

MOORE & ALLEN

— & INNOCENT —

NORCOTE SALEROOMS REVIEW 2010



INTRODUCTION

In the 2009 Review, back at the beginning of 2010, we talked with some optimism about the Antiques and Fine Art market, in spite of market crashes and banking crises which were affecting various markets all over the world in an adverse manner and some people rather boldly predicted that the antiques market appeared to be on the up. Certainly the figures for 2009 seemed to support this. Whilst one could argue that no records were broken - which is true - one must also remember that here at Moore Allen & Innocent we have some big records to break.

Well, 2010 seemed to go much as predicted. Whilst some out there, not unexpectedly, found the year to be quite tricky, we seemed to be sheltered from the storm here in Cirencester, with the sale statistics showing that, by the end of 2010, we had had more buyers, more vendors, more lots, higher average lot prices, higher average sale totals and better unsold percentages than ever before and, generally speaking, a feeling of optimism from both buyers and vendors alike. It has been an exceptionally busy year, with the Saleroom seeming to constantly buzz with enthusiasm and we feel sure that the following Review will show why.

SELECTED ANTIQUE SALES

POTTERY & PORCELAIN

In general this year we saw a domination of this section by good traditional and, in the main, English manufacturers with names like Moorcroft, Doulton, Martin and others featuring heavily.

Indeed, this Doulton Lambeth cylindrical tapering stoneware jug and two matching beakers [Fig.1] decorated by Hannah Barlow with lions amongst foliage and with silver mounts by Charles Edwards is a good example, the eventual buyer paying just over the top estimate at £2,100.



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The Martin Brothers are widely seen to represent the transition from decorative Victorian ceramics to 20th century studio pottery in England, and rightly so. The four brothers, Wallace, Walter, Charles and Edwin, each with various skills, produced a distinctive recognisable pottery from the 1870's right through to the 1st World War. They are probably best known for their wild and wacky animal figures, particularly birds, but also produced slightly more subdued, though no less skillful designs, such as this ovoid vase [Fig.2] in soft warm brown glazes, though upon close inspection you can still notice the rather googly eyed fish looking out at you from the seaweed. As such it had been expected to do well, estimated at £800 - £1200 despite its diminutive size at only 14 cm high, however it exceeded expectations, eventually selling at just over £1,500.

It appears that almost anything bearing the name Moorcroft is enduringly popular, from the smallest pin tray to the most dramatic of vases. Several pieces came through the Saleroom in 2010 including this 1930's William Moorcroft "Eventide" pattern baluster shaped vase [Fig.3]. This piece decorated in relatively muted colours - some would say perfectly epitomising the evening light - was a relatively rare pattern and so exceeded it's estimate, selling at £750.



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Estimates were also blown out of the water with the collection of Moorcroft "Pomegranate" and "Grape and Vine" tea wares all in flambé glaze [Fig.4], again both rare designs and therefore keenly contested in the Saleroom and on the telephone alike, eventually selling to a telephone buyer at £3,290.

It is, however, generally regarded that William Moorcroft's most innovative work was produced whilst working for manufacturers James McIntyre & Co. Ltd. where he was employed from 1897 to the studio's closure in 1912. The "Florian Ware" was a great success, winning him a gold medal at the St. Louis International Exhibition in 1904, so it is understandable that when pieces come up for auction they create great excitement. This beautifully crafted vase [Fig.5], though small at 9.2 cm high, was no exception making almost ten times its estimate at £2,230.



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Perhaps the surprise of the porcelain year, however, was a twin handled vase [Fig.6] from the same period in a very similar pattern. We use the term "twin handled" vase, but you will see from the photograph that there was only one handle remaining. As a damaged piece we had been, shall we say, conservative with our estimate in the low hundreds. It was, nevertheless, a fine vase, larger than the previous one at 25 cm high, and obviously the damage did not put off the eventual buyer who paid £5,175 - proving that, if the piece is rare enough and beautiful enough, damage is not necessarily particularly damaging to the price.

But what of the rest of the world we hear you ask ? Certainly the Chinese market is generally buoyant at the moment as was proved by a pair of famille rose porcelain floor vases [Fig.7]. Standing at a massive 122 cm high and profusely decorated they were always going to cause a stir. We had considered the vendor's aspirations for them to be a little on the optimistic side so had requested that they keep their reserve price down to a conservative £1,000. It appeared, however, that the collectors market disagreed with us and felt that the fact that they were not particularly early - being late 19th century - was not a salient factor, their decorative nature outweighing any other issues, and the buyer paid £4,000, exceeding both our and the vendor's expectations.



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Russia too is a country that seems to be constantly on the up at present and this was certainly the case with an early 19th century plate [Fig.8] decorated with a St. Petersburg quayside scene. Whilst we had recognised the super quality of the paintwork we had felt the fact that the gilding was in such poor condition - being worn and scratched - would affect the sale dramatically. Again, the estimate of £200-£300 was forgotten completely when it sold for £1,530.

A little closer to home was a pair of French art pottery figures of a rooster and hen by Delphin Messier Vallauris in strong colours and of bold design [Fig.9]. It is not every day such pottery comes onto the market, however these were also fairly damaged and therefore we had cautiously estimated them at £300-£500. Again, the buyers were not put off by the damage paying £1,760. Having said that these pieces do not come up on the market very often, it was another Delphin Messier Vallauris piece in the same sale that seemed to get buyers excited. This vase [Fig.10] decorated with two children dressed as cockerels either side of a broken egg made closer to the estimate at £660.



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JEWELLERY

Throughout the year there appeared to be a good selection of wearable jewellery coming through the Saleroom and this pendant [Fig.11] was no exception.

An Edwardian piece with central opal and diamonds, it came in a tan leather fitted case with the retailers mark of Hamilton & Inches of Princes Street, Edinburgh and would have been an expensive item in 1910. It exceeded its estimate of £500-£700, selling at £1,470.



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Slightly later in date was another pendant [Fig.12] very much in the Art Deco taste and from the period. Carved with floral and foliate decoration and with a very typical diamond clip, it again appealed no doubt to a similar buyer of the opal pendant, wishing to wear it - its look being as modern today as it was in 1930, and making £1,235.

Staying with the Art Deco theme, though we felt probably not actually from the period but very much of the style, was a 14 carat white gold and diamond mounted brooch [Fig.13] set with variously sized diamonds throughout in a millegrain setting. Despite brooches not being the most popular things in today's market, we do hear a whisper that they are, or at least will be, coming back into fashion and the buyer obviously anticipated this, paying £1,175.



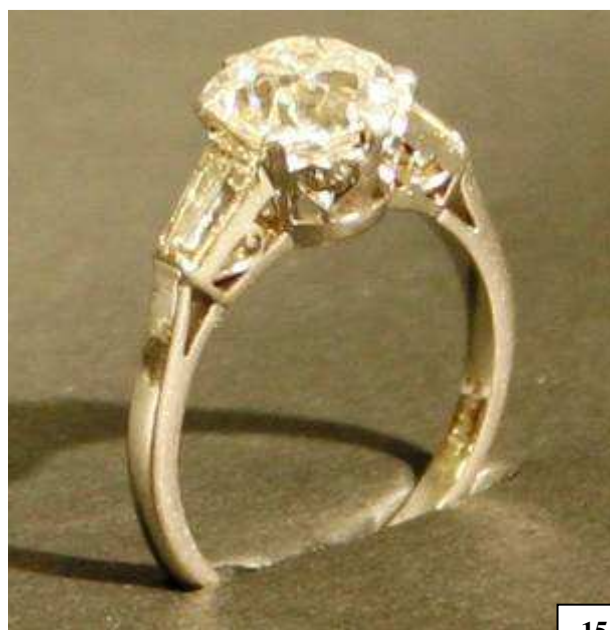
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Theo Fennell is certainly a modern name to conjure with. His designs are extremely popular nowadays, though it has to be said they are so well liked that people do not see a need to sell them ordinarily, preferring to wear them and we do not, therefore, see too many coming on to the market. However, this little 18 carat gold "TOD" cross pendant [Fig.14] with a tanzanite to the centre proved to be very popular, even second-hand. No doubt spurred on by the name, and the apparent popularity of this type of jewellery with many a celebrity, the piece sold well at £530.

In the jewellery line, however, it was perhaps the more traditional that sold best. This platinum set solitaire diamond ring [Fig.15] was of classic design, as fashionable today as it was at the time of manufacture, almost certainly in the early part of the 20th century. The central brilliant cut stone was a decent sized, though not over ostentatious, 1.75 carats flanked by two tapering baguette cut diamonds within a scrollwork pierced mount. It appears that this style of jewellery never seems to go out of fashion and its wearability was almost certainly a contributory factor to the final price of £4,700 outstripping it's estimate.



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SILVER

In the 2009 Review we were perhaps a little incredulous at the £9 plus per ounce being paid for silver (scrap), bearing in mind we can remember it actually being below £2 an ounce. 2010 saw silver reaching the dizzy heights of over £16 an ounce which surely affected the market. Certainly the average silver tea set seemed to have gone up in value remarkably, with relatively simple tea sets making more than they have done in the last 40 years or so. Some examples are shown here with prices realised [*Figs.16, 17 & 18*]



It became apparent this year, however, that there was more to silver than just scrap. This Art Deco design set [*Fig.19*] selling at £960 was a very much more stylish piece than the average. The same could be said of this early 19th century Prussian tea caddy [*Fig.20*] of bombé form, an early and stylish piece, albeit in a different way to the art Deco tea set and way exceeded it's £100 or so scrap value to make £1,000. Obviously very much more for the collector than the scrap dealer. This was certainly the case with a beautifully decorated Austrian silver enamelled card case [*Fig.21*], the lid depicting a proud stag in a woodland and selling for £700.



