

Upon instructions from Messrs G & R Burns upon
their retirement and the closure of St George's Antiques
of Stamford, Lincolnshire (Est. 1974)

Golding Young will sell by Auction
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St George's Antiques of Stamford

The Collection

Gavin Burns started his career as an antique dealer in 1974 and created St George's Antiques in the market town of Stamford. He was joined ten years later by his son Ross at their shop in St George's Square.

The partnership is renowned and respected within the antiques trade and particularly for their knowledge and appreciation of fine furniture. So, as you would expect, there are many things that they never considered offering for sale and have retained some of the finest examples for their own personal enjoyment and decorative furnishing of their own homes which are also being offered in this sale.

We are delighted to receive instructions for their retirement sale following the closure of St George's Antiques at Christmas 2018.

The support to all of our salerooms for the last 45 years has been highly valued, but the highlight has really come in the last few months from the pleasure of cataloguing some of the finest examples of English furniture, clocks, silver and the antiques they have carefully selected over the decades.

This is a once-in-lifetime offering of over 800 un-reserved lots that cannot be missed by the connoisseur, the collector or the lover of antiques.

Please feel free to contact me directly about the collection, the sales or any specific lots on 07976 977169.

Colin R Young MRICS FNAVA ASFV

Chartered Auctioneer & Valuer, Arts & Antiques Surveyor

Past President – National Association of Valuers & Auctioneers



**An early 18thC
figured walnut
chest on chest or
tall boy,**
with moulded
cornice, fluted
canted corners,
enclosing three
short over three
graduated drawers
to the upper
section, each
having herringbone
stringing and cross
banding and three
further graduated
drawers to the base
including a low
concave sunburst
parquetry bottom
drawer, all with
brass drop handles
with open back
plates and raised
on rounded
bracket feet.
194cm H, 106cm W,
57cm D.

Provenance: Rushbrooke Hall sale , 10th & 11th December 1919,
lot 289A, realised £39 18/- and
Rowley Fine Art Nowton Cottage sale 2010, lot 413, realised £10,500 +BP.



A fine Regency mahogany serving table in the manner of George Smith, with a decoratively figured 'plum pudding' top of inverted breakfront form with ebony stringing, over two recessed plain frieze drawers and raised upon two leopard's head monopodia forelegs with Smith's signature stylised knee carving, masculine moulded shins and terminating with claw feet, the rear legs being of square tapered scrolling form and having acanthus decoration to the top and terminating in scroll and ball feet, 82cm H, 145cm W, 76cm D.

Provenance: Former property of Sir Terence Sydney Airey KCMG, Fritton Old Rectory, Fritton, Norfolk. Sir Terence was Allied Commander and Governor of Trieste 1947-1951, Commander British Forces in Hong Kong 1952-1954. Bought by the 2006 vendor from T C S Brooke BADA Dealer of Wroxham who acquired the table in 1984. These historical notes were provided by our 2006 vendor client in when when selling items removed from his home at Clemont Hall, Little Cressingham, Norfolk. This table was lot 580 at Golding Young on 2nd August 2006 and since retained in the St George's Collection.

The design: The design of this table includes component parts from *a collection of designs for household furniture and interior decoration in the most approved and elegant taste by George Smith Upholsterer Extraordinary to His Royal Highness the Prince of Wales, published in 1808*. The most striking feature is the monopodia leg with a leopard's head that reflects designs "after the antique", prevalent in England from the end of the 18thC and the beginning of the 19thC. The use of monopodia was sketched in Charles Heathcote *Tatham's Etchings of Ancient Rome Ancient Ornamental Architecture drawn from originals in Rome ..1794-6, published in 1801*. Smith made extensive use of classical forms in his furniture along with Tatham's etchings and of course the influence of Thomas Hope with his *Household Furniture and Interior Decoration 1807* ensures his works were at the height of regency taste, of which the quality and elegance of execution remains one of the most desirable areas of furniture collected today.

Smith makes particular and extensive use of animal monopodia on pieces ranging from tables and sideboards to chairs.

There are many reference points for Smith's monopodia icons, including a day bed sold by Christies, contents of Sheringham Hall, Norfolk, 22-23 October 1986 and more recently a pair of library bergere chairs at Bonhams, Lot 109, Wednesday 4th June 2014 in the Fine English Furniture, Sculpture & Works of Art sale with provenance from Wentworth Castle.



