a later oak stand base with turned tapering supports joined by square stretchers

142cm high overall

Provenance:

Formerly the Messel family collection in the Long Drawing Room at Nymans

Removed to The Staircase Landing at Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey

Illustrated:

'Nymans-II, Sussex: The Residence of Lieut.-Colonel Leonard Messel', Country Life, 17 September 1932, p323, fig.7.

A virtually identical example, displaying the same locking mechanisms, escutcheons and bone and gilt decorated fitted interiors, exists in the collection at Castle Drogo, Devon. A related example, is housed at Parham House, West Sussex

See page 129 to see the present lot in situ at Nymans







178 (detail)

179

A SET OF THREE ITALIAN WALNUT AND PARCEL GILT ARMCHAIRS

LATE 17TH OR EARLY 18TH CENTURY With later red velvet upholstery Each 128cm high, 70cm wide, 63cm deep

Provenance

Formerly the Messel family collection in the Long Drawing Room at Nymans Removed to Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey

Illustrated:

'Nymans-II, Sussex: The Residence of Lieut.-Colonel Leonard Messel', *Country Life*, 17 September 1932, The Long Drawing Room

£1,000-1,500



Literature:

Arthur W. Crawley-Boevey, A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester, Bristol, 1912, pp. 18, 20, no. 1.

J. Lees-Milne, 'Flaxley Abbey, Gloucestershire – I: The Home of Mr. and Mrs. F.B. Watkins', *Country Life*, 29 March 1973, p.845, fig.8, The Abbot's Room.

William (1685-1754) and Nathaniel (1690-1774) were the sons of John Lloyd (1645-1716) and Susanna Hollier Hollyar (1657-1726) of Minsterworth, Gloucestershire. Their sister, Susanna (1712-62), married Thomas Crawley-Boevey, in May 1743. In 1912, the painting, listed as by an unknown hand, was in the Drawing Room at Flaxley Abbey (A.W. Crawley-Boevey, *A Brief Account of the Antiquities, Family Pictures and other Notable Articles at Flaxley Abbey, co. Gloucestershire* (1912), pp. 18, 20, no. 1). It has since been pictured in 1954 and 1960 in the Abbots Room



The Drawing Room at Flaxley Abbey, circa 1954 (courtesy of the Messel Family Archive & Collection)





180

180

ENGLISH SCHOOL (CIRCA 1720)

A DOUBLE PORTRAIT OF WILLIAM AND NATHANIEL LLOYD WITH THEIR DOG, A FOUNTAIN IN A FORMAL GARDEN BEYOND Oil on canvas 114.3 x 172.7cm (45 x 67 in.)

Provenance:

Possibly brought to Flaxley Abbey following the marriage in May 1743 of Thomas Crawley-Boevey, (1709-69), to Susanna (née Lloyd, 1712-62), sister to William and Nathanial Lloyd, and by descent until sold *Flaxley Abbey, Gloucestershire*: Catalogue of the Valuable Contents, Bruton, Knowles & Co., 29 March-5 April 1960, lot 1347.

£5,000-10,000



A PAIR OF ITALIAN GILTWOOD MIRRORS

EARLY 19TH CENTURY AND LATER Of cartouche shape 30cm high, 26cm wide

Provenance:

Supplied by Oliver Messel

£300-500

182

A CARVED OAK MANGLE BOARD

With carved top and protruding handle, bearing the date 1631 62cm long, 15cm wide

£200-300

A GROUP OF VARIOUS FIRE FURNITURE

MAINLY LATE 19TH AND EARLY 20TH CENTURY

Comprising; a pair of black painted andirons in 17th century style, with a cresset basket above the stem and bipedal supports, 79cm high, a pair of black painted baluster firedogs in 17th century style, 59cm high, a cast iron fire back, bearing date 1685, initialed WB (William Bovey) and with fleur-de-lys decoration, 97cm high, 77cm wide, two similar sets of black painted fire tools, and a set of brass fire tools

Provenance:

Supplied by Oliver Messel from Nymans







184

A PAIR OF NORTH ITALIAN PRICKET CANDLESTICKS

The turned and carved stem with cherub supports and typical triform base

65cm high; Together with another pair, 77cm high(4)

Provenance:

Supplied by Oliver Messel from the Garden Hall at Nymans

£600-800





185

A SPANISH WROUGHT IRON FOLDING STOOL

MID 19TH CENTURY

The bun finials above the spiral turned armrests 78cm high, 68cm wide, 49cm deep

Provenance:

Supplied by Oliver Messel

£500-700

186

A SPANISH WALNUT AND INLAID CENTRE TABLE

19TH CENTURY

The octagonal top with inset 12 x 12 chequerboard, the frieze with two short drawers to two sides 81cm high, 149cm wide, 145cm deep

Provenance:

Supplied by Oliver Messel

£2,000-3,000





A FRENCH FAIENCE BLUE AND WHITE DATED COMMEMORATIVE PILGRIM FLASK

CIRCA 1722 And three other European pottery flasks, 19th century 18.5cm high

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate



187

A SUBSTANTIAL GERMAN SALT-GLAZED STONEWARE JUG OF SO CALLED 'CARDINAL BELLAMINE' TYPE

Moulded in relief with a typical Bellamine mask and three armorial panels, 50cm high

Provenance:

17TH CENTURY

Supplied by Oliver Messel from 104 Lancaster Gate

£600-800

188

THREE SUBSTANTIAL GERMAN SALT-GLAZED STONEWARE FLASKS OF SO CALLED CARDINAL BELLAMINE TYPE

17TH century All approximately 44cm high

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate

£600-800



190

A COMMEMORATIVE AND DATED DONYATT (SOMERSET) POTTERY PUZZLE JUG

DATED 1789

Incised through yellow slip glaze with stylised leaves and flowers, inscribed with initials and dated 1789

Provenance:

Supplied by Oliver Messel

£300-500





190

19

A GROUP OF THREE GERMAN SALT-GLAZED STONEWARE BOTTLE FLASKS OF SO CALLED 'CARDINAL BELLAMINE' TYPE

17TH CENTURY 23cm high and smaller

Provenance:

Supplied by Oliver Messel form 104 Lancaster Gate

£400-600

192

A GERMAN SALT GLAZED STONEWARE FLASK OF SO CALLED 'CARDINAL BELLAMINE' TYPE

17TH CENTURY 28cm high; another Bellamine, 22cm high and a jug, 16.5cm high

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate

£400-600



The Main Bedroom

Lots 193-209



A PAIR OF POTTERY TABLE LAMPS IN CHINESE TASTE

MODERN Each with an armorial to the facetted body 38cm high, 14cm wide

Provenance:

Supplied by Oliver Messel

£100-150



A TORTOISESHELL EASEL MIRROR

LATE 19TH OR EARLY 20TH CENTURY 36cm high, 30cm wide

Provenance:

Supplied by Oliver Messel

£80-120



ARMCHAIR IN GEORGE II STYLE

The winged sides with outscrolled armrests

116cm high, 95cm wide, 87cm deep overall

In the Drawing Room at Holmstead Manor and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

196

A MAHOGANY FOUR POSTER

IN THE MANNER OF GEORGE HEPPLEWHITE, EARLY 19TH CENTURY AND LATER The arched channelled shaped tester painted with flower sprays and ribbon tied drapery swags, surmounted by acorn finials, the

hangings by Colefax and Fowler Approximately 265cm high, 220cm long, 176cm wide

Provenance:

Supplied by Oliver Messel for the Children's Bedroom at Flaxley Abbey

£2,000-3,000







A PROVINCIAL STAINED OAK AND BEECH

19TH CENTURY

and cushioned seat, on large cabriole legs and pad feet

Provenance:

