



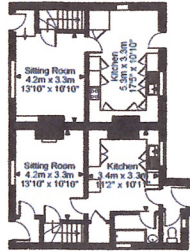
*Ham Court*

*Bampton, Oxfordshire*

CARTER  
JONAS

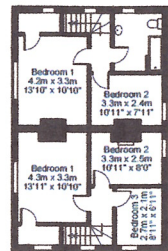
**Ham Court, Bampton**  
**Approximate Gross Internal Area**  
**1 Ham Court Cottage = 761 sq ft / 70 sq m**  
**2 Ham Court Cottage = 800 sq ft / 75 sq m**  
**Barns = 8,722 sq ft / 810 sq m**  
**Total = 10,283 sq ft / 955 sq m**

**1 Ham Court Cottage Ground Floor**

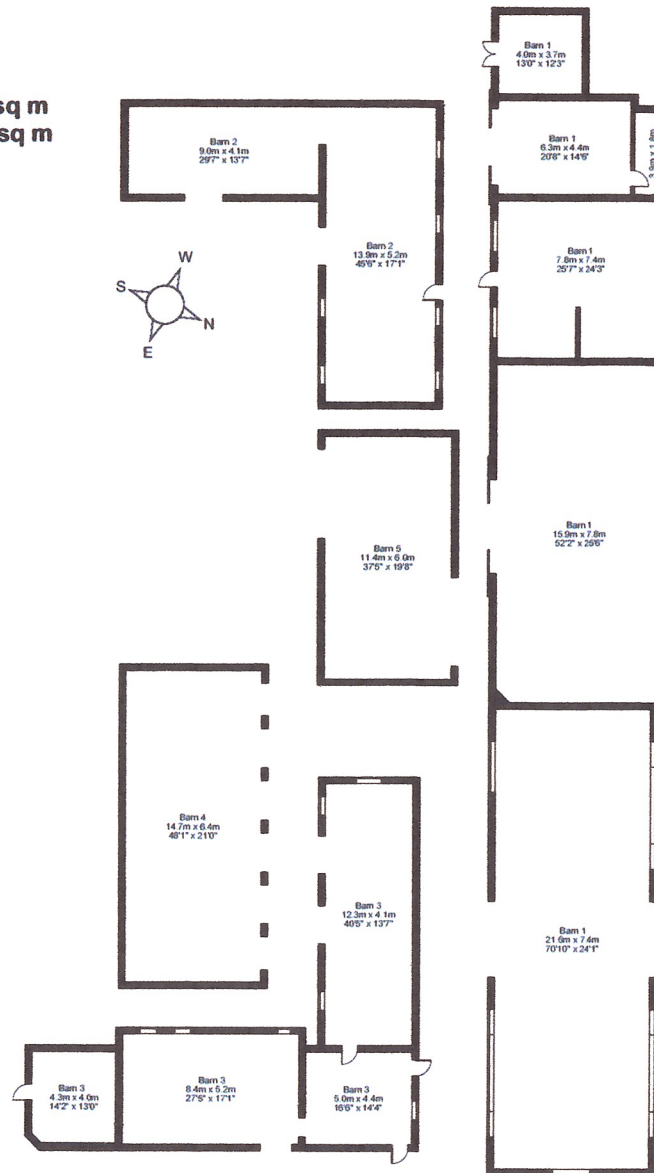


**2 Ham Court Cottage Ground Floor**

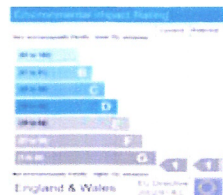
**1 Ham Court Cottage First Floor**



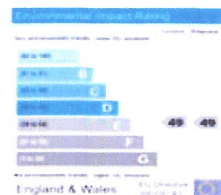
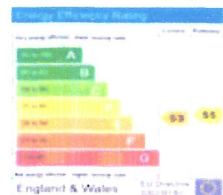
**2 Ham Court Cottage First Floor**