A Regency rosewood card table attributed to George Oakley, the baize lined, rounded rectangular fold over top, with satinwood crossbanding, scrolling frieze with brass inlay, on sabre supports joined by a central circular boss which performs a scissor-action spread to stabilise over down swept serpentine legs with brass star and fleur-de-lis detailing and terminating in cast brass acanthus capped castors, 75cm H, 91cm W.

The Royal Collection Trust retains a pair of similar card tables in The Music Room at Buckingham Palace, each with swivelling top veneered with rosewood; in part decorated with carved and gilded ornament and inlaid with brass. The closed top inlaid with a scrolled brass line and at each front corner a fleur-de-lis, on serpentine splayed legs joined by a central undertier. This pattern of card-table is associated with the work of the London cabinet-maker George Oakley. They may have been purchased by Queen Mary. <https://www.rct.uk/collection/3201/card-table>



A set of ten late 19thC walnut dining chairs in George I style by Waring & Gillow of Lancaster, including two carvers, having rococo pierced and carved splat backs, acanthus scroll arms with rondel terminals, crook supports, drop-in seats, and cabriole legs with shell carved knees, stamped L 57585.

Waring & Gillow produced this model of chair in the Lancaster factory c.1907-9 for The Mayor's Parlour, Lancaster Town Hall which maintains a set to this day.

<http://www.lancaster.gov.uk/news-and-events/town-hall-tours>



An exceptional 19thC Edwards & Roberts Japonese rosewood Shodhana cabinet, the mirror inset aesthetic movement superstructure with an arrangement of canopied shelves on carved brackets, the top of the lower part with curved ends, having six doors with one stamped EDWARDS & ROBERTS, inset with a series of square Meiji period Kutani porcelain plaques painted with a sequence of episode scenes from *The Tale of the Heike*, several inscribed with collector calligraphy and script, on key fret feet, 232cm H, 153cm W, 45cm D.

The Tale of the Heike is a semi-factual account of the Gempei wars which saw the Minamoto clan replace the Taira clan as the dominant force in Japan in the 12th century.



A set of five George III mahogany dining chairs in the Chippendale manner, including carver, having scroll terminal cresting rails, pierced and carved ladderbacks, moulded concave shoe piece, overstuffed concave seat, moulded and chamfered square forelegs, plain H frame stretchers, the carver with crook arms, 62cm wide over arms.

This model of period Chippendale chair is illustrated in *The English Chair* by Moss Harris & Sons, second edition, 1946, p.135 plate LXII-A.



An early Victorian mahogany library table by John Thompson of Durham, with green skiver top the frieze having six drawers with oak and marbled paper linings, over a beaded moulded support on four tulip carved and taper turned legs on a quatrefoil platform with beaded moulding and raised on carved paw and scroll feet, marked to the underside John Thompson Cabinet Maker, *41 New Street, Durham, March 11 1858. 75cm H, 153cm D.*

John Thompson Cabinet Maker is known to have subscribed to Sheraton's Drawing Book in 1793, and The Cabinet Directory in 1803. He advertised in the Newcastle Courant for one or two hands stating '*None but good workmen need offer*'. He retired in 1819 transferring the business to his sons.



A George III mahogany secretaire bookcase, with a stepped arch pediment with satinwood stringing, flame frieze over two tall hour glass and diamond shaped astragal doors, the fall front secretaire drawer having satinwood and ebony stringing with flamed canted panels and brass ring handles, revealing a fitted interior with cupboards, drawers and pigeonholes, one of which having the label of ACWORTH Upholsterer CABINET & Chair Maker, Undertaker & Auctioneer, *66 High Street, CHATHAM.,* over two doors with canted panels, on splay feet, *260cm H, 130cm W, 57cm D.*



A George III mahogany bowfront chest, of two short and three long graduated cock beaded drawers with pressed brass knob handles, shaped apron and splay feet, the top drawer is stamped for the retailer of EDWARDS & ROBERTS, 106cm H, 1085cm W, 53cm D.



A Regency teak Davenport in the manner of Gillows, with pierced brass gallery, tooled leather slope, revealing a fitted interior having ivory handled drawers, swivel draw front, slides to each side and panelled door revealing four drawers with brass campaign handles, on turned feet, 90cm H, 49cm W, 55cm D.