Probably the Messel family collection at

£500-700



A CARVED GILTWOOD AND COMPOSITION OVER MANTLE WALL

IN GEORGE III STYLE,

19TH CENTURY

The pediment with training foliage above a stiff leaf border with central oval plate and flanking marginals, the rectangular plate within further foliage and scrolling frame. 106cm high, 146cm wide

Provenance:

Probably supplied by Oliver Messel

£800-1,200





A PAIR OF LINEN CLAD SIDE OR OCCASIONAL TABLES

DESIGNED BY OLIVER MESSEL, 20TH CENTURY Each with a glass top to the top tier 54cm high, 46cm wide, 31cm deep

Provenance:

Supplied by Oliver Messel

£20-30







AN EDWARDIAN WALNUT TWIN PEDESTAL DESK

EARLY 20TH CENTURY 76cm high, 121cm wide, 68cm deep

Provenance:

Probably supplied by Oliver Messel for the Children's bedroom at Flaxley

£100-150





The Drawing Room at 17 Pelham Place (courtesy of the Messel Family Archive & Collection)

A CHARLES X GILT METAL MANTEL CLOCK

MID 19TH CENTURY

With eight-day bell striking movement with outside countwheel, the backplate stamped EL ROBIN, the silvered dial inscribed Huguenin, the case modelled as a winged classically draped female holding a key in a box on foliate-cast plinth base 45cm high, 26.5cm wide, 10cm deep

Provenance:

Formerly the collection of Oliver Messel at 17 Pelham Place

£300-500

A GREY PAINTED BEECH WING OPEN ARMCHAIR IN LOUIS XVI STYLE

LATE 19TH CENTURY

The winged back, armpads and seat covered in puce printed upholstery with figures in a landscape, the frame with ribbon twist carving and ribbon tied floral cresting, on turned and fluted tapering legs 123cm high, 66cm wide, 60cm deep

Provenance:

Supplied by Oliver Messel

Illustrated:

J.Lees-Milne, 'Flaxley Abey, Gloucestershire- III: The Home of Mr. and Mrs. F.B. Watkins', Country Life, 12 April 1973, 'Mrs Watkins' Bedroom'







A PAIR OF ETCHED GLASS AND METAL MOUNTED WALL SCONCES

DESIGNED BY OLIVER MESSEL

In Venetian taste

43cm high, 21cm wide, 12cm protuberance

Provenance:

Supplied by Oliver Messel

£150-250

NO P

1

204



203

A WALNUT AND FEATHER BANDED DRESSING MIRROR IN GEORGE II STYLE

EARLY 20TH CENTURY

With rectangular bevelled plate supported by moulded square tapering columns, the base with three shaped drawers on moulded plinth and bracket feet 72cm high, 48cm wide, 25.5cm deep

Drovenance

Probably supplied by Oliver Messel

£250-350

204

A WALNUT CHEST ON STAND

MID 18TH CENTURY AND LATER

Fitted with two short and three long herringbone crossbanded drawers, the base with two further drawers on moulded plinth and bracket feet

173cm high, 103cm wide, 56cm deep

Provenance

Possibly in Mrs Messel's Bedroom at Nymans Thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

£600-800



A GILTWOOD WALL MIRROR IN 18TH CENTURY ITALIAN STYLE

19TH CENTURY

The rectangular plate in carved frame with pierced cresting centred by a basket of fruit and scrolling foliage, the sides with drapery 121cm high, 61cm wide

Provenance:

Supplied by Oliver Messel

£600-800



205

206

A WALNUT AND FEATHER BANDED CHEST OF DRAWERS

CIRCA 1740 AND LATER
Of two short and three long drawers on bracket feet
91cm high, 68cm wide, 52.5cm deep

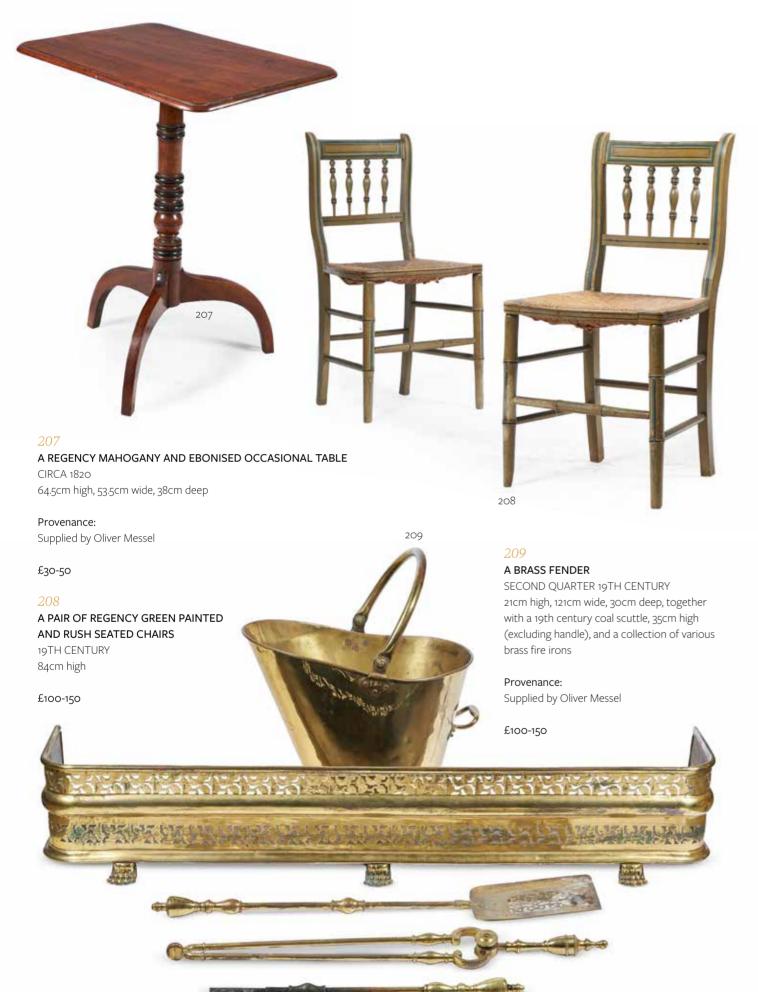
Provenance:

Formerly the Messel family collection probably at Nymans Removed to the Larger Night Nursery at Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

£800-1,200



TP



The Bow Bedroom

Lots 210-227

SIDE TABLES

LATE 19TH/EARLY 20TH CENTURY

Provenance:

£300-500





A VENETIAN GILTWOOD MIRROR

19TH CENTURY

The etched plate with classical figure holding

73cm high, 29cm wide

Provenance:



212

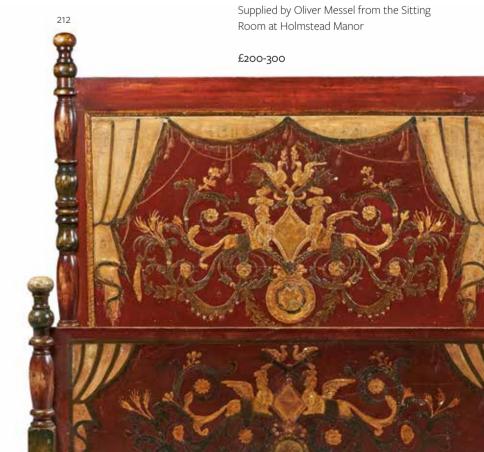
A PAINTED AND GILT WOOD AND COMPOSITION HEAD AND FOOT BOARD

LATE 19TH OR EARLY 20TH CENTURY The headboard 135cm high, 143cm wide

Provenance:

Supplied by Oliver Messel

£600-800





JENNENS & BETTRIDGE, CIRCA 1860 Stamped for the maker to the underside 6cm high, 28cm wide, 21cm deep

Provenance:

Supplied by Oliver Messel from the Boudoir at Holmstead Manor

£40-60



215

A GEORGE III MAHOGANY SPIDER LEG TABLE

ΠDC Λ 1780

72.5cm high, 74cm wide, 69cm deep

Provenance:

Supplied by Oliver Messel

£800-1,200

216

A CHINESE EXPORT BLUE AND WHITE SOUP TUREEN AND COVER

QIANLONG

23cm diameter

Provenance:

Supplied by Oliver Messel

£80-120



218

AN OYSTER VENEERED AND LINE INLAID SIDE TABLE

LATE 17TH CENTURY AND LATER

The moulded crossbanded rectangular top above a frieze with a drawer, on cabriole legs with pad feet, Incorporating some period elements

72cm high, 79cm wide, 59cm deep

Provenance:

Supplied by Oliver Messel from the Music Room at Holmstead Manor

£600-800



217

A VENETIAN ETCHED GLASS WALL MIRROR

20TH CENTUR

Of arched rectangular form, with etched panel and scallop-shell cresting 93.5cm high, 52cm wide

Provenance

Supplied by Oliver Messel, possibly from 17 Pelham Place

£100-150





A NORTH ITALIAN GILTWOOD AND COMPOSITION WALL MIRROR

EARLY 19TH CENTURY 123cm high, 78cm wide

Provenance:

Supplied by Oliver Messel

£400-600





A PAIR OF WALNUT AND UPHOLSTERED

EARLY 18TH CENTURY AND LATER Each with a bargello work top supported by baluster turned legs with side and central stretchers

Provenance:

Probably the Messel family collection at Nymans Removed to the Porch Room at Holmstead Manor and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey

£300-500

A LATE VICTORIAN MAHOGANY AND UPHOLSTERED

CIRCA 1900, IN THE MANNER OF HOWARD & SONS On square tapering supports with brass casters 93cm high, 67cm wide, 68cm deep

£200-300



TWO SIMILAR STAFFORDSHIRE PEARLWARE FIGURES OF ELIJA AND THE RAVEN

CIRCA 1820 24cm high and smaller

£200-300



A CHINESE EXPORT BLACK LACQUER GAMES TABLE

MID 19TH CENTURY

The shaped rectangular hinged top enclosing a fitted interior on pierced trestle end-supports and arched bar feet 65cm high, 60cm wide

Provenance:

Supplied by Oliver Messel from Holmstead Manor

£150-200

A SET OF FOUR GEORGE II WALNUT DINING CHAIRS

With shaped top-rails vase splats, the moulded cabriole legs and pad feet joined by turned and waved stretchers 103cm high, 54cm wide, 53cm deep

Provenance:

Supplied by Oliver Messel

£600-800







RECTANGULAR STOOLS

50cm high, the tops 51 x 40cm



2.2

A DUTCH MARQUETRY SIDE TABLE

LATE 18TH CENTURY

The frieze veneered in the round 69.5cm high, 67cm wide, 41cm deep

Provenance:

Possibly Flaxley Abbey Sale, 1960, Lot 330

£200-300



226

A PAIR OF SHORT LADDER BACK DINING CHAIRS IN GEORGE III STYLE

EARLY 20TH CENTURY

With upholstered seats on square tapering legs 87cm high

Provenance:

Possibly painted and supplied by Oliver Messel

£200-300



227

A REGENCY MAHOGANY PEMBROKE TABLE

With rounded rectangular twin-flap top above frieze, fitted with drawer to one side, on four ring-turned columns, a downswept quadripartite support, brass caps and casters 72.5cm high, 109cm wide (open), 93cm deep

£100-200





A GROUP OF DUTCH DELF BLUE AND WHITE PLATES

To include a pair of plates with oriental scenes 22.5cm diameter; together with a pair of Dutch delft blue and white plates painted with central flower sprays; and a larger Dutch delft plate painted with a central panel of scrolling flowerheads, 34cm diameter (6)

Provenance:

Supplied by Oliver Messel from 104 Lancaster Gate

£200-300

A PAINTED TINWARE (TOLLEWARE) WALL MIRROR

EARLY 19TH CENTURY In the manner of fret-frame examples 59cm high, 48cm wide

Provenance:

Supplied by Oliver Messel from the Tudor Room at 104 Lancaster Gate

£200-300

AN OAK DAY BED IN CHARLES II STYLE INCORPORATING PERIOD ELEMENTS With caned back and seat above the voluted legs 110cm high, 170cm long, 61cm wide Provenance: Supplied by Oliver Messel from the Tudor Room at 104 Lancaster Gate £400-600



ENGLISH SCHOOL (17TH CENTURY)

A LADY WITH A PALE BLUE SATIN WRAP AND PEARL EARRINGS IN A PAINTED OVAL 74.9 x 62.2cm (29¼ x 24¼ in.)

Provenance:

The Crawley-Boevey family Sold Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents, Bruton, Knowles & Co., 29 March-5 April 1960, lot 1321 Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

£800-1,200





ENGLISH SCHOOL (17TH CENTURY)

PORTRAIT OF A GENTLEMAN, HALF-LENGTH IN A RED AND GOLD TRIMMED COAT Oil on canvas 74 x 62cm (29 x 24¼ in.)

Provenance:

The Crawley-Boevey family Sold Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents, Bruton, Knowles & Co., 29 March-5 April 1960, lot 1325 Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

£1,500-2,500







A SELECTION OF DUTCH DELFT BLUE AND WHITE PLATES

VARIOUS DATES 18TH CENTURY 35cm diameter and smaller

£200-300

234

A GROUP OF THREE OAK SIDE CHAIRS IN CHARLES II STYLE

LATE 17TH CENTURY AND LATER 127cm high and smaller

Provenance:

Supplied by Oliver Messel

£600-800







235

A GEORGE II WALNUT CHEST OF DRAWERS

CIRCA 1740

With herringbone crossbanding, with two short and three graduated long drawers on plinth base, with scrolled bracket feet 99.5cm high, 102cm wide, 51cm deep

Provenance:

Formerly the Messel family collection at Nymans Removed to The Boudoir at Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey

£800-1,200





236

A CHINESE EXPORT FIGURE OF AN IMMORTAL

QIANLONG

23.5cm high, and a Chinese figure of a sage, Qianlong, 29cm high

Provenance:

Supplied by Oliver Messel from the South Landing at Holmstead Manor

£100-150

A WALNUT FRAMED MIRROR FRAGMENT

EARLY 18TH CENTURY AND LATER Probably the upper-half of a split-plate wall mirror, etched with stylised flowers

46cm high, 45cm wide

Provenance:

Supplied by Oliver Messel from Holmstead Manor

£100-150

A GEORGE IV MAHOGANY FIRESCREEN

CIRCA 1830

With an earlier needlework panel of flowers 115cm high, 73cm wide

Provenance:

Supplied by Oliver Messel from the Large Dining Room at Holmstead Manor

£400-600









239

A CHINESE SHIWAN TYPE POTTERY PAGODA

LATE QING DYNASTY With coloured glazes, 55.5cm high

Provenance:

Supplied by Oliver Messel from the Dining Room at 104 Lancaster Gate

£150-250

240

A SPANISH WALNUT TABLE

EARLY 18TH CENTURY AND LATER The rectangular top above moulded scrolled supports and joined by wrought iron foliate stretcher 78cm high, 126cm wide, 81cm deep

Provenance:

The Messel family collection, probably at Nymans Removed to the Drawing Room at Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey

£1,500-2,000

241

A CONTINENTAL WALNUT HIGH BACK ARMCHAIR

18TH CENTURY

The rectangular padded back and upholstered seat on turned baluster stretchers, with confronting S-scroll front stretcher 121cm high

Supplied by Oliver Messel from 104 Lancaster Gate

£800-1,200







2.4

A BLACK AND GILT LACQUER TOILET MIRROR

FIRST HALF 18TH CENTURY

The shaped plate above the platform base with arrangement of drawers and central cupboard

81cm high, 41cm wide, 20cm deep

Provenance:

Supplied by Oliver Messel

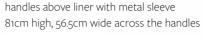
£600-800

243

A BLACK AND GILT CHINOISERIE DECOUPAGE DECORATED TERRACOTTA VASE

19TH CENTURY

With carved and decorated flame finial lid and twin



Provenance:

Supplied by Oliver Messel from the Old Serving Room at Nymans

£200-300





245

FOLLOWER OF SIR ANTHONY VAN DYCK

PORTRAIT OF DAME REBECCA PUE
Oil on canvas
109.2 x 86.4cm (42 x 34 in.)