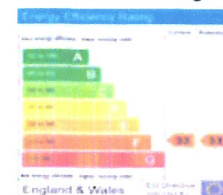
**Ham Court Farm**



**1 Ham Court Cottage**



**2 Ham Court Cottage**



## VIEWING

Strictly through the selling agents Carter Jonas, T: 01865 511444

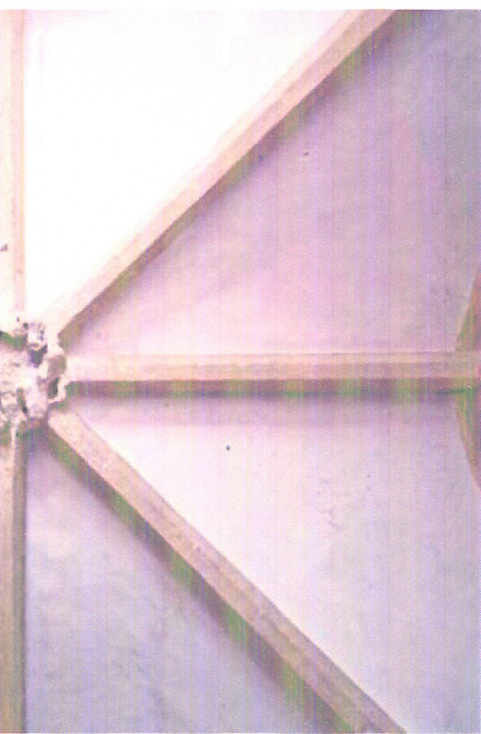
## DIRECTIONS

From Oxford: take the A40 west towards Witney and Cheltenham. After approximately 9 miles take the exit sign posted A415 towards Witney/Abingdon/Faringdon. At the end of the slip road take the fifth exit returning back under the A40. At the traffic lights turn left and follow this road for approximately 1 mile. At the roundabout take the first exit sign posted left on the A4095 (Curbridge Road) towards Lew and Bampton. Pass through Lew and at the T junction turn left, sign posted to Bampton. On entering the village of Bampton turn right at the mini-roundabout continuing on the A4095. As you begin to leave the village of Bampton, Ham Court will be found on the right hand side.

## Important Information

Our property particulars do not represent an offer or contract, or part of one. The information given is without responsibility on the part of the agents, seller(s) or lessor(s) and you should not rely on the information as being factually accurate about the property, its condition or its value. Neither Carter Jonas LLP nor anyone in its employment or acting on its behalf has authority to make any representation or warranty in relation to this property. We have not carried out a detailed survey, not tested the services, appliances or fittings at the property. The images shown may only represent part of the property and are as they appeared at the time of being photographed. The areas, measurements and distances are approximate only. Any reference to alterations or use does not mean that any necessary planning permission, building regulation or other consent has been obtained. The VAT position relating to the property may change without notice.





An outstanding 14th Century castle gatehouse with Victorian additions, in need of refurbishment, together with a substantial range of traditional barns, cottages and paddocks

Oxford 18 miles, Witney 6 miles, Faringdon 6 miles, Burford 7 miles, Heathrow Airport 61 miles, central London 70 miles (distances approximate)

Hall • 5 Reception Rooms • Kitchen • Scullery And Store Rooms • 5 Bedrooms • Bathroom • WC

2 Cottages

A Substantial Range Of Traditional Stone Barns

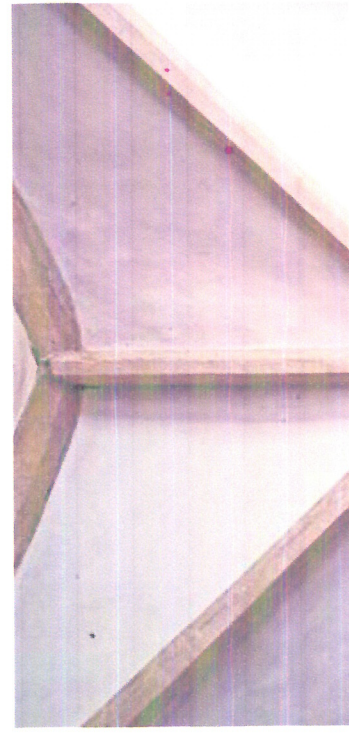
Modern Farm Buildings • Paddocks

Extensive Stream Frontages

In all 26.5 acres.

CARTER  
JONAS

Farm Court



## THE LAND

Situated either side of the entrance drive and surrounding the house and buildings are 5 pasture paddocks, all of which have frontage to brooks which pass through the property. In all 26.5 acres.

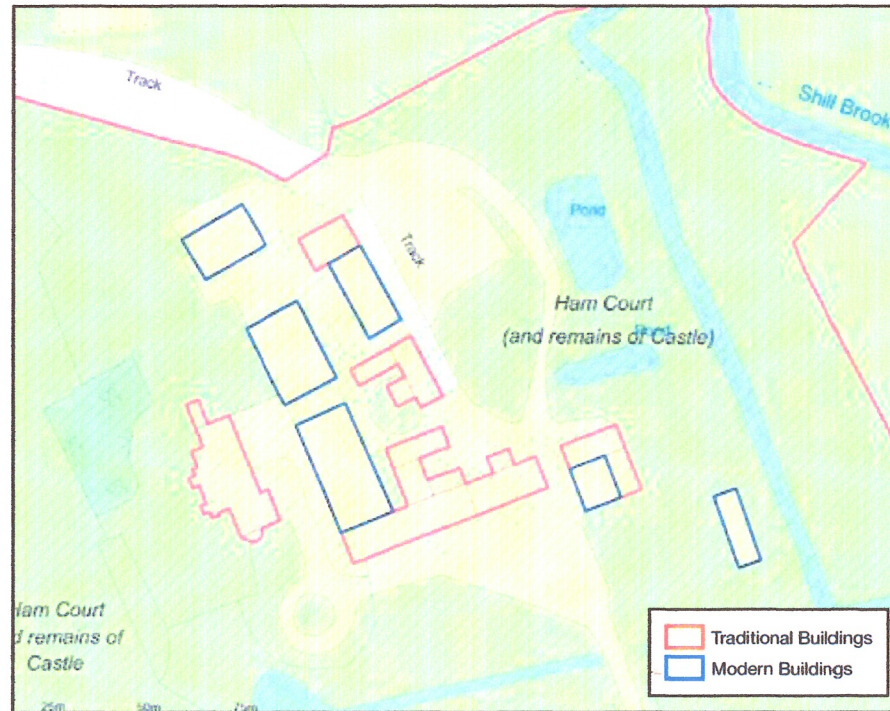
Please note that the pasture land is subject to a Countryside Stewardship Scheme and an Entry Level Stewardship Scheme. There are certain obligations a purchaser will be required to enter into as a condition of the sale. Further details are available from the selling agents.