Scrap silver prices were also completely irrelevant to a George II silver serving spoon *[not illustrated]* of Old English pattern, bearing the previous owner's initials "L*I*M*" and the London hallmark for 1739, seen to be by all a great example of early 18th century table silver. Whilst keenly contested both in the Saleroom and on the telephone it eventually sold to a buyer in the Saleroom well over estimate at £1,290

The open market value of silver certainly did not come into play when we were presented with a collection of miniature silver items removed from a bijouterie table when a family member was rationalising an inherited estate. At first glance the miniature chocolate pots and tankards did not greatly excite, however when we had a closer look at them we realised that they were not the 19th and early 20th century versions seen relatively commonly, but much rarer early 18th century pieces by such eminent miniature silver workers as David Clayton and William Matthew of London.



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Top price of the collection was a Queen Anne miniature chocolate pot *[Fig.22]* standing just 6 cm high and clearly hallmarked London 1709. Its silver value was in the region of £10 - only just slightly exceeded when it reached £1,530 - the rarity of a chocolate pot of this type showing through.

Another big hitter in this miniature department was a George I silver coffee pot *[Fig.23]* by David Clayton of London circa 1725. At just 8 cm high and weighing 1.5 oz it way exceeded its £400-£600 estimate at £1,350. Another piece by David Clayton was a miniature tea kettle on stand *[Fig.24]* again circa 1725 and selling for £540.

Catalogued initially as a miniature candlestick *[Fig.25]* and also by David Clayton circa 1725, it was pointed out that if this piece was turned upside down it could be a model of a table - either way buyers contested it keenly until it reached £765.



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Other prices of the miniature pieces included £350 for an unscribed but certainly early 18th century coffee pot *[Fig.26]* and two tankards *[Figs.27 & 28]* both bearing the makers stamp "AL" selling at £375 and £540 respectively.



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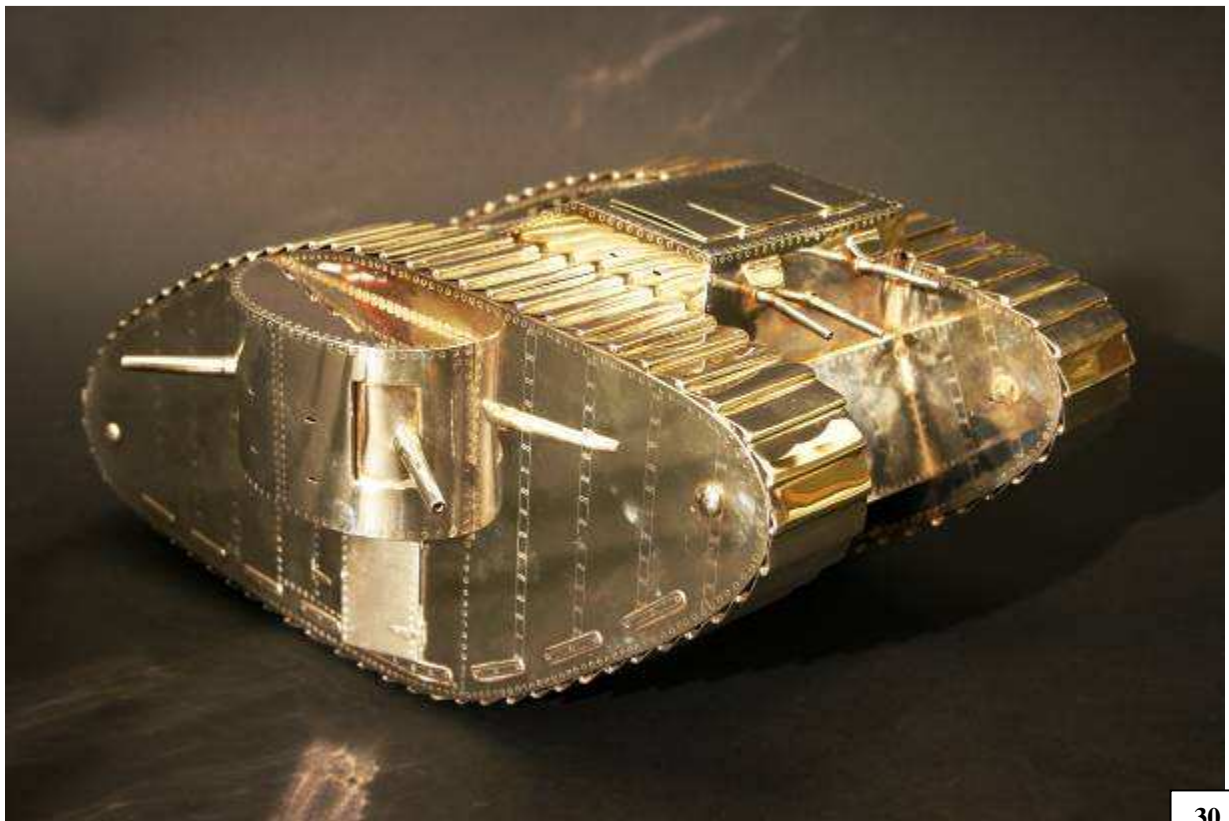
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Perhaps the earliest piece in the collection of miniatures was a William & Mary miniature wine taster [Fig.29] which bore the owner's initials "KD" and hallmark for London 1700, possibly by William Matthew. This was a very unusual piece indeed and, at approximately .25 of an ounce and only 4 cm diameter, ounce for ounce the most expensive piece at £1,290.

Top price of the year in the silver section went to a piece from a completely different era. The George V silver model of a World War I Mark IV tank [Fig.30] hallmarked for Birmingham 1919 by T & J Bragg Limited was a large piece at 32 cm long and weighed a massive 83½ ounces. However, again, it thankfully exceeded its not inconsiderable scrap value (a little over £1,250 !) finally selling after a strong bidding battle between telephones and bidders in the Saleroom for £7,000, making it the most expensive piece of its type sold at auction in recent years.



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JADE

The beginning of the year saw a consignment of jade come in from a private collector in Wales. Jade is notoriously difficult to both date and value and there have been many examples over the past few years where estimates have been far exceeded in auction rooms. This collection proved to be no exception and, whilst we had consulted with experts prior to the sale, views were generally fairly ambiguous on both ages and values. The one thing that could not be called into question is the current Chinese market's appetite for acquisition, leaving the pre-sale estimates often in the hundreds way behind.



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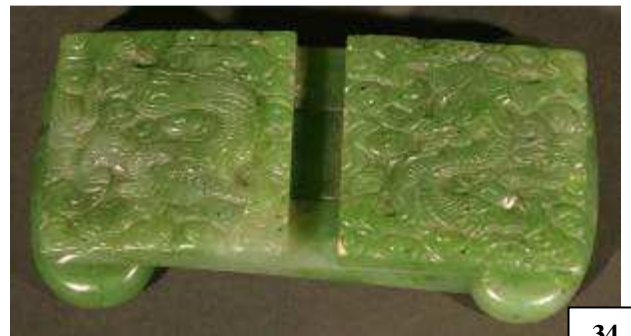
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As you will see, top price of the collection was reserved for a pink jade pendant as a bunch of fruit [Fig.31] - only 5.7 cm x 4.9 cm it steamed away to £6,580.

Next highest price of the collection was a 5.4 x 3.4 cm carved green jade panel [Fig.32] depicting flowers and a tree stump at £5,400. Another small panel [Fig.33], 8 cm wide, this time in mutton fat jade and depicting panels of birds amongst blossoming foliage of lotus flower form romped away to £4,700.



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Slightly closer to the estimate was a super quality spinach jade belt buckle [Fig.34] only 9 cm x 4.5 cm, each clip decorated with air dragons which reached £4,000. A silver mounted and jade set hand mirror [Fig.35], the handle decorated with two bats and floral engraved decoration, the reverse of the circular plate decorated with a dragon mask and cicada and bird amongst blossoming foliage, the border set with various gems depicting objects of good fortune was one of the more expensive hand mirrors we have sold at £3,290. A carved pale jade figure of a goat and kid [Fig.36] with Yin and Yang motif upon its back, no doubt of significance and taking the piece to a price of £2,350.



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Three very different vases were initially bought by the same buyer who unfortunately failed to understand the auction process, particularly the part that included paying for the items, and sadly had to be re-offered in the next Selected Antique Sale. Luckily for both us and the vendor the same enthusiasm was found second time around, resulting in prices that were at least as good as the previous sale.



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The pale green jade vase and cover of rectangular form [Fig.37] in the same sale achieved a stunning £1,820, as did a mutton fat jade gu shaped vase [Fig.38] of square form.

The only piece actually to have been dated by one of the previous owners as Chien Lung 1736-95 was a pale green jade vase [Fig.39] with all over prunus blossom decoration which sold at £1,880.



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Overall the sale of this collection had been both interesting and exciting for all involved and has helped to spread the name of Moore Allen & Innocent throughout mainland China.

WORKS OF ART & OBJETS DE VERTUS

This section can often throw up some of the most interesting and unusual items seen in the Auction Room as the following pieces clearly demonstrate.