Provenance:

Formerly the Messel family collection at Nymans

Removed to Holmstead Manor in 1947 after the disastrous fire and thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey

£3,000-5,000

Provenance:

Formerly the Messel family collection at Nymans Until removed to the Music Room at Holmstead Manor in 1947 Supplied by Oliver Messel after 1960 to Frederick and Phyllis Watkins for Flaxley Abbey

Literature:

J. Lees-Milne, 'Flaxley Abbey, Gloucestershire – II: The Home of Mr. and Mrs. F.B. Watkins', *Country Life*, 5 April 1973, p. 910, fig. 6

This baroque carved and gilded trophy frame was photographed in 'The Catherine Boevey Bedroom' at Flaxley Abbey in 1973 when it was stated that together with much of the furniture it came from the late Colonel Messel's collection, that is Leonard Messel, father to Oliver Messel (J. Lees-Milne, 'Flaxley Abbey, Gloucestershire – II: The Home of Mr. and Mrs. F.B. Watkins', *Country Life*, 5 April 1973, p. 910, fig. 6).

The frame is surmounted by a Marquess' coronet, pearls and three strawberry leaves, above a cypher that cannot be identified as yet but appears to depict an 'A'. It is superbly carved with military trophies, putti and laurel leaves with a cartouche on the apron dated '1711'; the latter possibly a later addition, and is of a particularly impressive size. Stylistically, it belongs to the latter half of the 17th century, and in the quality of its craftsmanship can be compared to a carved and gilded limewood trophy frame made in 1692-97 for Admiral Edward Russell to celebrate his naval victories against the French in 1692, now in the Fitzwilliam Museum, Cambridge. It is also similar to a late 17th century carved frame bearing the cypher of William III surmounted by a Royal crown that was presented to H.M. Queen Mary for exhibition at Hampton Court Palace, Middlesex, in 1939 ('A Royal Frame for Hampton Court', *Country Life*, 18 February 1939, p. 182). Other related frames include: one carved in the manner of the Anglo-Dutch sculptor, Grinling Gibbons (1648-1721), from the collection of Sir John Ramsden at Bulstrode, Buckinghamshire, one at Sudbury Hall, Derbyshire, c. 1680 (NT 652738), one at Groombridge Place, Kent, in 1924, c. 1680 ('Classic English Furniture: The Norman Adams Legacy 1923-2009', Sotheby's, London, 21 April 2009, lot 46), and one at Doddington Hall, Lincolnshire, dated 1690 ('Furniture and Pictures at Doddington Hall', *Country Life*, 10 October 1936, p. lx, fig. 3).

The tradition for trophy frames remained fashionable into the 18th century, for example, the carved and gilded frames by Paul Petit and Henry Joris, 1739, for respectively portraits of Frederick, Prince of Wales by Jonathan Richardson the Elder and Augusta, Princess of Wales by Charles Philips, both at Warwick Castle, Warwickshire (Carlton Hobbs, David Oakey, 'Two Fredericks and a Frame', *Furniture History*, 2015, p. 90, fig. 3).







A WALNUT CHEST OF DRAWERS, OF 'BACHELOR' TYPE

EARLY 18TH CENTURY AND LATER

The rectangular top above arrangement of two short and three long drawers

71cm high, 81cm wide, 34cm deep

Provenance:

Supplied by Oliver Messel

£1,500-2,000

249

A WALNUT AND UPHOLSTERED SIDE CHAIR

PROBABLY NORTH YORKSHIRE, LATE 17TH/EARLY 18TH CENTURY AND LATER

With baluster turned back and upholstered seat, on bobbin turned supports joined by turned baluster stretchers 89cm high; together with two similar chairs, 82cm and 78cm high respectively (3)

Provenance:

Supplied by Oliver Messel from the Tudor Room at 104 Lancaster Gate





The Tudor Room at 104 Lancaster Gate (courtesy of the Messel Family Archive & Collection)

TWO NORTH ITALIAN (LIGURIA) BLUE AND WHITE ALBARELLI

17TH & 18TH CENTURIES

Comprising: a 17th century albarello inscribed *V. Laudalimum* (?), probably Albisola or Savona, 19.5cm high; and a later dated example with initials G.M. and dated 1778, probably Savona, 20.5cm high

Provenance:

Supplied by Oliver Messel

£400-500



A GERMAN FAYENCE PEWTER-MOUNTED POLYCHROME JUG

MID 18TH CENTURY

Adapted as a lamp, the jug 39cm high

Provenance:

Supplied by Oliver Messel

£200-300





A PAIR STAINED WOOD SIDE CHAIRS

LATE 17TH CENTURY AND LATER Each 128cm high, 48cm wide, 42cm deep Together with another similar example, (3)

Provenance:

Supplied by Oliver Messel from Holmstead Manor

£300-500

A CONTINENTAL GRAINED WOOD, POSSIBLY FRUITWOOD, DROP LEAF TABLE

PROBABLY IBERIAN, LATE 18TH OR 19TH CENTURY 73cm high, 84cm long, 71cm wide (open)

Provenance:

Supplied by Oliver Messel

£800-1,200





25.

A CONTINENTAL FROSTED GLASS TAZZA PAINTED IN COLOURED ENAMELS AND GILT

19TH CENTURY

The well with gilt chevron boss within a scrolling foliate band, 29cm diameter

Provenance:

Supplied by Oliver Messel, possibly from 104 Lancaster Gate

£80-120



254

NORTH ITALIAN SCHOOL (18TH CENTURY)

A FOOTMAN WITH A PIKE Oil on canvas 33.7 x 21.6cm (131/4 x 81/2 in.)

Provenance:

Formerly the Messel family collection in the Tudor Room at their 104 Lancaster Gate residence Thence by descent to Oliver Messel Supplied by Oliver Messel to Frederick and Phyliss Watkins for Flaxley Abbey

£400-600

25

A STAINED OAK SIDE CHAIR

LATE 17TH CENTURY AND LATER

With pierced c-scroll carved toprail and cane filled backs flanked by turned columns, the cane filled seats on scrolled supports and pad feet joined by ached moulded front stretchers

122cm high, 59cm wide, 46cm deep

Provenance:

Probably the Messel Family Collection at Nymans Supplied by Oliver Messel to Flaxley Abbey from The Drawing Room at Holmstead Manor

£300-500

256

A CHINESE REVERSE-PAINTED WALL MIRROR

18TH CENTURY

Depicting birds amongst peonies, the frame with Greek-key border, with a hand written note to the reverse by Oliver Messel 47cm high, 35cm wide

Provenance:

Gifted by Oliver Messel to Phyllis Watkins from the North Corridor at Holmstead Manor

£100-150



257

A WALNUT CHEST ON STAND

SECOND QUARTER 18TH CENTURY AND LATER With arrangement of three short and three long drawers above the stand base with three further drawers, on bun feet

114cm high, 102cm wide, 59cm deep

Provenance:

Supplied by Oliver Messel

£1,500-2,000

258

A GEORGE III MAHOGANY AND NEEDLEWORK POLE SCREEN

CIRCA 1780

the banner above pole support, baluster stem and tripod base 152cm high

Provenance:

Supplied by Oliver Messel

£100-150







A GERMAN DATED MILSCH GLAS PEWTER-MOUNTED TANKARD AND HINGED COVER

Painted in coloured enamels with flowers, the cover inscribed BH 1794, 18cm high; and an opaque-white and gilt bird-shaped spirit flask, 18cm in length

Provenance:

Supplied by Oliver Messel, possibly from 104 Lancaster Gate







AN OAK DROP LEAF TABLE

EARLY 18TH CENTURY

The rectangular top with single drop flap above canted supports and bipedal feet 68cm high, 92cm wide, 72cm deep

Supplied by Oliver Messel from the Pink Room at Holmstead Manor

£200-300



FOLLOWER OF DAVID TENIERS

A BEARDED MAN LIGHTING HIS PIPE Oil on canvas 72.4 x 61cm (28½ x 24 in.)