## TENURE

The property is offered for sale freehold with the benefit of vacant possession, with the exception of 1 Ham Court Cottage. No 1 is subject to a periodic Assured Shorthold Tenancy, where possession would be available upon serving two months notice. Further details are available from the selling agents.

## HOLDOVER

Please note the vendor's outgoing tenant has the right of holdover to store grain, hay and straw in the modern farm buildings, together with the right of access thereto until 28th February 2011.



## SITUATION & LOCATION

Bampton is a very attractive village containing many beautiful Cotswold stone properties and is home to a number of everyday facilities including shops, post office, doctors surgery and library. Burford, Witney and Faringdon are all within a short drive and provide a broader selection of facilities, whilst the University City of Oxford is some 18 miles distant.

The area is particularly well positioned for a selection of both state and independent schools, including St Peters in Alvescot and secondary schools at Witney, Faringdon and Burford. Other excellent schools in the area include St Hughs, Ferndale and Cokethorpe, together with a number of highly regarded preparatory and senior schools in both Abingdon and Oxford, including Radley College, Abingdon School, St Edwards and The Dragon. For the commuter; road links via the A420 and A40 give access to the A34 at Oxford and Abingdon connecting to the M40 (Junction 8) and the M4 (Junction 13) respectively. There are regular trains from Didcot to London, Paddington with journey time of 45 minutes. The surrounding countryside provides attractive riding and walking along a network of footpaths, bridleways and byways. The nearest golf courses are at Burford, Watchfield, Frilford or Oxford.

## HISTORICAL NOTE

Bampton has played an integral part in History and evidence suggests that the settlement dates back to the Iron Age and in turn lays claim to be being one of the oldest villages in England. It is home to many houses of architectural interest, and Ham Court is no exception.



In 1249 the Royal Manor of Bampton was given by Henry III to William de Valence. William was succeeded by his son Aymer de Valence, Earl of Pembroke, who in 1315 obtained a royal license to crenellate his house at Bampton. Historical records would appear to indicate that Bampton Castle originally encompassed much of the area currently occupied by Ham Court and the farm buildings, and would have been comparable in size to the greatest of Edward I's castles. Nearly everything had been demolished by 1789, when the earliest known map was made. All that now remains is the Western Gate House, which was adapted to form a dwelling during the 17th Century, and extended during the mid to late 19th Century. The Gate House is an important piece of domestic Gothic architecture and retains the large archways with moulded labels and a vaulted ceiling which formed a gate-passage. There is an octagonal stair turret and battlemented parapet. There are original 14th century and 17th century fireplaces. The traditional farm buildings which currently stand at Ham Court would have been situated within the confines of the castle, and are largely believed to date from the 18th century, the time that much of the original castle was demolished.

Ham Court was purchased by Jesus College in 1865 and has remained in their ownership until the present day. Ham Court is Listed Grade II\*.

## HAM COURT

Ham Court is an outstanding house which encompasses the western Gate House of the 14th Century Bampton Castle, which having been converted into a dwelling in the 17th Century, was further extended during the Victoria era. Of particular note within the house are 14th Century architectural details which include fine stone arches with moulded columns and vaulted ceilings. Other features include original arrow slits, a turreted stone staircase, carved stone fireplaces and flagstone floors. The Victorian additions include encaustic tiled floors, ceiling mouldings and fine fireplaces.

The property has survived the 20th Century, largely untouched and offers an almost unique opportunity to acquire an historic house which, whilst retaining much of its original and historic character, has significant potential for further improvement and extension (subject to

Planning and Listed Building Consents).

Approached via a tree-lined drive, Ham Court is surrounded by mature gardens which offer significant potential for further improvement and which, together with the surrounding paddocks, allow for the creation of an idyllic setting for this unique property.

## THE FARM BUILDINGS

The stone barns offer an excellent opportunity for a variety of alternative uses, which could include equestrian or other uses ancillary to the occupation of Ham Court, or alternatively could be considered for residential development (subject to the necessary Planning and Listed Building Consents).

Situated at the head of the entrance drive is a substantial complex of traditional and modern farm buildings, edged red and blue respectively.