The first two pieces came from the same collection as the jade and indeed from the same country of origin - China - though not the same medium. Both carved from amber, they had a wonderfully tactile feel and were exquisitely decorated. The first item was an amber handle, [Fig.40] possibly from a parasol or walking cane decorated with a seated Buddha in the lotus position, his right hand raised, the reverse carved with a shell. It was keenly contested by mainland Chinese bidders and eventually sold on the telephone at £3,520. Perhaps one of the best pieces of amber seen in the Salerooms was a finger citron [Fig.41] - an Oriental fruit - again beautifully carved and selling for £4,470.



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From the same stable as the miniature silver pieces came a collection of miniature boxes and scent bottles which, like the silver, all sold well, particularly a lizard skin covered example [Fig.42] with gold piquet work enclosing a cut glass scent bottle with gold lid which once more exceeded all expectations and sold for £600. In keeping with the miniature theme, and to our knowledge the only pair of violin makers planes [Fig.43] to have been sold here at Norcote, these were wonderfully plain examples in brass by Buck of Tottenham Court Road, both with original cutting irons. Collectors certainly called the tune, driving the price up to £600.

Again in brass, a set of five George IV imperial measures [Fig.44] was one of the better sets we have seen in recent years. Clearly inscribed for "The Manor of Swanscombe" and dated 1827 these were things of practicality in their time but now have acquired a beauty given by the simplicity of their engineering. It seemed we were not the only ones to appreciate this, the lot eventually selling at £1,080.



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As you will already have seen in this section beauty comes in many forms so, whilst still under the heading of metalwork, the next two pieces are also perhaps of a more practical nature. This Victorian painted wrought ironwork fire screen [Fig.45] was exquisitely decorated with climbing roses and a baluster shaped vase with an exotic flower surmount and would grace any fireplace (as long as it was big enough) with aplomb. A view certainly held by the eventual buyer who paid £915. One could argue a princely sum for a wrought iron fire screen, however looking at the work involved in it, we dare not think what it would cost to have the piece made today.

Another practical piece, but of strange beauty, was this Japanese bronze Meiji period jardiniere [Fig. 46], realistically modelled in wonderfully detailed heavy raised relief with crocodiles in a knot, and selling at £1,880.



46

Knob kerries are not particularly unusual in the auction world. These very simple African tribal clubs tend to turn up fairly regularly and indeed, in the last Selected Antique Sale of the year, we had four different variations. One, however, stood out from the others - in fact the smallest one. The others were made of the traditional hardwoods normally associated with such things, but this particular one was made from the harder to come by rhino horn [Fig.47], perhaps a trophy acquired by a brave African warrior having defeated the beast in a battle - who knows ? It was anticipated that it would outdo all the others when it came to the sale but we don't think many people expected the price to get quite as high as it did, reaching a hefty £7,250.



47

Gracing the cover of the September Selected Antique Sale catalogue was a fine marble bust portrait of George III by Peter Turnerelli [Fig.48], one of his best versions of his popular Jubilee Bust. This one in particular belonged to Henry Dundas, First Viscount Melville, one of George III's longest serving and most successful ministers. Turnerelli was one of the first, if not the first, to be granted permission to produce a likeness of the King, which he did originally in 1809 in order to produce a work to celebrate the King's 50th year on the throne. He then produced several more at the King's behest so that he could give them as gifts to his favourites, of which this was one such piece. Interest in the piece was phenomenal, both prior to and during the sale, buyers vying for a seldom seem opportunity to acquire a piece of history and one successful buyer, as ever, triumphing at £14,100.



48

Perhaps one of the biggest surprises of the year was the Robert Jones & Son patent corkscrew [Fig.49] which came in from a relatively unassuming house clearance. Our research had shown that Robert Jones corkscrews, certainly his first models, can make as much as £600 or £1,000 on a good day. This one was a little tired and the brush was missing and we had therefore put a fairly cautious £300-£500 estimate on it. The power of the internet came into play, however, as dozens of corkscrew collectors - or helixophiles - got in touch and it appeared that we had something a little more interesting than the norm. It turned out that this was his second model, and considerably rarer as he only produced a handful, for one reason or another. The successful purchaser paid a premium for this rarity at £12,900, taking Moore Allen & Innocent onto the front pages of the Antiques Trade Gazette again. Apparently this was not a world record, but certainly the highest price paid for a corkscrew in recent years



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Surely the prize for the most unusual lot of the year has to go to a 19th century child's skull upper section [Fig. 50]. Obviously a medical curio, and probably used for demonstration purposes, it had a slight deformity to the rear of the skull, in all probability the reason for it existing in its present state. Proving that there is a collectors market for almost everything, it was enthusiastically contested, eventually selling at £270. Surely there is nothing more that can be added to the Works of Art & Objets de Vertus section after that !

FURNITURE



51

As always this section provided some highlights of the year, once again disproving the urban myth that "brown furniture doesn't sell". Well this brown furniture certainly does ! However, not all the furniture we see here at Norcote is typically Cotswolds in style and this was certainly the case with a pair of 18th century German Rococo walnut and carved giltwood embellished corner cabinets (probably Koster, Altona circa 1760) [Fig.51]. They were particularly fine pieces and the fact that they had originally had a pair of doors would certainly be something that was considered by prospective purchasers to be detrimental. However their overall appearance was not completely diminished by their absence. Agreed, not for every cottage sitting room, but they would surely grace the Manor House drawing room with a style and elegance not often seen in German furniture. The estimate of £8,000-£12,000 proved reasonably accurate, the hammer eventually falling at £11,000 (£12,900 including premium).

Across the border into France we saw several French farmhouse tables throughout the year. This one [Fig.52] was a little unusual on the cabriole legs - normally the straight leg is preferred - however, not by the eventual buyer who paid £2,600.



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53

And so on to the English furniture. A very typical late 17th century oyster laburnum cushion framed wall mirror [Fig. 53] would normally have made around £1,000, however the existence of its original bevelled Vauxhall plate was a most unusual addition - they normally having gone by the wayside years ago. This was almost certainly a factor in the £2,580 eventual price paid.

Panel seated hall chairs are often seen in Salerooms, normally in mahogany looking fairly uncomfortable with solid seats, straight backs and straight legs, and in some respects this one [Fig.54] was no different. However, it was earlier than those generally seen, being early 18th century, showing a very much more continental influence favoured at that time, and retaining most of its original paintwork was also an added bonus. It was inscribed "Non sibi sed patriæ" ("Not for self but for country") together with an armorial as a crowned shield held aloft by two black lions - a most unusual piece, a fact not lost on prospective purchasers who drove the price to £2,900.



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Cheval mirrors are also often seen in salerooms, typically the Victorian mahogany dome top mirror on S-scroll supports seen in many a farmhouse throughout the country for use by huntsmen tweaking their pinks before a days sport, or ladies checking their coiffeur before dinner, and of course the later 1920's and 1930's versions. This example, however, was in a different league altogether [Fig.55] being of the finest exhibition quality and in high Victorian taste and it would be difficult to see how they could have made it more decorative or put more into it. The craftsmanship in carving all those intertwining branches, the scrollwork, the barley twist rails, face mask decoration et al is exquisite. True, a little over the top for some but undeniably well crafted. The price for such a piece was therefore suitably in the same league, the buyer eventually paying £3,175.

Card tables and display cabinets are, much like hall chairs and cheval mirrors, fairly commonplace in salerooms throughout the country. However, some of them leap out at you as being better than the rest. The example shown is a late Victorian Sheraton Revival display cabinet [Fig.56] dating from around 1900, its plain straight lines making it an ideal furnishing piece for the 21st century home - ancient or modern. However, there was nothing plain and simple about the decoration. In marquetry and pen and ink, its gryphon motif and scrolling foliate embellishments with ribbons, bows and line swags, whilst subtle, were certainly noticeable leading to it exceeding its £1,000-£1,500 estimate, the buyer eventually paying £4,000. As we have intimated before, try and buy a modern equivalent for the same money.



56

The card table illustrated [Fig.57] was another exquisite example of the furniture makers art. Veneered in coromandel and rosewood and, again, with marquetry inlaid decoration very much in the Louis XVI taste, this piece had its own problems. The top was very faded and there were several breaks and repairs to the stretchers. However, this didn't seem to put buyers off, who obviously saw potential and were willing to pay £4,000 for this fine piece.



57



58

Carlton House desks again appear relatively regularly at auction, however it is unusual to find a period piece, most of them dating to the latter part of the 19th or early 20th century. This one [Fig.58] dated to the latter part of the 18th century. The Carlton House desk in this form is supposed to have been designed by George Hepplewhite for the Prince of Wales, later George IV, whose residence in London at the time was Carlton House and, indeed, Hepplewhite included drawings of this type of desk in his "Cabinet Maker & Upholsterers Guide". However, so did Thomas Sheraton in his "The Cabinet Maker & Upholsterers Drawing Book". Either way the style went on to become very popular, as this piece was. After great competition by bidders in the Saleroom and on the telephone it sold for £21,750.

It was a piece from a similar period that stole the limelight with the highest price for a piece of furniture in 2010. Though completely different in style this daybed from the Regency period [Fig.59] drew, for its design, on influences from the Egypto-Classical period. Popularised by furniture designers such as Thomas Hope a piece such as this would in no way be out of place, for instance, in the Brighton Pavilion and, indeed, a very similar daybed is to be seen there. Several telephones were booked by bidders for this piece and one of these was in fact, in the end, successful. However an under-bidder in the Saleroom was steely-eyed as he bowed out of the competition, making the successful buyer pay £27,000.