Provenance:

The Crawley-Boevey family Sold Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents, Bruton, Knowles & Co., 29 March-5 April 1960, lot 1314 Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

£2,000-3,000

263

ENGLISH SCHOOL (18TH CENTURY)

AN EXTENSIVE RIVER LANDSCAPE Oil on canvas 48.3 x 132.1cm (19 x 52 in.)

Provenance:

The Crawley-Boevey Family Sold Flaxley Abbey, Gloucestershire, Bruton, Knowles & Co., 29 March-5th April 1960, lot 1361 Bought by Mr and Mrs Frederick Baden-Watkins and thence by descent at Flaxley Abbey

£2,000-3,000



262



This mother-of-pearl, bone-inlaid and painted oak chest-of-drawers was in the collection of Leonard and Maud Messel, parents of Oliver Messel, in [approx. date of photograph] where it was photographed in the Drawing Room at their London home at 104 Lancaster Gate (private collection). Enthusiastic collectors throughout their lives, this chest-of-drawers was almost certainly purchased by them from the London antique dealer and maker of reproduction furniture, Sidney Edward Letts (1868-1940) of 98 Great Russell Street, London, who owned this chest in c. 1904-08 when it was illustrated in Percy Macquoid's *The Age of Oak* (London, 1904-08, reprinted 1989, pp. 76-77, fig. 141). As a young man, Oliver was surrounded by artists, collectors, connoisseurs and scholars in the 'rarefied and exotic world' of his parents (T. Messel, *Oliver Messel: in the theatre of design*, New York, 2011, p. 18). Fashionable dealers and interior decorators of the period were also among the visitors to Lancaster Gate, Balcombe House and, from 1915, Nymans in West Sussex. Mr. Lenygon of Lenygon and Morant, specialists in period interior rooms, would take Oliver



The Drawing Room at 104 Lancaster Gate (courtesy of the Messel Family Archive & Collection)

'on fascinating expeditions through a maze of Dickensian streets to see marvellous materials being woven in Hogarthian surroundings, secret havens for fringes, gimps and tassels, master wood-carvers, gesso work, gilders, glass-blowers and engravers' (*ibid.*, p. 24).

The chest-of-drawers has mouldings applied to the facade in geometrical patterns, which are architectural in spirit. The advent of the 17th century chest-of-drawers in England, often made in two parts, is a testament to the skill of the joiner before he was replaced by the cabinet-maker in 'the creation of fashionable furniture (Benno M. Forman, 'The origins of the joined chest of drawers', *Nederlands Kunsthistorisch Jaarboek (NKJ) / Netherlands Yearbook for History of Art*, Vol. 31, 1980, p. 170). It derives from continental prototypes such as the Netherlandish *Zeeland Kast* although it differs in that it has drawers rather than shelves. Such chests-of-drawers are identified in the London inventories of the middling sort rather than urban aristocrats or rural gentry. The inlaid mother-of-pearl and bone decoration was common on the stocks of guns made in London in the 16th century (*ibid.*, p. 172) although the ornamentation of English chest-of-drawers is composed of larger pieces of inlay and the patterns are looser possibly undertaken by *emigré* craftsmen working in London (*ibid.*). While the bone and mother-of-pearl inlay of this chest-of-drawers is probably original, the painted ornamentation in the Neo-Renaissance style, together with the carving on the cornices and feet and the drawer handles, are almost certainly a later enhancement – possibly dating to the late 19th / early-mid 20th century. In general, no English 17th century example has carved or relief ornamentation (*ibid.*). Furthermore, it is unusual for not having turned half-spindles suggesting engaged architectural columns.

Other examples are at: Towneley Hall Museum and Gallery, Burnley; Benthall Hall, Shropshire and Montacute House, Somerset (A. Bowett, *English Furniture* 1660-1714: From Charles II to Queen Anne, Woodbridge, 2002, p. 50, Plate 2:29; NT 509680 and NT 597546).

Interestingly, there is a Carolean chest-of-drawers inlaid with bone and mother-of-pearl at Parham Park. At Parham, Oliver Messel was advising Clive Pearson on the interiors and prior to this Pearson was buying furniture from Sidney Letts for his Grosvenor Square address in c. 1920 (J. Cornforth, 'Parham Park Revisited – I: The Home of Mrs. P.A. Tritton', *Country Life*, 6 June 1985, p. 1569).







264 V

A CHARLES II PAINTED OAK, MOTHER OF PEAR AND BONE INLAID ENCLOSED CHEST OF DRAWERS

CIRCA 166

With cushion frieze drawer above a deep drawer, the cupboard doors to the base enclosing an arrangement of three further drawers 136cm high, 115cm wide, 66cm deep

Provenance:

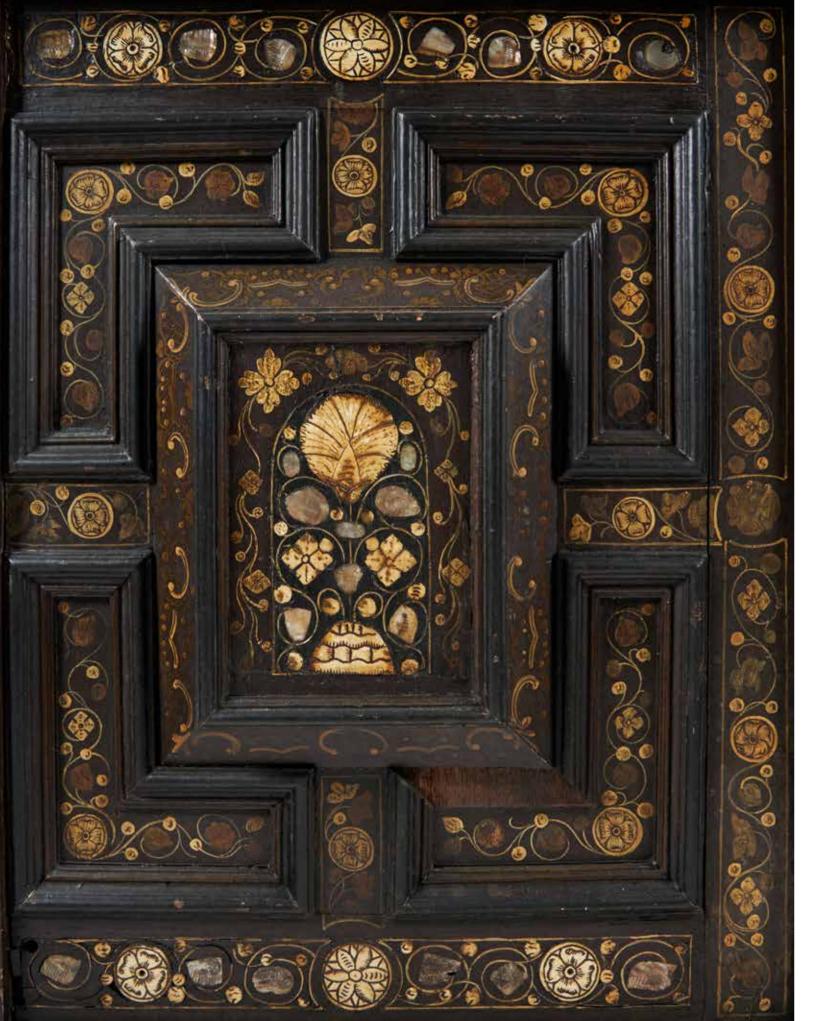
Sidney Edward Letts (1868-1940)