## 1 AND 2 HAM COURT COTTAGES

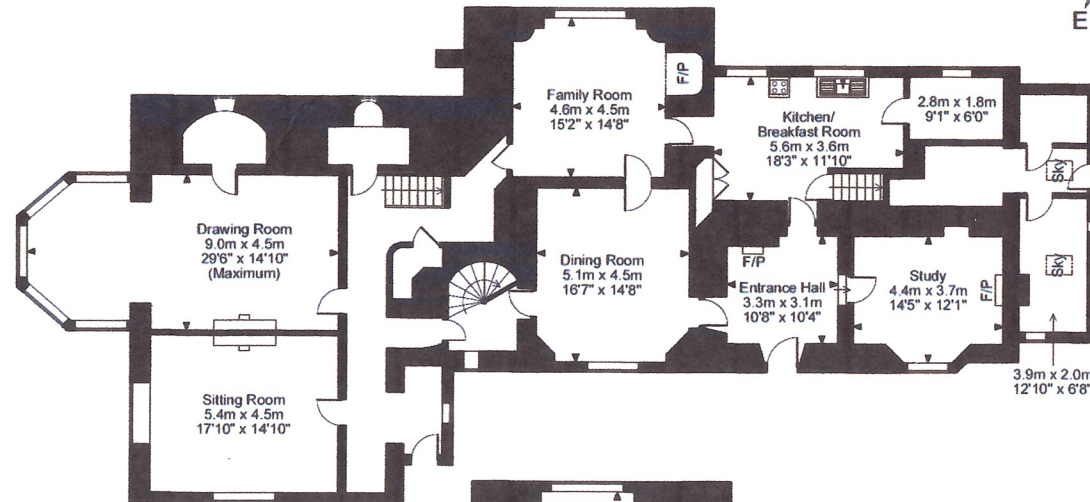
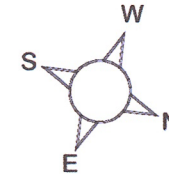
Situated at the entrance drive are a pair of Victorian stone built semi-detached cottages. Whilst both cottages have been improved, number 1 has been subject to a more extensive programme of refurbishment than number 2.

Please see the floor plans detailing a layout of the accommodation.

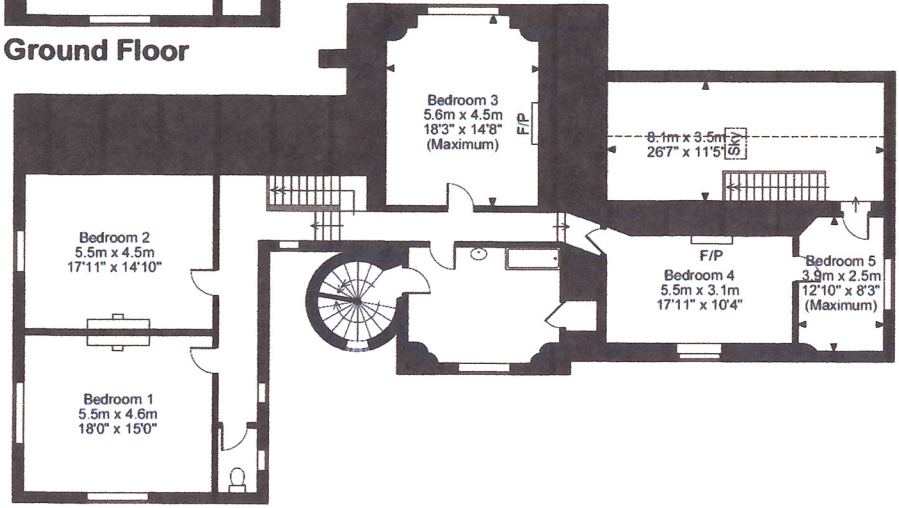
Surrounding both properties are lawned gardens which front a small brook.



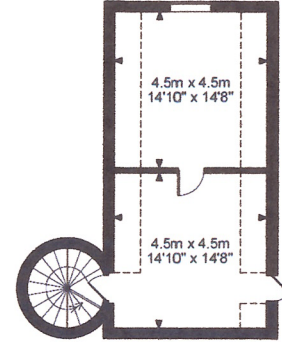
**Ham Court, Bampton**  
**Approximate Gross Internal Area**  
**Main House = 4,923 sq ft / 457 sq m**



**Ground Floor**



**First Floor**



**Second Floor**

**FOR ILLUSTRATIVE PURPOSES ONLY - NOT TO SCALE**

The position & size of doors, windows, appliances and other features are approximate only.

□ □ □ □ Denotes restricted head height

© ehouse. Unauthorised reproduction prohibited. Drawing ref. dig/8113405/WFF

*Floorplans*

## Preface

This booklet is not intended to be a detailed guide to Bampton but a general description to give a 'flavour' of the place

Bampton is said to be one of the oldest continually inhabited sites in England; so say the historians. Certainly there was an Iron Age village (c600bc) in the area of what is now New Road (see Map 1, area A): unfortunately this was not excavated prior to the building of the houses in this area. If you look at Pic. 1, an aerial photo of the area, it is possible to see where this village was.

In the area we know as Weald (see Map 1, area C) there has been found evidence of a Roman settlement and it would appear that this lay at the cross roads of a Roman road system. An altar and much coinage has been found but, again, the area has not been excavated. When the Romans left the area was fought over by the Anglo Saxons and the British (Welsh); there was a big battle here in 614 when Cynegils, King of the West Saxons, fought the British and, according to the records, defeated them and 'slew two thousand and forty six Welsh'.

In Medieval times Queen Matilda occupied and fortified the Church in her battle with King Stephen in the 12<sup>th</sup> century

There is evidence of a religious site in the area known as the 'Beam', (see Map 1 area B) an Anglo Saxon word for a tree but which came to have much wider implications over time. Beam Cottage, nearby, was the site of the medieval chapel of St. Andrew 'of Beme', so called by 1317; burials around it produced radiocarbon dates from the 11th century to the 13th. The 'beam' itself may have been a cross.