A 17thC oak coffer, with four panel top, demi lune carved frieze, over four variant carved panels, with rondel motifs and a tree-of-life with the initials I G, the channelled muntins and stiles having pin-struck flower heads and a candle box to the interior, 66cm H, 123cm W, 50cm D.



A Victorian figured oak library table by Lamb of Manchester, having moulded top, over two frieze drawers with ebonised channeling, the right hand impressed Lamb Manchester 1500, with under shelf and enclosed by part ebonised reeded tapered supports, with gallery base and detailed block feet on castors, 75cm H, 146cm W, 67cm D.



A Miles & Edwards Regency mahogany breakfront four door wardrobe compactum, with moulded cornice, two moulded panel doors, revealing slide drawers and solid with brass swan neck handles, over two short and two long graduated drawers with knob handles, drawers are oak lined, flanked by two full length doors with hanging compartments and drawer base, with brass and turned knob handles, drawer stamped MILES & EDWARDS, *4 Oxford St, London 6613, 215cm H, 312cm W, 66cm D.



A late 19thC Maple & Co display cabinet in the Sheraton manner, with shell inlaid swan neck pediment, floral scrolling frieze enclosed by neo classical urns, uprights with ribbon and bell husks marquetry, in satinwood, harewood and boxwood, the two astragal glazed doors revealing mirror back and shelves for display, two frieze drawers, one stamped MAPLE & Co, over two further astragal glazed doors, on bracket feet, 217cm H, 92cm W, 42cm D.

Provenance. Sold with a receipt from November 26th 1956 to a Mr Gluck, 19 Park Drive, NW11., in the sum of £52 and 10 shillings, from A Cinalli, Antique Dealers of 104 Heath St, Hampstead, London, NW3.



An early Victorian gothic revival oak library armchair in the manner of **Augustus Welby Northmore Pugin**, with William Morris style damask upholstery, stylised and carved supports, moulded base with carved and channelled legs with turned and carved stretchers, on brass castors, *63cm W.*

A similar chair with reputed provenance from the Bishop's Court, Weston-Super-Mare, Somerset, was sold at Christies South Kensington 8th July 2009 (Lot 43, sale 5971).



A 19thC exhibition quality carved walnut salon suite, comprising two seater sofa and ladies & gentleman's armchairs, all with highly detailed, decorative show frames, carved with leaves, bell husks and oval patera, the forelegs having inverted balusters with fluted and profiled carving, on brass castors.



A fine Victorian dining room side cabinet in the manner of Jackson & Graham, having string inlaid and parcel gilt ormolu moulded top, ivory and boxwood inlaid frieze and uprights, rounded ends with shelves and central mirrored door, with a mahogany adjustable shelf interior, 98cm H, 125cm W, 46cm D.

Thomas Jackson and Peter Graham established their partnership at 37 Oxford Street London in 1836. They produced predominately high quality furniture and represented Britain at many of the international exhibitions.

Their clients included Queen Victoria, Napoleon III, the Grand Khedive at Cairo and the royal palace in Siam. Their fine marquetry work, the use of Wedgwood plaques, ivory inlay, rare woods, and fine casting of gilt-bronze mounts were the benchmark of their cabinet making prowess. For design to be of the highest quality and in the latest taste and fashion they collaborated with the leading designers of the period, including Owen Jones, Alfred Lorimer, Eugene Prignot and Bruce Talbert until the company was acquired by Collinson and Lock in 1885.

Jackson & Graham were exhibitors, and prize winners at many of the Great Exhibitions of the Victorian period including when, *'the workmanship is so perfect that even with the aid of a magnifying glass scarcely the slightest imperfection is to be found'*, was the view of their entry at the Paris International Exhibition of 1878.



A fine late 19thC carved mahogany hour glass partner's desk in the manner of Wright & Mansfield, with three inset tooled leather skivers, with a frieze drawer and four graduated drawers to the oval section pedestals, with cupboards to the reverse and within carved scrolls in relief, and having cast brass scroll handles, upon plain plinths, 76cm H, 152cm W, 96.5cm D.



A pair of very rare 19thC Gillows mahogany desk or library chairs, with stylized shield shaped backs having thumb moulded outlines, with shepherd's crook open arms and oval sprung floral wool needlework seats, the front cabriole legs with carved scalloped knees and scrolls upon ball and claw feet, each numbered 3550 to the right rear leg.