Sold to Leonard and Maud Messel for the Sitting Room at 104 Lancaster Gate
Thence by descent to Oliver Messel

Supplied by Oliver Messel to Frederick and Phyllis Watkins for Flaxley Abbey

£10,000-15,000

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A GILTWOOD STARBURST WALL MIRROR

20TH CENTURY

With oxidised convex mirror plate 78cm diameter overall

Provenance:

Supplied by Oliver Messel

£200-300





MANNER OF ANTOINE WATTEAU

FÊTE GALANTE

Oil on a printed base laid on panel (unframed) 31.5 x 27.5cm (12½ x 10¾ in.) (2)

Together with another unframed painting of figures in an oriental garden, on a printed base laid on panel

Provenance:

Supplied by Oliver Messel

£100-200

267

A FRENCH CARVED WALNUT DOLE CUPBOARD

19TH CENTURY

62cm high, 67cm wide, 35.5cm deep

Provenance:

Supplied by Oliver Messel French carved walnut tabletop cupboard or cage is in fact a "Dole Cupboard" these were used to hold food, generally bread, that would be locked in store and distributed as a charitable gift [dole] to the needy. See Ralph Edwards English Furniture [Cupboards]. Table Doles cupboards are rare. Recently I saw a similar example at Forde Abbey in Dorset. There are also two at St Alban's Abbey. £150-200







A FRENCH PROVINCIAL CARVED WALNUT FRENCH SIDECHAIR

With cane filled back and seat on foliate carved cabriole legs with pad feet

Supplied by Oliver Messel





A REGENCY MAHOGANY READING TABLE

CIRCA 1820

The hinged top with ratchet action above a turned stem and quatreform base 74cm high, 48cm wide, 36cm deep

Provenance:

Supplied by Oliver Messel from the Sitting Room at Holmstead Manor

£400-600



A BLANC DE CHINE FIGURE OF A SCHOLAR AND GUANYIN

27.5cm high (finger tips missing and ruyi sceptre broken off and chips to extremities and firing cracks to base), together with a Blanc-de-Chine figure of Guanyin, resting beside a seated Buddhist lion, 28cm high (2)

Supplied by Oliver Messel from Holmstead Manor

£400-600

A PAIR OF NORTH ITALIAN MAIOLICA WET DRUG JARS 18TH CENTURY

Painted in shades of blue and manganese and each inscribed, one Syr:de:Limon, the other Syrup:de:Cicor.C:Rabnbl, 20.5cm high

Provenance:

Supplied by Oliver Messel from the Large Dining Room at Holmstead Manor

£400-600



A WALNUT SIDE TABLE IN GEORGE II STYLE

EARLY 20TH CENTURY, IN THE MANNER OF TOZER Of serpentine outline 74cm high, 81cm wide, 52cm deep

Provenance:

Supplied by Oliver Messel

Charles Tozer was a retailer of high quality revivalist furniture although he seems to have specialised in walnut pieces in the early 18th century style and was established at 25 Brook Street London from the early 20th century and traded into the 1960s

£150-250





A SET OF FOUR WALNUT SIDE CHAIRS

LATE 17TH/ EARLY 18TH CENTURY AND LATER The arched toprails supported by turned baluster columns, the solid seats on turned baluster and block supports joined by conforming stretchers, and another similar, later, example (5)

£1,500-2,000



270 (part lot)

A CHINESE BLUE AND WHITE 'LADIES' VASE

Painted with four ladies playing in conversation and beside a table with a musical instrument 25cm high

£500-1,000





AN OAK OCCASIONAL TABLE

The oval top above spiral turned supports and an undertier 53cm high, 63cm wide, 34.5cm deep

£40-60



A COLLECTION OF FIRE FURNITURE

VARIOUS DATES, LATE 19TH AND EARLY 20TH CENTURY Comprising; a brass and mesh fender, 39cm high, 107cm wide, a spark guard 72cm high, and three fire tools

£150-250

The Attics Lots 277-289

A NORTH ITALIAN GILTWOOD TOILET MIRROR

With rectangular plate in foliate carved surround 68.5cm height x 56cm wide

Provenance:

Supplied by Oliver Messel

£200-300





A WILLIAM IV POLLARD OAK TILT TOP OCCASIONAL TABLE

CIRCA 1835

With faceted stem and triform base 71cm high, 74.5cm diameter

Provenance:

Possibly supplied by Oliver Messel

£60-80



Provenance:

20TH CENTURY

279

Probably supplied by Oliver Messel

£200-300





2.80

AN ITALIAN MAIOLICA JUG

CIRCA 1900 20cm high; and a modern maiolica abarello, 27cm high

Provenance: Supplied by Oliver Messel

£40-60





2.81

A WALNUT CHEST OF DRAWERS

MID 18TH CENTURY AND LATER 73cm high, 82cm wide, 46cm deep

£100-150

282

A FLORAL PRINTED LINEN UPHOLSTERED FOUR FOLD SCREEN

SECOND QUARTER 20TH CENTURY Each panel 166cm high, 39cm wide, together with a nest of mahogany tables, 55cm high, and a Victorian walnut side chair, circa 1870, 84cm high

Provenance:

Supplied by Oliver Messel

£180-200





A GILTWOOD GIRANDOLE IN EGYPTIAN REVIVAL TASTE

19TH CENTURY

The cornucopia body with four projecting Egyptian mask sconces 65cm high, 26cm wide across the platform, 25cm protuberance

Provenance:

Supplied by Oliver Messel

£150-250



A FRUITWOOD AND OAK CRICKET TABLE

19TH CENTURY

284

With moulded square section supports united by an undertier 70cm high x 66cm diameter

28.

A PAIR OF LADDER BACK BEDROOM CHAIRS

20TH CENTURY

And two other similar chairs (4)

£80-120





A PAIR OF VICTORIAN BEADWORK STOOLS

Each with a label for WM. JOHNSON & SONS, SHEFFIELD

13cm high, 33cm diameter; **Together with a further square example**, 15cm high, 36cm square

Provenance:

Supplied by Oliver Messel from Nymans

£20-30

287

A REGENCY EBONISED AND PARCEL GILT STOOL

CIRCA 1815

The circular woolwork seat above the four slightly splayed supports 46cm high, 40cm diameter

Provenance:

Supplied by Oliver Messel

£80-120



288

A MAHOGANY BOWFRONT CHEST OF DRAWERS

19TH CENTURY

With two short and two long drawers 68cm high, 104cm wide, 57cm deep



289

A VICTORIAN MAHOGANSY SPOON BACK CHAIR

CIRCA 1860

With vase shaped back and upholstered drop in seat above cabriole legs 80cm high

£80-120



Provenance

Possibly acquired by Thomas Crawley-Boevey, 1st Bt. of Flaxley (1709-69), at the time of his marriage to Susanna (née Lloyd) in May 1743, and by descent at Flaxley Abbey, Gloucestershire, until sold and removed from the premises-Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents, Bruton, Knowles & Co., 29 March-5 April 1960, lot 1009. Returned to Flaxley Abbeyby Frederick Baden Watkins

Literature:

Arthur W. Crawley-Boevey, A Brief Account of the Antiquities, Family Pictures and Other Notable Articles at Flaxley Abbey, co. Gloucester, Bristol, 1912, p. 36, no. 3.