There is quite a bit of medieval architecture remaining in Bampton although much of it is hidden in later structures many of which have been built from the remains of Bampton castle q.v. One or two thatched buildings still exist and the one in Church Street is a fine example of the type of property that would have been founding the old Market place around the church and Church View (see pic.2 and 3).

The first syllable, 'Bam' is most likely derived from the word, 'Beam' which used to denote a tree, and is pure Saxon - the word 'Baum' in German signifies a tree. Through the centuries, the word 'beam' has been narrowed in application, until it no longer signifies the living thing, but the log or trunk of it, after it has been felled and hewn, and placed as a main timber, or beam, to support the roof or the ceiling of a house.

The ancient name of Bampton is almost certainly therefore 'Beamtune', although other spellings to be found in manuscripts are Beamdune, Bemtune and Bentone.

There is archaeological evidence to suggest that the community of what we now know as Bampton was established during the Iron Age, and it is thought that it also marks the site of an extensive unwallled Roman settlement. Further archaeological finds indicate that the settlement survived after the Roman era, but the first mention of the town is in a 7th century notice in the Saxon Chronicle about a battle. Between the years 500 and 800 AD, England was divided

*William de Valence, earl of Pembroke  
1/2 brother of Henry 3.*

CASTLE. The castle, later Ham Court, (fn. 74) was built on the town's western edge by Aymer de Valence c. 1315, in which year he received a licence to crenellate. It remained the manor house for Bampton Earls manor, and was divided between the two moieties from the 17th century until 1871. (fn. 75) A 13th-century window surviving in 1821 (fn. 76) suggests that the castle succeeded a house built by Aymer's father William c. 1256, when he received oaks and beams for his new hall, (fn. 77) and presumably there was an earlier royal manor house on or near the site: (fn. 78) wine was sent to Bampton as well as to the royal palace at Woodstock in 1210, and letters close and patent were dated from Bampton in 1236 and later. (fn. 79) The castle was partly ruined by 1664 and was mostly demolished before 1789; (fn. 80) surviving remains, all of c. 1315, comprise the lower half of the west gatehouse, abutted on the north by a rectangular lodging range of 2 storeys, and on the south by c. 10 m. of curtain wall. Before 1660 the gatehouse and lodging range were converted into a farmhouse, called Ham Court presumably from nearby Ham field, (fn. 81) and further alterations were made in the 18th and 19th centuries. It remained a farmhouse in 1994.

A drawing of the west front in 1664 (fn. 82) shows the gatehouse crenellated, with, over the gate passage, a tall, two-light transomed window, presumably with curvilinear tracery similar to that in the northern lodging



range. The gatehouse formed the centrepiece of a symmetrical front of 4 bays, which extended north and south to round corner-towers with 3 tiers of arrowslits, and which had 2 intermediate projecting turrets supported on pillars 'partly ... within the wall, and partly standing without'. (fn. 83) The castle was said to be quadrangular, with round towers at each corner and similar gatehouses on the east and, possibly, north and south, implying a symmetrical plan grouped around a courtyard. A projection based on surviving remains, corroborated by earthworks to the west and north and by watercourses to the east and west, suggests a frontage of c. 110 m. (360 ft.), far larger than Aymer's castle at Goodrich (Herefs.), which may indicate that Bampton castle was planned as the caput for his barony. (fn. 84) Surviving ditches and a residual scarp to the west suggest a broad moat c. 30 m. wide. (fn. 85) dower awards, having evidently been set aside for domestic use: the only other parts of the castle granted were half a building (domus) called 'Longstable', with the enclosure between it and the gatehouse, the west garden, and an east garden which extended from the 'Knyhton' chamber eastwards to the mill pond and southwards to the road into Bampton. A fishpond in the west garden and a dovecot were also men-

From: 'Bampton and Weald: Manors and castle', A History of the County of Oxford: Volume 13: Bampton Hundred (Part One) (1996), pp. 22-30. URL: <http://www.british-history.ac.uk/report.aspx?compid=15915> Date accessed: 27 April 2009. gatehouse and curtain wall of an early C14 castle built for Aymer de Valence, Earl of Pembroke, who obtained a licence to crenellate in 1315. The castle was adapted into a dwelling in C17, and was extended in C18 and C19. A documentary source of C17 describes the castle as being quadrangular in plan and moated, with towers at the corners and gatehouses to the east and west, and possibly to the north and south. The west gatehouse and the lodging range adjoining it to the north were converted into a farmhouse before 1660 and the remainder of the castle was subsequently demolished. The upper floor of the gatehouse was dismantled some time before 1821, leaving a two storey structure. The farmhouse was extended before 1876 by the addition of a two storey extension to the south, behind the curtain wall. The early C14 castle may have succeeded an earlier house on the site, built circa 1256.

This site has been described as a; Figure 4: Bampton Castle; West Front Reconstruction based on A. Wood's drawing of 1664 and surviving remains The gatehouse, (fn. 86) projecting forward from the line of the curtain wall, retains pairs of angle buttresses on the external corners, with scars for similar buttresses on the east. Small embrasures for arrow-slits survive in the side walls at the west end of the gate passage, and at the east end are a pair of two-centred doorways, the northern leading to the ground floor of the lodging range, and the southern to a polygonal stair turret with tiny cusped-headed single-light windows, which rises to the level of the demolished upper chamber over the gate passage. Internally the gate passage comprises two square, rib-vaulted bays, each with a much-damaged foliage boss. The lodging block's upper storey retains a fireplace of high quality with moulded jambs and a corbelled stone hood, and in the east wall a two-light transomed window with curvilinear tracery. Its ground floor has no medieval features, and its north end has been truncated or rebuilt.