A George III mahogany longcase clock by Richard Comber of Lewes, with shaped and pillared hood, having ball and spike finials, full length arch moulded and flamed trunk door, enclosed by inset pillars, on a and flamed base, with plinth raised on ogee bracket feet, the silvered dials on an arched brass back plate with pierced scroll spandrels, having eight day five pillar striking movement, chiming on eight bells and with repeater mechanism, 257cm H.

Provenance: The Estate of Miss Joanna Pickering Spencer, late of The Orchard, Braunston-in-Rutland, near Oakham, Rutland, Jeff Dale Auctioneers, sale Monday 13th May 2002, Lot 760, selling for £11,000 +BP.

The well known Lewes Clockmaker Richard Comber was apprenticed to William Kemp from 1754 to 1762 and also John Holman who went into partnership with him from 1787 to 1797. His shop was in Bull Lane in 1790 and he died in 1798. Comber is widely acknowledged as one of the finest clockmakers of the 18thC.



A George III mahogany hanging display cabinet, with denticled moulded cornice above a plain frieze, the slightly canted front, with lozenge astragal glazed single central door and fold opening conforming side panels, enclosing three shallow shelves, 97cm H, 98cm W, 23cm D.

Provenance: Isabella, Dowager Marchioness of Exeter (d.1917), Deeping, St James. William Cecil, 5th Marquess of Exeter (1876-1956), Burghley House, Lincolnshire. Dr Eric Till (1904-2000) (invoice dated 16th April 1936).

The present hanging cabinet was formerly in the collection of Isabella, Dowager Marchioness of Exeter, before passing to her son William Cecil, the 5th Marquess, on her death in 1917, and forming part of the magnificent collection at Burghley House, Lincolnshire, the home built by William Cecil, Queen Elizabeth I's Lord Treasurer. The cabinet was later purchased by the celebrated collector Dr Eric Till in 1936. The furniture Till bought was always backed up by my meticulous research and documentation, to which the present cabinet is no exception. The extant receipt is annotated in Dr Till's hand with the following comments; 'Hanging in drawing room/This was lent by the Marquess of Exeter (5th) to Matron Elliott to furnish her flat at the hospital, with other furniture. She obtained his permission to sell it!/It was in the possession of the Dowager Marchioness of Exeter (wife of 4th Marquess) at Deeping St James.

Sotheby's Important English Furniture sale London 12th June 2002, lot 56.



A pair of 18thC mahogany framed open armchairs, in the Chippendale manner and of French persuasion, with finely carved cresting rails and arms with foliate scrolls padded backs and over stuffed seats, with serpentine fronts, in gold brocade, the cabriole legs carved with acanthus and scrolls, bears labels for M Harris & Sons, 44/52 New Oxford St, London.

A further pair of period chairs from this source are included in the sale.



A Victorian mahogany secretaire Wellington chest, having a moulded cornice, over an arrangement of single drawer, over two single drawers, followed by a two drawer dummy fronted secretaire drawer, hinged and fitted with a tooled leather writing slope, pen tray, inkwells, and four bird's eye maple veneered drawers and pigeon holes, over three further drawers, all with turned knob handles, enclosed by half inset columns with right hand Wellington action locking mechanism, and plinth base, *149cm H, 64cm W, 43cm D.*



A George III scrolled paperwork tea caddy of navette form, with boxwood banding, the hinged lid with metal ring handle, opening to reveal a single compartment with inner lid, the box with panels of floral decoration, *13cm H, 15cm W, 8cm D.*

Provenance: The David Smith Collection, Manton, Rutland.

This is one of 20+ caddies in the St Georges Collection.



Thomas Rayment of Stamford. A George III mahogany longcase clock, having a parcel gilt and ebony strung swan neck pillared hood, with cast ormolu stylised finial, the full length flame veneered trunk door with oval panel and applied ormolu mounts, all corners applied with amorini mask and floral spandrels, matched to the base with cast loop handles with shell backs, on bracket feet, the 30cm square arch dial having applied spandrels and chime change silvered rondel marked for Brittons Strike Home and God Save The King over Strike - Night aperture, the silvered chapter ring having Roman hour and Arabic minute numerals, the brass centre field having subsidiary

seconds dial and date aperture, engraved with floral decoration and the maker's script, *Rayment Stamford*, the eight day movement striking a single large bell and chiming nine graduated bells, 249cm H.