59

Admittedly, the day bed and the hall chair weren't brown, but otherwise every piece of furniture mentioned was indeed "brown" !

DESIGNER FURNITURE

All too often passed over as being modern, dull and valueless, especially by the more traditional amongst us, we believe that the pieces of furniture in this section and the designers who brought them to life are as iconic in many cases as the Chippendales, Sheratons and Hopes of this world and, whilst many of the pieces have yet to record the exceptional prices of their "antique" equivalent, it is our belief that not only should they do so, but that it is only a matter of time before they do. For this reason you will note that they are often to be seen within our "Selected Antique" Sales. Whilst in the majority of cases they may not be over 100 years old, they are of a bygone time - though we understand how it is difficult to believe this when we live amongst their influences on a daily basis. After all, how many cafés or hairdressing salons can you go in today without seeing an Arne Jacobsen designed plywood and chrome framed chair - perhaps an "Ant" chair. The following examples, we hope, will go some way to redressing the balance.

Charles and Ray Eames ("Ray" née Bernice Kaiser) are American designers whose works were often designed for Hermann Miller (office furniture) as were these two "Aluminium Group" swivel chairs, one in brown, one in blue, [Figs.60 & 61] which were discovered in a garage in an unloved condition ready for the tip and, whilst not at present, worth a fortune were worthy of more than that, each selling at £260. A pair of similar "Aluminium Group" chairs in check upholstery without arms [Fig.62] sold for £235.



A rosewood veneered circular dining table [Fig.63] on an aluminium base designed by Arne Jacobsen for Fritz Hansen Furniture in the 1950's was sadly sold without a set of chairs to go round it, however it still managed to achieve £560 - certainly not a throwaway price.





64

Another great designer of Scandinavian extraction was Aero Saarinen, a Finnish American Architect and Industrial Designer prevalent throughout the 1940's and 1950's until his death in 1961. His most famous tulip or pedestal group dates from around 1956 and this table [Fig.64] was a good example. You may recognise the style as the basis of the seating used on the original "Star Trek" television series, and this particular table sold bang on mid estimate for £400.

A different style of table from the same sort of period, this circa 1956 palisander rosewood dining table etched in Brazilian mahogany designed by Robin Day [Fig.65] had a central medallion representing a "Skylon" shape, perhaps in reverence to the Skylon structure located by the Thames in London built in 1951 for the Festival of Britain and where, coincidentally, Robin Day rose to prominence. This table was manufactured by Hille, with whom Day began an association in 1949 and later became their Director of Design until the company changed hands in 1982. For many reasons, therefore, this table is iconic and rightly sold at £1,175.



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66

Back to Scandinavia again - this time Denmark - with this circa 1970 rosewood sideboard [Fig.66] designed and manufactured by Bernhard Pedersen & Son of Falster on the island of Eskildstrup. Its austere design was very typical of the period, but the exquisitely crafted handles showed that this was no dull piece of furniture, more a work of art and design, and certainly not to be passed over at £750.

The same could be said of this very "brown" looking oak chest [Fig.67] which, if it had not been recognised, could easily have drifted through a general sale unnoticed. Luckily, however, it seemed immediately identifiable as a work of Heals of London circa 1920 and, whilst fairly plain in design, was lifted above the madding crowd of 1920's oak furniture by the design feature of the corner stiles and the quality of the turned handles which set it apart from the rest and took it to £775.



67



68

Gordon Russell is of course a name well known to most in this part of this world, and certainly by the 1960's was pretty much a household name, known for both quality of manufacture and design and his labelled pieces are certainly sought after. This dining room suite [Fig.68], the table in mahogany and Rio rosewood and bearing a label detailing the cabinet maker as A.M.M. Hope, the designer as W.H. Russell and dated May 1965, came with a set of six chairs, all clearly labelled. The £400-£600 estimate was soon overtaken, the suite selling for just over £1,000 - a price which may be regarded as high for a second-hand 1960's dining room suite but, when one looks at the quality and design and tries to find a modern alternative, would seem relatively cheap.



69

This said, however, it is the earlier pieces of Russell's furniture that are most highly regarded as by 1930 he had stopped personally designing for the company. This table [Fig.69] would almost certainly have been designed by him and manufactured at the Russell Workshops in Broadway and we were able to trace it to Design No. 250 made circa 1925. This was an important period for the firm and, indeed, they won a Gold Award at Paris in 1925. No surprise then when this unassuming looking table, built to the highest standards as shown by the fact that the maker even chamfered underneath the stretchers and several places that would not be visible under normal circumstances, sold for just over £1,000.

We hope this goes some way to inspiring confidence in the fine lines and designs of the more modern "antiques".

TOYS & MODELS

Top marks in this section have to go to a carved and painted wooden "zebra" rocking horse manufactured by Stevenson Brothers of Ashford, [Fig.70] who are known to make some of the finest wooden rocking horses in the world. This was as good an example of their work as you are likely to see, with its black and white horsehair mane and tail, leather saddle and bridle, and silver fittings. It also had the additional bonus of a safe box to the underside of its belly - they really thought of everything, and this is probably what contributed to the £2,800 final cost.



Not all toys necessarily have to be quite so expensive. Though Lehmann toys never come cheap, this "Nina" clockwork cat chasing a mouse of painted tin plate [Fig.71] was one such piece, the eventual price paid being over twice the estimate at £700.

Again German in manufacture these two model cars [Fig.72] were very typical of toys produced at the beginning of the 20th century. In lithograph decorated tin plate, and with clockwork mechanisms, they are extremely popular with collectors today, these two selling at £375.



However, toys were also being made at the same time on this side of the water by companies such as Johillco Toy and the examples shown here [Fig.73] - "Sea Plane No. 628" and "Biplane No. 609" - came with their original boxes and were in pretty good order, helping them to £190.



74

By an unknown maker, this early 20th century pond yacht named "Shamrock 4" [Fig.74] was another well crafted piece, having sectional decking, a captain at the wheel, lifeboat, several hatches and a white metal mounted vertical mast. It came together with a photograph of it in full sail across a pond and was a good looking piece for £365.

Most toys, especially metal ones, have an element of engineering about them, however 2010 saw more than its fair share of pure engineering work in the model and toy line including an engineer's scale model of a lathe contained within a glazed case [Fig.75] made by H.A. Rutter, together with a silver medallion bearing his name, which was a fine quality piece, selling for £375.

By the same craftsman there was a scale model of an engineer's workbench (perhaps even his own) [Fig.76] with all sorts of tools - so small, it makes you wonder how he actually made them and, when you think that the whole model was only 12 cm wide, it puts it into perspective. No wonder someone, in true admiration, paid £680 for it.

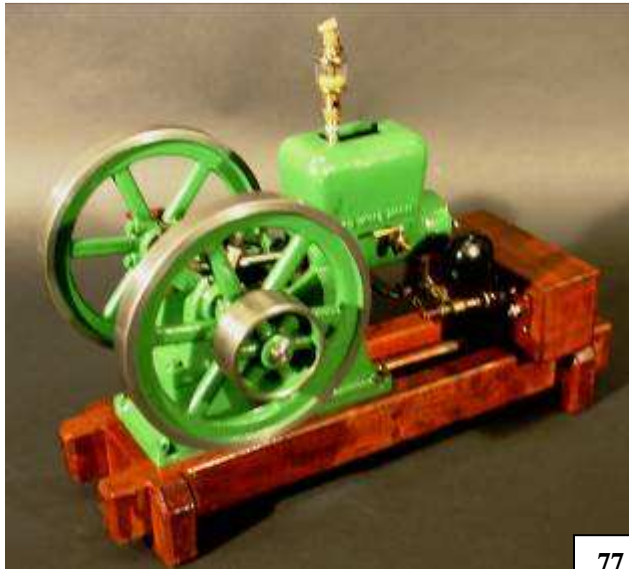


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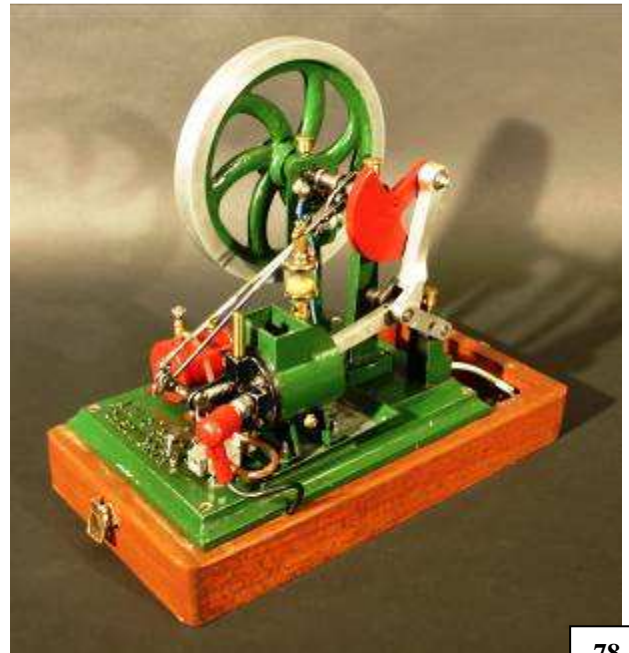


76

We were lucky to be able to handle a wonderful collection of model engines, sold on behalf of the Estate of Austin William Charles Pearce, late of Cirencester, who had hand-built these engines during the latter part of the 20th century and early 21st century. The collection comprised 38 Lots of various engines, surely equating to hundreds of hours of work.