Despite its size, the castle seems to have been used only as an occasional residence. Aymer stayed at Bampton in 1307 and 1312 but is not known to have visited after 1315, (fn. 87) and Gilbert, Lord Talbot (d. 1387), leasing the manor to Sir Robert Tresilian in 1382, reserved the right to stay for a day and night if the lessee and his wife were absent. (fn. 88) In 1397 and 1420 the west gatehouse and rooms adjoining were included in tione. (fn. 89) Other parts of the castle and its associated buildings may already have been derelict, since in 1422 the remaining two-thirds of the manor included a stone house with granges and other 'ruined' buildings. (fn. 90) Some bailiffs in the 15th century (fn. 91) may have been accommodated in the castle, and by the later 16th century the whole site, variously described as the castle or mansion house or as Ham Court, was let with the demesne to the lord's steward or to local gentry, some of whom probably sublet it. In the earlier 17th century the demesne and some agricultural buildings were sometimes let separately. (fn. 92)

The buildings were partitioned with the manor in 1660, by which time the west gatehouse and lodging block were the only habitable parts, and the gate passage had been blocked and divided into two storeys. (fn. 93) The earl of Shrewsbury's tenant received the first two floors, comprising a hall and parlour on the ground floor of the gatehouse with one long room above, and a chamber and service rooms in the lodging range. William Coventry's tenant received two upper storeys apparently over the former gate passage, and adjoining offices perhaps in a 'little cabin' north of the gatehouse, built against the curtain wall before 1664 and supported in part apparently by the

3

lodging block. (fn. 94) The kitchen was evidently free standing. A 'great door' leading to the main stairs in 1660 was perhaps that on the gatehouse's east side near the south-east stair turret, which in the early 19th century had a small, projecting porch in classical style, with an arched opening, keystone, and cornice. (fn. 95) A great barn of 7 bays, mentioned in 1592 and also partitioned in 1660, (fn. 96) may have been the cruckframed barn surviving in 1821, presumably one of three long ranges north-east and south-east of the gatehouse which were aligned from west to east and lay within the putative medieval enclosure. (fn. 97) The north and south curtain walls were ruinous presumably by 1664, when it was unclear whether they included gatehouses, and surviving walls were demolished before 1789. (fn. 98) Ham Court was let from the later 17th century to resident farmers. (fn. 99) The gatehouse's upper half was demolished perhaps before 1789, when the Coventrys' tenant was no longer accommodated there: by 1821 the gatehouse comprised only the lower two storeys with attics lit by dormer windows, the upper stage having been replaced by a steep-pitched roof of stone slate. (fn. 1) The Coventrys' tenant in 1789 occupied a later-demolished line of buildings on the south, which in the mid 19th century included a south-facing, stone-built house of two storeys with a pitched gabled roof and attic dormers. (fn. 2) That was demolished probably after Jesus College, Oxford, acquired the whole farm, (fn. 3) and before 1876 a plain, square extension of two storeys, with stone-mullioned windows and a canted bay window on the south, was built onto the gatehouse's south side behind the curtain wall, whose south end was rebuilt. (fn. 4) Presumably about that time the north lodging range was refurbished, a battlemented parapet was added to the polygonal stair turret at the gatehouse's southeast corner, and windows in the blocked carriageway on the west were renewed. (fn. 5)