The Rayment family are noted in *Lincolnshire Clock, Watch and Barometer Makers* by Wilbourn & Ellis 2001, pp.81-82 LR&SM, Friday 14th December 1798.

'Mr Rayment, dentist. Respectfully acquaints the public that the increase of his professional engagements precluded him from travelling on Mondays, Thursdays and Saturdays, on which he will practice at his house in the High Street from 10 till 4 o'clock.

Rayment for the above reason cannot pay that attention to the plate, jewellery and clockmaking business he could wish; therefore proposes selling off by auction, the whole of his stock-in-trade, which for quality, fashion and elegance will be found worthy the attention of a discerning public. The articles will be properly selected, and sold in lots on Mondays and Fridays in every week between the hours of 11 and 2 in the afternoon, and 3 and 8 in the evening, until the whole are disposed of. The first days sale to commence on Monday se'nnight. Catalogues may be had at the proprietor's house on the Friday preceding'.

Listings for Rayment also exist in *Stamford Clocks & Watches* by Laurence Tebbutt



A George III mahogany longcase clock, with double moulded caddy pediment to the pillared hood, having full length trunk door with shaped top in the American taste bearing stylistic similarity to Philadelphia cases, the base having a low level plinth over bracket feet, the 30cm Sq dial having cast brass amorini mask spandrels, Roman hour and Arabic minute numerals to the silvered chapter ring, the matted centre having silvered seconds ring, date aperture and makers plaque marked *Jams. Stretch, Birmingham*, eight day movement striking a bell, 228cm H.

James Stretch, active c.1740-70, is listed in *Clockmakers & Watchmakers of Central England* by Joseph McKenna as son of Joseph Stretch. Watchmaker and silversmith. 'To James Stretch for Winding up and taking care of the School Clock One Year's Salary due at Midsummer 1764' (Records of King Edward School, Birmingham). There is a watch by him the Science Museum, London. Died 22 Sept 1770.



A George II laburnum and walnut cross banded tea caddy, of rectangular form, the domed lid with brass double scroll handle, red velvet lined and braided twin compartment interior, finely canted line inlaid corners, raised on bracket feet, with key, 17cm H, 24cm W, 14cm D.



Adrian Gerald Benney (1930-2008). An Elizabeth II silver gilt and enamelled table jewellery casket, the lid with two bands of white enamel and a central stripe of blue striated enamel, with piano hinge, the sides having textured bark finish and the interior lined with antelope skin, stamped GERALD BENNEY, LONDON to the plain foot enclosing a textured base, London 1972. 6.6cm H, 20.5cm W, 10.5cm D, 50.5oz all in.

Gerald Benney was born in 1930 in Hull to artistic parents. He went to Brighton College of Art 1946-8 (his father was Principal) where he trained as a silversmith in the workshop of Dunstan Pruden at Ditchling. After military service he attended the Royal College of Art 1950-53 and was later Professor of Silversmithing and Jewellery from 1974 to 1983. In 1953 he secured a workshop from the retiring owner Mr. S W Ide, the best gold-plater in London, at Whitfield Place off Tottenham Court Road. In 1958 he became a Freeman of the Goldsmith's Company. 1964 elected a Liveryman of the Worshipful Company of Goldsmiths. In 1969 he moved his London studio to Falcon Wharf, Bankside and by 1973 was at warehouses in Bear Lane, Southwark. With the increase in VAT on luxury goods in 1974 he had to let most of his 19 staff go and moved everything to Beenham House, his home in Berkshire, where he stayed until 1998. From 1957-1969 Benney was Consultant Designer to Viners of Sheffield. In 1971 he became a Royal Designer for Industry. He had one man exhibitions at Goldsmith's Hall in 1973, enamels in 1994 and in 2005. From 1974-1980 he received 4 Royal Warrants of appointment. He was appointed Professor at the Royal College of Art from 1974-1983. In 1993 his son Simon opened the showroom Benney in Walton Street.

Benney stated *"My philosophy as such is to project and involve my own personal design theme without too much reference to others in the field."*

The Evening sale of Silver & Jewellery starts at 6pm