77

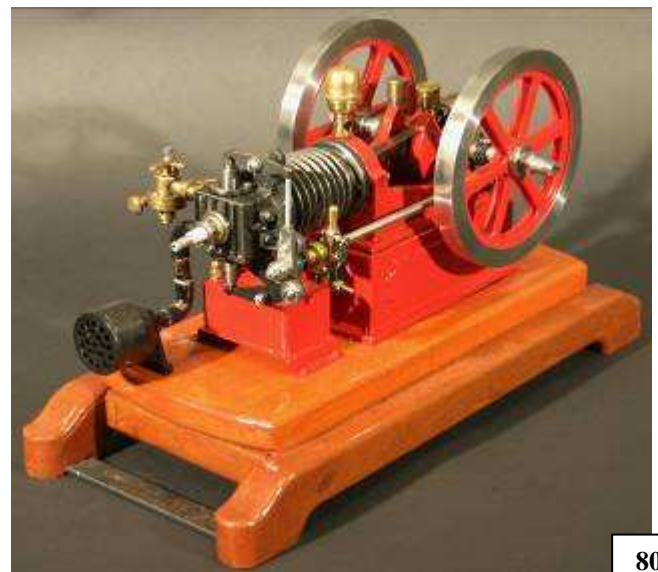


78

Top price of the collection went to a Red Wing Motor Company horizontal model traction engine, [Fig.77] selling at £960. An Atkinson vertical model steam engine [Fig.78] with 8½" spoke wheel and brass fittings and finished in red and green, inscribed "A.W.E. Pearce, Chedworth" exceeded its £300-£500 estimate at £730, as did the Alwyn Foundry RLE model stationary engine No. 346 with twin spoke flywheels [Fig.79] at £580, this smart looking horizontal model petrol engine in bright red [Fig.80] sold for £510 - and so many more.



79



80

WINE

Throughout 2010 this sector of our business has certainly gone from strength to strength - if you'll forgive the pun ! Traditionally wines have been consigned from local houses, but in 2010 the word seemed to have spread and consignments came from further afield as well, so much so that we distributed wines, admittedly not out of choice, over two sales.

As one might expect the major names in wine making had a great part to play here - names such as Lafite, Rothschild, La Tour - indeed the highest price of the year was obtained by a case (12 bottles) of 2004 Chateau Lafite Rothschild which steamed past its estimate of £1800-£2200 to an eventual price of £4,350. The same year (2004) contributed to £2,450 paid for the case of Chateau Mouton Rothschild Pauillac. Another 2004 had an added bonus - the Chateau Haut-Brion 1er Grande Cru should have been good enough by itself, but had been enhanced by the labels being designed by Prince Charles himself, helping this wine to achieve £1,650 for the case.

Slightly earlier, though nonetheless for that, was the 2001 Chateau Haut-Brion - which was so good that the vendor could not help himself but have two of the bottles, so only 10 remained - but this did not stop the decent price of £1,760 being paid. The same price was paid for the slightly later 2007 version *[Fig.81]* of the same wine (which later in the year we had four cases of) and was certainly appreciated and well contested by all present in the Saleroom. The earliest of these serious red wines was the 1988 Chateau La Tour Pauillac 1er Grande Cru Classé, of which we had 9 bottles of the case, prompting an eventual price of £1,530. It's funny how years that can be remembered like yesterday, are discussed in the Saleroom as being "old" - but it would all seem to be relative.



81

Whilst we were blessed with many cases of good red wines there was also the odd single bottle, such as the 1995 Chateau Lafite Rothschild Pauillac which exceeded expectations at £375. Perhaps the name that registers in peoples minds most nowadays is the magical name "Petrus" after the massive prices paid for this wine by a guest at one of Gordon Ramsay's Restaurants a few years ago. We had one bottle of the 1985 which sold at £590 - we seem to remember a little more was paid at Ramsay's Restaurant for some reason.



82

So far all we have talked about is red wines and, indeed they are often the wines that, not only age best, but provide the highest prices. However, the highlight of white wines certainly proved that this is not always the case. The classic, though only 2007, Chateau Laville Haut-Brion Grand Cru Classé *[Fig.82]* is always extremely sought after and, whilst these were only half cases (6 bottles), we had three, each eventually making £1,000

2010 also saw many more bottles of Port being consigned *[Fig.83 shows a selection]*, including two bottles of the earliest wines of the year - the 1934 Sandemanns - each racing past their £100-£150 estimate and selling at £235 a bottle. Of the great years in Port, one always appears to be particularly hard to get hold of and, whilst not regarded by all as the best year 1963 is certainly up there in the top five and rightly so. A single consignment from a local cellar of the Fonseca 1963 was bound to cause excitement,. However they came to us in a relatively shabby looking condition, with nearly all labels missing and some with shrinkage, so we advised our vendor that, to be sure of how good it actually was, we ought to arrange a tasting. One bottle was delicately opened and interested parties at the viewing were able to sample this fine nectar. This proved to be the right thing to do as this only increased the buyers' enthusiasm as it did indeed taste very good. The 60 bottles were sold in ten lots of six, totalling £6,100 - just over £100 for each bottle.



83

After all this surely Champagne is in order and we had our fair share of this *[Fig.84 shows a selection]*, though two bottles in particular stood out. First was a 1988 Cristal with the typical Louis Roderer label preferred by so many "celebrities" and "wags" in high-faluting London Nightclubs (well perhaps not the 1988) which made £175. Secondly, surely one of the rarer bottles of the year, was a Double Magnum (Jeroboam) of Mumm Champagne Formula 1 Grand Prix Series in a presentation case bearing a label inscribed "Champagne Mumm F1 Official Champagne". This bottle had been destined to be opened at the 2005 British Grand Prix - where of course they duly spray it all over the crowd after winning - but it remained unopened out of respect for the London Bombings of that year and must, for that reason, be one of the rarest wines in the world. Certainly several, we suspect Formula 1 fans rather than wine connoisseurs, felt the same as it eventually sold for £590.



84

There was a television programme recently in which different investments were compared and, whilst antiques and fine art played a serious role in this area, we believe it was the wines that won the day, and certainly we will be more than happy to help to continue to prove this point throughout 2011.

SELECTED PICTURE SALES

The Selected Picture Sales of late have, of course, produced their fair share of stars and indeed, this year was to be no exception.

OILS

The first sale of the year produced some surprising results from an attic find. Our vendor had literally been rummaging about in the attic and discovered several old, rather dishevelled and certainly very dirty oil on canvas studies which were brought to us in the hope that they might have some value, otherwise they were destined for the tip. We immediately suggested avoiding the latter as, whilst these pieces were very difficult to attribute, they were no doubt going to appeal to the market as cleaning and restoration would improve them no end. As you will see from the images they were very difficult to see, even under high flash photography. Though they all sold well, one of the highlights was an early 18th century English School study of a young girl with a doll [Fig.85] painted in a very naïve but charming manner, selling at £1,520. Worth saving from a skip ? We think so.



85



86

There were also two studies of hounds, the first an unsigned canvas depicting a hound with, if you look really closely, a monkey on his back [Fig.86] which steamed away to £1,400.



87

However, the star Lot for this vendor was the second hound [Fig.87], this time slightly more visible but again painted in a very naïve manner, unsigned and unattributable which sold for £4,950. It is always worthwhile checking out the attic !

Luckily of course there are some paintings we can actually attribute thanks to the addition of a signature or recognisable style. The James Peel (1811-1906) landscape study of "Buckley Abbey, Durham" [Fig.88] depicting a man with a horse and cart and a woman with a laden donkey in the foreground, the abbey ruins and farmstead in the background, was clearly signed bottom right. Whilst this style of painting does not appear to have been at its height of popularity of late, this one was a well executed piece with a certain rural charm and exceeded its conservative estimate to sell at £1,580.



88



89

This 19th century Continental School study of a classical landscape with robed figures and columned buildings [Fig.89] was certainly drawing on the influences of artists such as Claude Le Lorrain, though in a revivalist manner, and although again unsigned and unattributed, but with a certain quality, it left its estimate way behind selling for £2,175.



90

The R.F. McIntyre study of a beach scene with figures and boat in the foreground, with various figures on a jetty [Fig.90] was easily recognisable as being the sands of Cromer and was an utterly charming scene, much copied now by more modern artists hoping to capture the same ambience as is seen here and this rather more original version again went way over its £300-£500 estimate at £1,940.



91

This oil on panel [Fig.91] was always considered by the vendor's family to be a Landseer but with no particular provenance or proof this was very difficult to be sure of. We therefore consulted with several authorities on the artist, none of whom would give that attribution, however the quality of the paintwork was undeniable. Depicting a terrier seated upon a coat with a bag and bottle by his side it was titled "Awaiting his master's return" and certainly the subject matter was just the sort of thing that Landseer may have painted, but we still weren't confident that he had anything to do with it so catalogued it as "19th Century English School in the Manner of Sir Edwin Landseer", estimating it at £1,000-£1,500. It appears that there were those who were willing to put a little more confidence in the piece as it eventually sold for £3,760.