From: 'Bampton and Weald: Manors and castle', A History of the County of Oxford: Volume 13: Bampton Hundred (Part One) (1996), pp. 22-30. URL: <http://www.british-history.ac.uk/report.aspx?compid=15915> Date accessed: 27 April 2009. In 1249 the great royal manor of Bampton was given by Henry III to his favourite William de Valence.<sup>1</sup> On 4 June 1284 William wrote to Edward I from Bampton, the one occasion on which he can be shown to have visited his manor.<sup>2</sup> William died in 1296 (when a survey of the demesne at Bampton mentions "a certain court, of which the easements together with the herbage, the curtilage and the produce of a garden within the precincts of the court are worth yearly 10s."),<sup>3</sup> and was succeeded by his son, Aymer de Valence, Earl of Pembroke. Aymer issued a charter from Bampton on 12 November 1307,<sup>4</sup> and during the fateful events of 1312 he went there on 10 June to visit his wife, leaving Piers Gaveston under guard at Deddington.<sup>5</sup> Aymer obtained a royal licence to crenellate his house at Bampton in 1315,<sup>6</sup> - a date which agrees perfectly with the architectural evidence of the surviving remains - but is not known to have visited it between then and his death in 1324. While this lack of information probably cannot be taken as negative evidence, it remains rather mysterious that Aymer should have built at Bampton a castle on a massive scale, far bigger in area than, for example, his much better-known castle at Goodrich. If the reconstruction proposed below is valid, the area enclosed by the curtain wall was comparable in size to the greatest of Edward I's castles. Bampton Castle may always have been something of a white elephant. It seems to be virtually unmentioned until 1664, when Anthony Wood sketched its ruins (Fig. 5A), and nearly everything had been demolished by 1789 when the earliest known map was made (Fig. 6A). All that now remains is the fragmentary W. gatehouse, part of a farm called Ham Court. Luckily, Wood's sketch, combined with other pictorial and topographical evidence, makes it possible to reconstruct the original design with some confidence. Aymer was the son of [William de Valence](#), son of [Hugh X, Count of La Marche](#) and [Isabella of Angoulême](#).<sup>[2]</sup> William was [Henry III's](#) half-brother through his mother's prior marriage to [King John](#), and as such gained a central position in the Kingdom of England.<sup>[3]</sup> He had come to the [earldom of Pembroke](#) through his marriage to [Joan de Munchensi](#), granddaughter of [William Marshal](#).<sup>[4]</sup> Aymer was the third son of his family, so little is known of his birth and early years. He is believed to have been born some time between 1270 and 1275.<sup>[4]</sup> As his father was on [crusade](#) with the [Lord Edward](#) until January 1273, a date towards the end of this period is more likely.<sup>[5]</sup> With the death in battle in Wales of his remaining brother William in 1282 (John, the elder brother, was dead in 1277), Aymer found himself heir to the Earldom of Pembroke.<sup>[5]</sup> William de Valence died in 1296, and Aymer inherited his father's French lands, but had to wait until his mother died in 1307 to succeed to the Earldom.<sup>[6]</sup> Through inheritance and marriages his lands consisted of - apart from the [county palatine](#) in [Pembrokeshire](#) - property spread out across England primarily in a strip from [Gloucestershire](#) to [East Anglia](#), in south-east

**HAM COURT, BAMPTON, OXON, OX18 2HG**

**Genuine End of Tenancy Dispersal Sale of**

**4 Tractors, Combine, Loadall, Muir Hill, Machinery & the Contents of Ham Court**

**On behalf of Mr M Barlow-Vaughan**

**For Sale by Auction on the Farm**

**Saturday, 18th September 2010**

**All Enquiries regarding Farm Machinery contact**

**Voyce Pullin**

**Jon Pullin 07736 800760  
Chris Voyce 07801 801872  
Chris Terrett 07885 298316**

**All enquiries regarding the Contents of Ham Court**

**Wotton Auction Rooms - 01453 844733 (Ref: P Taubenheim)  
(no pre-sale viewing until Friday, 17th Sept between 10 am-4 pm)**

**Auctioneers Offices:**

**Voyce Pullin:**

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Oldbury on Severn  
Bristol BS35 1RL  
Tel: 01454 269486/01291 680068  
Mobile: 07736 800760/07801 801872  
Email: jon@voycepullin.co.uk

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## AUCTIONEERS NOTE

We are very pleased to receive instructions from Michael Barlow-Vaughan to conduct today's very interesting and genuine retirement sale. Michael and his family have farmed at Ham Court for 75 years and are extremely well respected in the local farming community.

Today's Sale is a refreshing return to how things used to be done, with not only the sale of the machinery, but also the complete contents of Ham Court amongst which there are some superb Antiquities, Memorabilia and history of a farming household all of which are included in today's on farm sale with nothing as Michael requested, removed to the City Auction Houses. On that note, we are very pleased to share the rostrum today with the expertise of Philip Taubenheim and his team from Wotton Auction Rooms Ltd who will, with our assistance to them conduct the sale of the furniture and contents.

In addition and present today is Mark Webb of Webb Paton, Swindon who have assisted Michael with his end of Tenancy matters and whose involvement we are also grateful for in our instructions to sell for Michael today.

*Jon Pullin – Joyce Pullin  
August 2010*

### A Historical Note on Today's Sale Location

Bampton has played an integral part in History and evidence suggests that the settlement dates back to the Iron Age and in turn lays claim to being one of the oldest villages in England. It is home to many houses of architectural interest and Ham Court is no exception.

In 1249 the Royal Manor of Bampton was given by Henry III to William de Valence. William was succeeded by his son Aymer de Valence, Earl of Pembroke, who in 1315 obtained a royal license to crenellate his house at Bampton. Historical records would appear to indicate that Bampton Castle originally encompassed much of the area currently occupied by Ham Court and the farm buildings, and would have been comparable in size to the greatest of Edward I's castles. Nearly everything had been demolished by 1789, when the earliest known map was made. All that now remains is the Western Gate House, which was adapted to form a dwelling during the 17th Century. The Gate House (Ham Court) is an important piece of domestic Gothic architecture and retains the large archways with moulded labels and a vaulted ceiling which formed a gate-passage. There is an octagonal stair turret and battlemented parapet; there are original 14th century and 17th century fireplaces, original arrow slits and flagstone floors. The traditional farm buildings which currently stand at Ham Court would have been situated within the confines of the castle, and are largely believed to date from the 18th century, the time that much of the original castle was demolished.

Please take time to read the following sale notes, which are relevant to both sections of the sale.

## CONDITIONS OF SALE

Both Auctioneers standard conditions of sale are available on display at the sale site and specific conditions are further detailed later in this catalogue at the start of the respective auctioneers sections of the sale.