Mrs. A. Gatty, The Book of Sun-dials, London, 1900, 4th edition, p. 472.

R. Bowling, 'Sundial Supporters Revisited', BSS Bulletin [The British Sundial Society], vol. 19, September 2007, p. 126.

This 18th century lead sundial was described as 'The Flaxley Sundial' when it was sold from the Flaxley Abbey estate in 1960. The lead figure of Father Time is depicted as a bearded old man kneeling under the weight of a bronze dial that bears the Boevey coat of arms. He is shown with wings to represent how 'time flies'. 'B.Martin', possibly the maker, is incised on the dial.

Virtually the same model by John Cheere (1709-87), dated 1743, is at Blair Castle, Perthshire (RCAHMS SC 763911). As the lead was piece-moulded, Cheere could assemble parts in new configurations; this was supposedly the case with the Blair Castle example, which is adapted from John Nost I's (fl. 1677-1710) Indian sun dial at Melbourne Hall, Derbyshire (I. Roscoe, A biographical dictionary of sculptors in Britain, 1660-1851, New Haven and London, 2009, p. 262).

Another version of Father Time was formerly at St. Osyth Priory, Essex; it was listed in the house sale of 1920 as: 'A fine XVII cent. cast lead figure of Time supporting a sundial, 3' 6" high on a square stone base' (In fact, it was 18th century and life-size). The sundial failed to sell, and remained at St. Osyth Priory until 1986; its present whereabouts are unknown, and no image is extant (R. Bowling, 'Sundial Supporters Revisited', BSS Bulletin [The British Sundial Society], vol. 19, September 2007, p. 126).

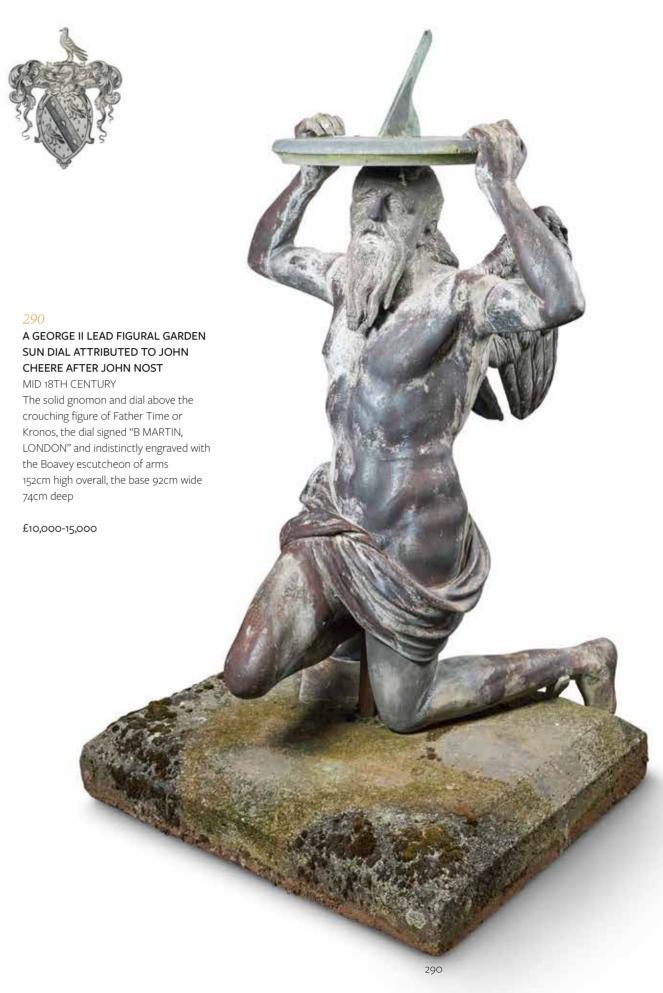
A related sundial known as the Blackamoor is recorded in the gardens of the Inner Temple, London (W. Lethaby, Leadwork, old and ornamental, and for the most part English, London, 1893, pp. 101-111). This sundial is signed on the dial 'Ben Scott in the Strand Londini Fecit' and '1731'. It is almost certainly after an earlier model by John Nost I, who at the turn

of the century, was awarded a contract for an extensive programme of sculptural works at Hampton Court Palace, Middlesex, including a 'Blackamore' sundial. The records state that Nost I was employed 'for modelling a figure of a Blackamore kneeling being 5 ft high holding up a sundial', and for 'casting the said Blackamore in hard metal

and repainting'. Another blackamoor sundial attributed to Nost I based on the Melbourne Hall

example sold Sotheby's, London, 10 July 2014, lot 140 (£56,250 inc. premium).

The tradition of casting statues in lead dates back to the Roman period, but in Britain it was particularly prevalent in the late-17th and 18th centuries when lead figures featured predominantly as garden statuary. Nost I founded the original lead figure manufactory in London, at the Hyde Park Corner end of Piccadilly. This neighbourhood became the centre for the production of lead figures with a number of lead yards in operation, including that of Nost's cousin, John Nost II (d. 1729), who took over the family business, and John Cheere, known for his life-size lead figures that were often painted 'to resemble nature'.



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A PAIR OF OCTAGONAL LEAD GARDEN URNS

PROBABLY EARLY 20TH CENTURY Each moulded with a grotesque mask above winged scrolling swags 32cm high, 37cm wide overall

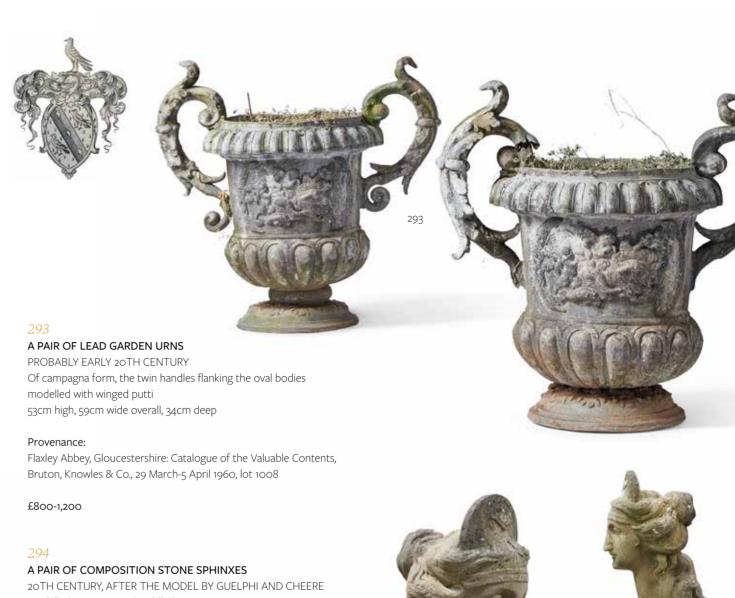
£200-300



41cm high, 51cm wide overall, 27cm deep

Flaxley Abbey, Gloucestershire: Catalogue of the Valuable Contents, Bruton, Knowles & Co., 29 March-5 April 1960, lot 1008

£800-1,200



Modelled opposing and saddled Each sphinx 81cm high, 109cm wide, 42cm deep

Flaxley Abbey

£2,000-3,000







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- 5. VAT. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being and element in the buyers' premium. This 11. METHODS OF PAYMENT. Payment will be accepted, if you are a successful imposition of VAT is likely to be because the seller is registered for VAT within lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. the hammer price; this is because such lots are sold using the Auctioneers Margin requested to pay by bank transfer. Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.
- 6. DESCRIPTION AND CONDITION. Condition reports are provided on our promptly. Any delay may involve the buyer in paying storage charges website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that