93



92

Later in the year the second Selected Picture Sale also produced some lovely works including this very typical Dutch study of goat and kids by a pond in a landscape [Fig.92] which we attributed to Eugène Verboeckhoven. It was initialed and dated 1843 and this well painted piece again exceeded its estimate at £1,760.



94

The same price was paid for a completely different painting, but with a similar charm, this one being by W. Bromley entitled "Gathering Wild Flowers" [Fig.93], a study of two children in a woodland landscape in a style so typical of the Victorian period and, again, a very well painted piece.

The surprise of the October Selected Picture Sale also produced the highest price and was another unattributable painting of a bare breasted young woman wearing a red coral necklace [Fig.94] which we thought was possibly Brazilian, though it could just as easily have been South Sea Islands. It had at one time been entered for sale with a London Auction Room who were equally non-committal as regards attribution and it had failed to sell at a reserve of £3,000. We had therefore suggested a lower reserve but managed, after a fierce bidding battle from the telephones, to sell it at just over £6,800.

WATERCOLOURS



95

It is very often the case that we find ourselves explaining to clients that the "English watercolour market is not what it was" and we still believe this is true. However, there are always exceptions to the rule and this year saw some great prices by watercolour artists including this example by Irish artist Louis Le Brocquy [Fig.95]. Painted in the first half of the 20th century it is a sketchy pen and ink and watercolour study of an open landscape with rolling hills and trees, signed and dated -47. It graced the front cover of the October Sale catalogue and, despite only being 11.5 x 17 cm, it exceeded its £2,000-£3,000 estimate selling at £3,400. Certainly an artist to watch in the future.



96

This well painted study of a pretty Italian girl with a donkey by Henry Enrico Coleman [Fig.96] was signed and inscribed "Roma" and housed in a Florentine frame. We had expected this charming piece to do well and indeed it sold at a mid estimate £1,000.



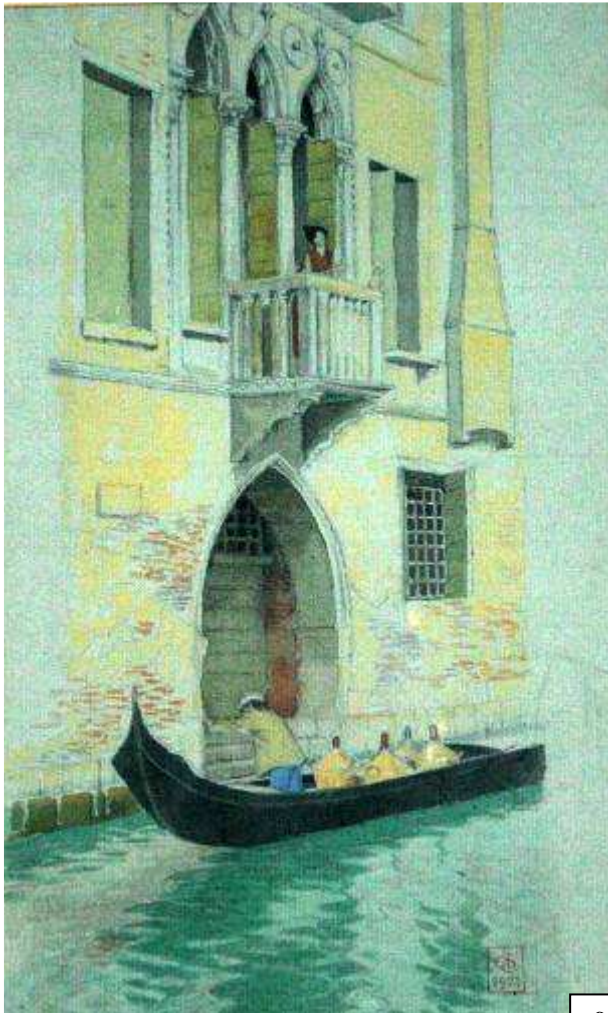
97

Certainly one of the surprises of the October Sale was the W. Lloyd study of "Hong Kong Harbour", (Fig.97) an extensive coastal landscape with hills rising in the background, and two British soldiers and street vendors in the foreground, which again was immediately recognisable, though we could find out very little about the artist. This, however, did not seem to dissuade prospective purchasers, who we suspect were looking at the subject matter rather than the artist himself. The quality of draughtsmanship was certainly there. The £300-£500 estimate was forgotten by all and it sold for £1,290.

Again, a precision painted piece, this study of "HMS High Flier" by Alma Claude Burlton Cull (1880-1931) [Fig.98] was always destined to sell well. It depicted the ship in choppy seas on a very grey looking day, though with a glint of blue sky and, whilst the artist is both of note and quality, the subject matter with this sort of painting is always going to be a defining factor, helping this piece to make £2,350.



98



99

For the best watercolour price of the year we have to go to the April Sale which included this lovely portrayal of a Gothic Palace in Venice circa 1921 by James Edward Southall (1861-1944) [Fig.99]. It depicts a figure in a gondola delivering wine, as everything is delivered in some parts of Venice, by water, with another figure on the balcony above, no doubt waiting for either the wine or the gondolier. This artist's works are always well appreciated and this one was no exception, eventually selling for double its top estimate at £4,000.

PRINTS & MODERN ARTISTS

As with the furniture, we must not forget the more modern artists who have of late begun to sell very well at auction and the October Sale included a fairly untypical study entitled "Flowers and reflections" by renowned artist Donald Hamilton Fraser [Fig.100]. His still life studies are not so common and this mixed media piece on paper was always a little difficult to judge. However, the eventual price of £2,350 proved that he, again, is an artist to watch for in the Salerooms over the next few years.



100

In the October Sale we also had two works by famed Australian artist Sidney Nolan (1917-1992). Perhaps better known for his studies of the outlaw Ned Kelly in various situations, this head study in mixed media **[Fig.101]** was signed and dated 1982 and, whilst not depicting a happy face, nonetheless showed the artist's potential at auction, selling at £640. This next work by Nolan **[Fig.102]** entitled "Scrambled", the cognoscenti amongst you will appreciate as one of his typical later works and, as such, it went on to make £1,000.



101



102



103

Staying with the Australians for the moment, this coloured screen print by Brett Whiteley (1939-1992) **[Fig.103]** was rather aptly titled "A figure in black on an orange background" - undeniable. Signed in pencil in the margin and No'd 39/75 it sold on estimate at £1,175.

This study of a gun turret by Leonard Beaumont **[Fig.104]** was a lino cut in shades of green and purple with almost a "magic eye" feel to it. Certainly you had to stand back to appreciate it fully, which buyers undoubtedly did, and it exceeded its £300-£500 estimate at £900.



104



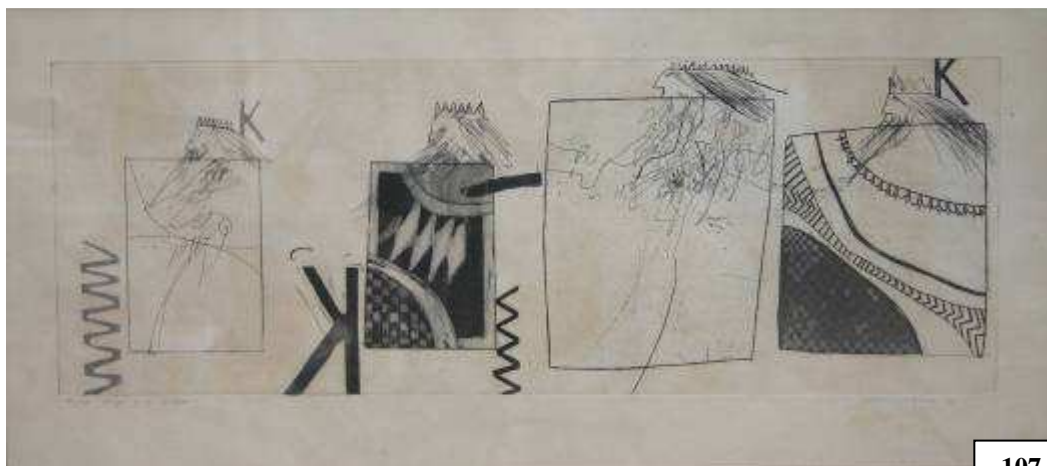
105

Dame Elizabeth Frink (1930-1993) is of course more famed for her sculptures in bronze than her flat works though, of these, her horse studies are perhaps best known, including this one entitled "Resting man and horse III" [Fig.105], an artist's proof lithographic print signed lower right which sold for £1,765. This rather bolder study entitled "Rolling over horse" [Fig.106] was another limited edition lithograph signed in pencil to the margin and No'd 34/75, and sold mid estimate at £2,450.



106

The same, undoubtedly, could be said of David Hockney, a highly popular and much loved, though always outspoken, artist. He is renowned for his provocative works and his restless inventiveness. This piece entitled "Three Kings & a Queen" [Fig.107] is, however, one of his earlier works dated 1961, etched and with aquatint and signed in pencil in the margin, it was always going to be a big hitter and proved to be the best of the prints in 2010, selling eventually for £5,650.



107

SPORTING SALES

TAXIDERMY

In this politically correct world we live in it never ceases to amaze us how popular this section of our Sporting Sales is. Some would say it is the "Cotswolds" factor and that in this part of the world buyers are perhaps not so squeamish, but considering how far and wide people come from for these Sales we do not believe that, strictly speaking, this is the case.



108

As ever it was the big cats that led the way here. This leopard skin rug [Fig.108] mounted with claws, the head with glass eyes and open mouth bearing teeth, surrounded by whiskers was a magnificent looking beast. It was listed in Roland Ward's "Record Book of Big Game XI Edition Africa", hunted and shot on 3rd July 1966 because it was killing domestic livestock on private land near Kiganjo, Nyeri, Central Province, Kenya, and mounted by City Furriers of Nairobi. As it was post 1947 in date it required a CITES Article 10 Licence permitting its sale which was duly granted. (If considering the sale of this sort of piece it is always highly important to gain as much provenance or history of the item as possible so as to present this to DEFRA when applying for a licence. In this case we had all that was needed). Normally leopard skin rugs will make a few hundred pounds at auction, but this was a cut above the rest and a superb example selling eventually for £2,580.



109

Coming from the same stable was a male lion skin rug [Fig.109]. Hunted and shot in the Naroc District Massai, Kenya in July 1966 and again mounted by City Furriers of Nairobi, it also exceeded its estimate, selling for £1,650.



110

The Taxidermy section is always blessed with a plethora of exotic beasts and birds and one of the more exotic looking was this stuffed and mounted Bird of Paradise [Fig.110] housed under a glass dome to protect its delicate feathers. It doubled its estimate, selling at £700.

Certainly not quite as exotic, and closer to home, was this most unusual stuffed and mounted Mastiff mounted on a wooden board with castors [Fig.111], which had once apparently been the mascot of a Northern glass factory, though more than this we did not know. This rather gruff looking fellow, in a slightly worn and dishevelled state and obviously loved before his demise, was as well loved here at the Saleroom, selling at £495.



111

FISHING

This year the Fishing Section was particularly dominated, unsurprisingly, by the great house of Hardy, with a Hardy "Silex Major" 3½" salmon spinning reel complete with the makers stamped block leather case exceeding expectations at £610.

A Hardy "Sea Silex" 6" alloy sea fishing reel again created a stir, selling at just under £450.

A slightly more common, though no less sought after, Hardy "Perfect" 2⁷/₈" alloy trout fly reel with duplicated Mk 2 check, ebonite winding handle, ribbed foot and rim mounted tension screw again was well contested to the sum of £330. (Fig.112 shows a selection reels)



112

In recent years we have seen a certain reduction in the market for rods. It used to be that the "old school" would insist on a good split cane rod over anything modern, but now appear to have been won over by the lightness and strength of carbon fibre, making the split cane rods very much a thing of the past for the fisherman. This said, there are certain rods that still command attention from the collector. A Hardy Palakona "CC De France" 8 ft two piece trout fly rod with maker's cloth bag was obviously still appreciated for its fine craftsmanship, selling at £270. Almost as much appreciated was a Hardy "Wye" Palakona three piece split cane salmon fly rod, complete with spare tip, ferrule protectors and maker's cloth bag which again exceeded estimates at just under £250. So - don't throw away those rods yet, the market for them is still alive and kicking.

GENERAL SPORTING GOODS

There were certainly no lack of good results in this department. The luggage section is always very popular and one of the more notable examples was a vintage Louis Vuitton case [Fig.113] with typical brass corners, brass fittings and all the right labels and "LV" logos all over the place, each rivet/stud also bearing the Louis Vuitton logo. Reaching into four figures to purchase a new one today, this vintage example cost an eventual £700.



113

Sporting books are also enduringly popular, some particularly so. A volume of "The Erne, its legends and its fly fishing" by The Reverend H. Newland, published by Chapman & Hall in 1851 [Not illustrated] just tipped the £500-£700 estimate at £750. Similarly, the three volumes of "The Gun at Home and Abroad" [Fig.114 & Sample Illustrations Figs.115, 116 & 117]: "British Deer and Ground Game" No. 599/950, "British Game Birds and Wild Fowl" No. 604/950 and ""The Big Game of Africa and Europe" No. 634/750 were great titles and limited editions, published by The London and Counties Press Association Ltd. in 1912, 1913 and 1914. With tooled and gilded deep burgundy cloth board bindings and numerous illustrations they would make a perfect edition to any sporting library and, as such, we had estimated them at £400-£600, the buyer paying £650.



114



115



116



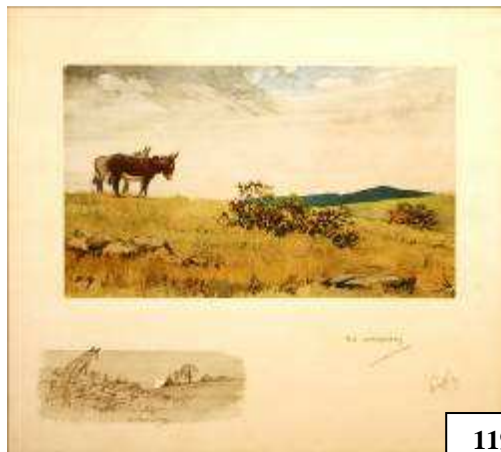
117



118

As any regular Sporting Sale attendee knows, Charles Johnson Payne, or Snaffles as he better known, is always a regular and popular inclusion. This year we were pleased to be able to offer an edition of "The Finest View in Europe" [Fig.118] - yes, the rare one with the hands and crop in the foreground (by repute those of Snaffles himself). The more common version of this print will regularly make somewhere between £500 and £1,000 depending on condition. Collectors of course all know that this one is something special and therefore it wasn't a great surprise when the buyer paid £3,520.

There were many others by the same artist, particularly "The Informers" [Fig.119] with those telltale donkeys prominent in the landscape which sold for £1,000, "The Huntsman" [not illustrated] at £700, "Great banks there was ..." [Fig.120] at £690 and "The wet nalla", one of the Indian Series [Fig.121] at £680.



119



120



121



122

Of course there are other regular sporting artists, including Peter Biegel and his evocative study of huntsmen on horseback and hounds on a country lane with snow thawing entitled "The Thaw" in watercolour [Fig.122] was apparently cautiously estimated at £400-£600, the eventual price knocking that estimate into the proverbial cocked hat at £2,100.



123

Another horse related Lot, but of a different nature, were the framed and glazed Victorian jockey silks in black with white sleeves and blue spotted scarf [Fig.123 - Left]. Believed to be the colours worn by Fred Archer for Lord Falmouth riding the 1879 1000 Guineas Winner "Wheel of Fortune" trained by M. Dawson, we did not, however, see a great deal of proof that they actually belonged to Fred Archer, hence our cautious catalogue entry and estimate of £150-£250. There were obviously those who were more convinced than we were, and voracious bidding both in the Saleroom and on the telephones resulted in a final price of £1,880. When one compares this to the previous Lot in the same sale - jockey silks in maroon and pink centred by a five pointed star, together with green silk cap in a glazed case belonging to an unknown jockey [Fig.123 - Right] selling at £45, it puts the price into perspective. Either that, or the buyers decided that maroon, pink and green just "did not go" ! All in all we think it is fair to say that the Sporting Sales continue to thrive.

GENERAL SALES

We know that there are many out there who feel that the General Sales are the poor cousins of the Specialist Sales, thriving on volume rather than quality and, to a certain extent, this is true in that they do tend to be much bigger sales than the Specialist ones. However, this is not to say that quality is not amongst that volume, and some very interesting and unusual Lots too.



124

For instance in the first sale of the year on 8th January we had items from two ends of the spectrum, including a Ming Dynasty carved granite tethering post as a figure sat upon a mythical beast [Fig.124] - we agree not necessarily a practical thing in today's world, but this was after all a 500 or so year old piece of Chinese carved stone and at a price of £800 therefore surely not expensive.



125

Then, at the other end of the scale, was a set of four teak faced moulded plywood chairs on bent tubular steel legs with rubber cap feet (as seen in those Hairdressers and Cafés) [Fig.125] in the style of Arne Jacobsen and a copy of the Series 7 Model No. 3107 (the things we have to know as Auctioneers !) which sold for a quite reasonable £310 - surely Antiques of the future.

The second sale of the year on 22nd January saw a "Fylde Falstaff No. 1828" acoustic guitar with rosewood back housed in a hard carrying case [Not illustrated]. This was an exquisite musical instrument that had a wonderful tone and a new version of this could cost up to £3,000. No great surprise then when a local guitarist paid £910 for this one - second-hand.



126



127

The next General Sale also came up with some good results. For instance, the Sir William Bentley mahogany and inlaid half size snooker table with four section dining table top [Fig.127] - not only fun, but practical too - sold well at £1,175. This sale also included possibly the largest copper copper we can remember seeing [Fig.126]. Of typical studded construction, but probably three times the size of any we'd seen before, surely the raw material scrap value must have had some influence on the price of £495.



128

Local pieces always, understandably, get plenty of attention in General Sales and this "West Country Ales" ceramic plaque [Fig.128] was no exception. West Country Breweries were established in 1958 when the Stroud Brewery merged with the Cheltenham Brewery. Coincidentally they both first started brewing in the same year - 1760 - commemorated on this particular plaque. The plaques were placed on the walls of tied houses as far afield as Herefordshire, Oxfordshire, Wiltshire, Worcestershire and parts of Wales, so again no great surprise when it made £375 - for a piece of local history.