1. INTRODUCTION. The following notes are intended to assist Bidders and Buyers, and which that examination ought to have revealed to the auctioneer but which

- 7. ELECTRICAL GOODS. These are sold as 'antiques' only and if bought for use Any particular auction and/or any particular lot in an auction may be subject to must be checked over for compliance with safety regulations by a qualified
- (a) whether an export licence is required and (b) whether there is any specific in our auction catalogue and, in the event of any conflict or inconsistency, those prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Following the UK's exit from the European Union, private overseas buyers can only 2. AGENCY. As auctioneers we usually act as agents for the seller whose identity, receive goods free of VAT/have the VAT amount refunded if Dreweatts acts as would like us to arrange for the export and delivery of the goods there will be an admin fee of £100 plus the shipping cost. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note that if we export the goods to you, you will be should not be thought of as the sale price. The lower estimate may represent responsible for completing the importation procedures as well the payment of any the reserve price and certainly will not be below it. Estimates do not include the relevant duty/VAT payable on importation into your country. Business buyers are not affected by this change where the purchase has been made in the business or

- 9. BIDDING. Bidders will be required to register before the sale commences and
- cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.
- bidder, by debit card issued in the name of the Buyer by a UK bank and registered the European Union and is not operating the Dealers Margin Scheme or because to a UK billing address; by all major UK issued credit cards issued in the name of VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the the Buyer and registered to a UK billing address with the exception of American lot has been imported from outside the UK and the present position is that these Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: (Ω) indicates that the lot has been imported from outside the UK and these lots Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: are liable to the standard rate of Import VAT currently 20% on the hammer price. GB21NWBK60150762412949. The name of the bank account holder should match Lots which appear without the above symbols indicate that no VAT is payable on the name of the buyer. First time buyers who are not present at the saleroom are
 - 12. COLLECTION AND STORAGE. Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected
- 13. A DROIT DE SUITE ROYALTY CHARGES. From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 - the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer We are dependent on information provided by the seller about a lot and whilst we accepts no responsibility whatsoever if the qualifying rate is different to the rate may inspect lots and act reasonably in taking a general view about them we are indicated. All items in this catalogue that are marked with λ are potentially qualifying normally unable to carry out a detailed examination and frequently no examination items, and the royalty charge will be applied if the hammer price achieved is more of lots in order to ascertain their condition in the way in which it would be wise than the UK sterling equivalent of EURO 1,000. The royalty charge will be added for a buyer to do. Intending buyers have ample opportunity for inspection of to all relevant buyers' invoices, and must be paid before items can be cleared. All goods and, therefore, accept responsibility for inspecting and investigating lots in royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), which they may be interested and the corresponding risk should they not do so. no handling costs or additional fees with respect to these charges will be retained Please note carefully the exclusion of liability for the condition of lots contained by the auctioneers. The royalty charge that will be applied to qualifying items which in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, responsibility for their condition. In particular, mechanical objects of any age are but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items not guaranteed to be in working order. However, in so far as we have examined the that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of goods and make a representation about their condition in the auction catalogue, royalty charges will apply – for a complete list of the royalty charges and threshold we shall be liable for any defect which is not reflected in that representation levels, please see www.dacs.org.uk. There is no VAT payable on this royalty charge.

Terms of Consignment for Sellers in Public Auctions

The sale of goods at our public auctions and a seller's relationship with us antiques) will not be accepted for sale. They must be removed at your expense on Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and 12. DESCRIPTION. Please assist us with accurate information as to the provenance, our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

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

- 1. INTERPRETATION. In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers
- 2. WARRANTY. The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.
- 3. ALL COMMISSIONS. and fees are subject to VAT at the prevailing rate.
- 4. COMMISSION, is charged to sellers and all selling terms are available from our salerooms.
- 5. **REMOVAL COSTS**. Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. LOSS AND DAMAGE OF GOODS

- (a) Loss and Damage Warranty Dreweatts is not authorised by the FCA to provide 16. DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES. insurance to its clients, and does not do so. However Dreweatts for its own protection Under the money laundering regulations in force we are required to carry out assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.
- (b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.
- borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.
- 8. MINIMUM BIDS AND OUR DISCRETION. Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically the same charges will be payable as if such lots had been sold at auction and so far give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

- (a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).
- (b) A reserve once set cannot be changed except with our consent.
- (c) Where a reserve has been set which we consider unreasonably high, an unsold 19. SETTLEMENT. After sale settlement of the net sum due to you normally takes charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.
- (d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.
- (e) Reserves are not usually accepted for lots expected to realise below £100.
- 10. ELECTRICAL ITEMS. These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless expiry of 28 days from the date of sale.

are governed by our Auction Terms and Conditions including these Terms of your being notified. We reserve the right to dispose of unsafe goods as refuse, at vour expense.

- 11. SOFT FURNISHINGS. The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act
- lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.
- 13. UNSOLD. If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.
- 14. WITHDRAWN AND BOUGHT IN ITEMS. These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.
- 15. CONDITIONS OF SALE. You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

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

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

- (a) You authorise us to deduct commission at the stated rate and all expenses 7. ILLUSTRATIONS AND PHOTOGRAPHS. The cost of any illustrations or photographs is incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date
 - (b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case as appropriate these Terms apply.
 - 18. WAREHOUSING. We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.
 - place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the

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Conditions of Sale for Public Auctions

Dreweatts carries on business with bidders, buyers and all (ii) pay to us the total amount due or in such other way as statute, common law or otherwise are excluded to the fullest those present in the auction room prior to or in connection is agreed by us with a sale by auction at our salerooms on our Auction Terms (b) Any payments by you to us may be applied by us towards participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1 DEFINITIONS

In these Conditions

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

2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid:
- (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely
- (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (d) Bidders shall be deemed to act as principals;
- (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any
- 3. INCREMENTS. Bidding increments shall be at the auctioneer's sole discretion
- 4. THE PURCHASE PRICE. The buyer shall pay the purchase price together with a premium thereon of 30% which shall for any failure to do so. include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.
- 5. VALUE ADDED TAX. Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for
- a brief explanation of the VAT position).

6 PAYMENT

hid is also reserved.

- (a) Immediately a Lot is sold you will:
- (i) give to us, if requested, proof of identity, and

- and Conditions or Public Auctions including these Conditions any sums owing from you to us on any account whatever of Sale for Public Auctions and all bidders, buyers and others without regard to any directions of you or your agent, whether expressed or implied.
 - (c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations

7. TITLE AND COLLECTION OF PURCHASES

current Money Laundering Regulations

- (a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total
- (b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges. (c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the
- 8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES
- a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
-) to proceed against you for damages for breach of contract; ii) to rescind the sale of that Lot and/or any other Lots sold
- (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong
- (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
- (v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
- (vi) to retain that or any other Lot sold to you until you pay the total amount due-
- (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted
- viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
- (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these
- 9. THIRD PARTY LIABILITY. All bidders, buyers and other nembers of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)
- 10. COMMISSION BIDS. Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible
- Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first hid so made
- 11. WARRANTY OF TITLE AND AVAILABILITY. The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third
- or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by submit to the exclusive jurisdiction of the English courts.

- extent permitted by law
- 12. AGENCY. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.
- 13. TERMS OF SALE. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry

14. DESCRIPTIONS AND CONDITION

- (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots express implied or statutory. are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass: if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 rmation to buvers"
- (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer
- 15. FORGERIES. Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or
- (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this
- The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions
- 16. PRIVACY NOTICE. We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www. GENERAL
- 17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by
- 18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate. (b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
- 19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours
- 20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue
- 21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
- Save as expressly set out above, all other warranties, conditions 22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably

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Dreweatts

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