We are sure many of you have heard Auctioneers, or indeed anybody involved with the valuation business, saying that it is not an exact science. No better example of this perhaps was this Louis XV style vitrine dating from the early part of the 20th century [Fig.129]. Included in a General Sale as opposed to a Selected Antique Sale, it was a pretty piece of good proportions and of fairly reasonable quality, but not stamped, labelled or of any great age. We had valued it at only a few hundred pounds, however there were those in the Saleroom who considered it far better than us, driving the piece to £2,450 - certainly a happy result for the vendor.



129



130

Every so often lesser known icons appear in the Saleroom and this 1930's Jennings American one arm bandit or fruit machine with chrome finish set on an oak stand [Fig.130] was not an everyday occurrence in any sale. Whilst we had done our research and found examples selling at £200 or £300 we had found none with the base, which of course this had, and therefore our estimate of £300-£500 was far exceeded at £1,580.

Victorian Gothic oak furniture, generally speaking in recent years, has not been the most fashionable, and certainly not the best of sellers - unless of course you find a piece that is a really fine example, as was the settle you can see here [Fig.131]. The carving was exquisite, the arms supported by wyverns and almost everything in the mix that would make up a perfect Victorian Gothic oak settle. Again, the buying public disagreed with our meagre estimate of a few hundred pounds, deciding in fact in the end that it was worth £1,350.



131

TELEVISION

March and April saw the return to the Norcote Salerooms of TV, in the form of "Flog It" [Fig.132 shows *Flog It's Paul Martin with Philip Allwood*] and "Dickinson's Real Deal". Whilst TV Antique Shows are often heavily criticised by members of the antiques trade, as auctioneers the opportunity for free PR and getting into the homes of, often, millions of people is one too good to miss and, from time to time, they throw up some most interesting pieces.



132

For instance, in the 18th March Sale as part of the consignment from "Flog It" were several items of jewellery, lead by a diamond brooch in the Belle Epoque taste [Fig.133], the two central stones on drops within a ribbon swag and bar decorated framework. Estimated by the "Flog It" expert at £2,000-£3,000, it was not a million miles out, selling at £2,700. This was followed by an early 20th century Continental dragon fly brooch en trembleuse [Fig.134], the eyes as rubies, the wings lozenge cut aquamarines, the wing tips and body with diamond encrusted decoration was again estimated at £2,000-£3,000. Slightly reminiscent of pieces made by Fabergé of that period, but not quite of that quality, it sold pretty much dead on estimate at £2,350.



133



134



135

Also consigned was a George III silver teapot of oval form by celebrated makers Peter & Ann Bateman [Fig.135] This had been estimated at £800-£1,000 by the TV experts but we felt this was slightly on the high side and, after discussion with the vendor, agreed that it could be sold a little lower than that if necessary and, as it happens, this was the case as it sold for £700 - which is still more than we had really expected.



136

This Fijian carved wood tribal club with all over geometric decoration [Fig.136] was not something we were unaccustomed to seeing here at Norcote, having sold several similar pieces over the years, so when the TV experts valued it at £400-£600 we felt fairly safe that we would be able to sell it for at least that amount ... or possibly double. It was a good piece of ethnic art, much sought after worldwide nowadays, and once the catalogue hit our website we were inundated with e-mails and phone calls, resulting in the eventual price of £1,350. A good day for both "Flog It" and vendors alike - and indeed the Auctioneers - with the vast majority of items consigned selling above estimate.

The 1st April Sale saw the arrival of "Dickinson's Real Deal". During the "Dealers Day" at the Oasis Centre in Swindon, prior to the sale, we had seen a phenomenal amount of people for most of the day queuing up around the outside of the building, resulting in some quality consignments. One vendor in particular came up with a great collection of Doulton stoneware which had been valued by the TV expert at around £3,000. We felt fairly confident of beating that at auction as there were some truly lovely pieces, including this pair of Doulton plaques, [Fig.137] one depicting four cassowaries in an open landscape, the other four cattle in a field, which exceeded both the expert's and our estimates at £2,950. After one Lot we had already nearly reached the expert's total. This pair of Doulton Lambeth vases decorated by Hannah Barlow [Fig.138] with vignettes of donkeys in landscapes were always going to be good sellers, finally reaching £1,175. However, the Mark V. Marshall designed Doulton Lambeth vase as a fish [Fig.139] had a few areas of damage, prompting the obvious pun "fish and chips" for the cameras. Estimated at £300-£500, the eminent maker drove the price to £1,080. Another pair of Barlow vases, this time by Florence, with oval pâte-sur-pâte panels of geese in landscapes [Fig.140] again sold well at £980 - by which time we were well on the way, with several pieces still to go.



137



140



138



139

From another vendor came the Eric Ravilious plates [Fig.141] made by Wedgwood in the "Garden" pattern but designed by Ravilious in shades of grey and yellow. They had been consigned for auction with a reserve of £600 and we were not 100% confident that we could work our magic with these, not that they weren't good pieces, just that the price was a little on the rich side. However, two bidders decided we were all wrong, one of whom eventually secured them for £775.



We felt similarly about the 1930's W.H. Smith hanging sign [Fig.142] with the double sided panel depicting a newspaper/book vendor on a wrought iron bracket with the "WHS" logo. Initially we had valued the piece at around £150-£200 but the vendor had, however, insisted that it was worth at least £300. Again, confidence not overflowing, we went into the auction - to see it make £360.

Whatever ones personal view of either the presenters, the auctioneers or the contestants on these TV shows, as we have said they are undeniably, as a whole, a great PR avenue for the antiques trade in general.

AND FINALLY ...

With a great variety of interesting, unusual and, indeed, valuable pieces passing through our hands during 2010, a strong year from a trade point of view was, we believe, had by all. As to 2011 we have made predictions of another strong year but we will have to wait and see ...

THE SALEROOMS :

The Norcote Salerooms offer one of the most modern auction facilities in central/southern England. This purposely converted building gives us flexibility with collection, storage and delivery, car parking for over 200 vehicles and allows the opportunity for our Valuers to take in items in advance of sale to conduct considerable research and pre-sale advertising. There is easy access from the A419 off the B4425 Burford Road,

AUCTION SERVICES :

We give a complete auction service at our Norcote Salerooms. Our auction service provides free pre-sale advice and valuations including reserve advice, where required.

We organise collection, house clearances and storage. We regularly send digital images and condition reports to potential buyers worldwide via email.

THE SALES :

At Norcote we offer a variety of specialist sales to include Selected Antique, Sporting and Picture Sales. We also hold regular Antique & General Sales. The General Sales include antique and modern furniture, pottery, porcelain, glass ware, silver ware, scientific instruments, paintings, prints, rugs, bygones, collectables, etc.

ADVERTISING :

All sales are advertised locally and nationally in advance. Our catalogues are available a week prior to the sales and are sent out to our extensive mailing list and displayed on our website. This gives us access to a worldwide list of registered buyers. Subsequently, all sale results are displayed on this site.

INSURANCE VALUATIONS :

With recent surveys finding that over 75% of households are dramatically under insured, the necessity for comprehensive insurance/replacement valuations has never been more important.

Our Valuers help to ensure that claims, if they are necessary, are clearly defined by providing a full inventory and valuation which may be easily updated over the years, avoiding any confusion should fire, breakage or theft occur.

PROBATE / INHERITANCE TAX VALUATIONS :

Much of our valuation work is concerned with Probate and Inheritance Tax, an area which can require a great deal of tact and a sympathetic ear.

Our Valuers have much experience in this field, providing a service tailored to meet all requirements of Executors, be they family, solicitors or beneficiaries.

Following probate, we are often required to arrange for the sale of items, to organise transport, storage, shipping and/or entries into one of our auctions at our Salerooms at Norcote, located on the outskirts of Cirencester.

CATALOGUE SUBSCRIPTIONS :

If you wish to be sent catalogues prior to sales, 12 month subscriptions are available for the following amounts :

General Sales Only	£55.00
Specialist Antique Sales Only	£24.00
Specialist Picture Sales Only	£12.00
Specialist Sporting Sales Only	£8.00
All of the above	£95.00

Please contact the Salerooms - Tel. 01285 646050 - for a Subscription Form.

Catalogues are also available to view on our Website :
www.mooreallen.co.uk from the beginning of each sale week

E-MAIL SEARCH FACILITY

We have computer software which enables us to offer you an e-mail search facility - free of charge. If you complete the form below and return it to our office we can add you to our database. We can then e-mail you details of your interests coming up in the sale. We can also search for particular names of artists and makers e.g. Clarice Cliff, Wedgwood, etc.

Please tick, boxes below :

Furniture :

- Pre Victorian
- Victorian / Edwardian
- Oak & Country
- Decorative / Arts & Crafts
- Good Modern / Repro

China :

- Oriental
- European
- English
- Other

Other :

- Glass
- Silver
- Clocks, Watches & Barometers
- Carpets, Rugs & Textiles
- Jewellery
- Oriental / Asian Works of Art
- Architectural / Garden Furniture
- Metalware incl. Copper, Brass, Bronze, Iron, etc.
- Treen
- Musical
- Lighting
- Paintings, Prints, Miniatures
- Antiquities, Tribal Art
- Books, Manuscripts, Maps, Ephemera
- Dolls, Toys & Games
- Scientific Instruments, Marine, Cameras
- Arms & Militaria
- Sporting
- Sundries - boxes, china, miscellaneous, modern furniture, ornamental wares, electrical goods, etc.

Other Categories not listed above by name, maker, etc.

.....

Your Name : Address :

.....

Tel : E-mail :