**ALL PERSONS ATTENDING AND BIDDING AT TODAY'S SALE ARE DEEMED TO BE FULLY AWARE OF AND ABIDING TO THE CONDITIONS OF SALE ATTENDED TO BY BOTH VOYCE PULLIN AND WOTTON AUCTION ROOMS LTD.**

## METHOD AND ORDER OF SALE

### SALE ORDER AND TIMES

**Sale 1** – (11.00 am – Joyce Pullin) – Agricultural Effects, Farming Sundries, Tractors, Machinery and introduced Tractors and Machinery.

**Sale 2** – (12.45 pm – Wotton Auction Rooms and Joyce Pullin) – The complete contents of Ham Court commencing with the items located in the traditional farm buildings.

**Note:** It is possible that the sale of Machinery and Tractors could run beyond 12.45 pm. If it should the contents of the house sale will commence as soon as it is completed however, the two sales will not overlap.

In addition it is possible that the sale of machinery could finish prior to 12.45 pm. If this is the case we will commence the sale of the household items early **but not** before 12.30 pm.

Those purchasers only attending for the household contents sale should arrive in preparation for that sale starting at the earliest possible time of 12.30 pm.

### SALE LOT NUMBERS

Details of both the farm machinery and household contents are contained within the same catalogue.

Please note that the items in the machinery sale will commence at Lot 1 and also that the contents of the House sale will commence at Lot 1. The machinery items will be lotted on the day prior to sale the household items are numbered as already stated in the catalogue.

### BIDDER REGISTRATION

Both sales will require all purchasers to acquire a bidding number.

One bidding number can be used to purchase lots in both the machinery and the household sale.

### PAYMENTS FOR GOODS

Payment for goods purchased in either sale should be paid for at the joint payment office for both auctioneers.

**VAT**

Please refer to each auctioneers conditions in each section of the sale

**BUYERS PREMIUM**

Please refer to each auctioneers conditions in each section of the sale

**CATALOGUE ENTRIES**

Whilst every effort has been made to ensure that the descriptions are accurate no guarantee is given or implied. Buyers should note that lots may be withdrawn and other lots added prior to the sale day. Buyers are advised to contact the Auctioneers prior to the sale to confirm a particular lots inclusion since neither the Vendor nor the Auctioneers will be responsible for abortive expenses in respect of withdrawn lots.

**Purchasers are reminded that all lots become their responsibility from the fall of the hammer.**  
(See Conditions of Sale).

**TELEPHONE BIDS/CALLS**

The property lies in a poor reception area. Telephone bids are therefore not possible.

**ELECTRICAL ITEMS**

At the date of publication of this catalogue safety tests on electrical items by the Vendor were not complete. If an electricians certificate is issued it will be displayed on the item at the sale.

**PAYMENT BY CHEQUE**

Purchasers wishing to pay by cheque **who are not known to the Auctioneers** are asked to contact:  
Farm Machinery - Mr Jon Pullin on 01454 269486 or 07736 800760 to discuss references or  
Household Effects – Mr Philip Taubenheim on 01453 844733 to discuss references.

**PAYMENT BY CARD**

We are now able to accept credit cards in settlement of your purchase, subject to surcharge and signal, credit cards 2.5% debit cards 30p

**PAYMENT BY CASH**

Due to the requirements of the Money Laundering Regulation 2007 we regret that we are unable to accept payments for goods in cash where the total transaction (including VAT) exceeds £8,000.

**SETTLEMENT**

All items purchased must be paid for on the day of sale without exception.

No item will be able to be removed from the premises without an official PASS obtained from the relevant Auctioneers Office upon receipt of payment.

**CLEARANCE**

Please refer to each auctioneers conditions in each section of the sale.

**IMPORTANT NOTE REGARDING RESPONSIBILITY**

Whilst every best endeavour is made to secure items at the fall of the hammer, the responsibility removes from the Vendor to the Purchaser. All items in both sales are sold as seen and buyers should make themselves fully aware of any imperfections before bidding for any item.

**VIEWING**

**Machinery** - Strictly on Friday, 17th September between 10 am and 4 pm and from 9.00 am on the day of sale.  
**Household** - Strictly on Friday, 17th September between 10 am and 4 pm and from 10.00 am on the day of sale. However, on sale day viewing will end at the commencement of this section of the sale (approx 12.30 pm)

**IMPORTANT**

Please note the Tenancy ends on 29th September. Any items left after this date may not be recoverable from the property, but will still need to be paid for.



**SALE NO 1**  
**AGRICULTURAL SUNDRIES, MACHINERY & TRACTORS**

**Commencing at 11 am – Auctioneers – Voyce Pullin**

In addition to the Sale Conditions previously detailed,  
the following additional conditions and details apply to Sale 1.

**VAT**

**Machinery** – VAT at 17.5% is added to all items sold in the machinery section of the sale.

**BUYERS PREMIUM**

**Machinery** – There will not be buyers premium added to the Machinery Section of the Sale.

**COMMISSION BIDS**

The Auctioneers will be pleased to execute written commission bids prior to the sale on the understanding that the Purchaser has inspected the items. Forms are available on request.

**GENERAL CONDITIONS OF SALE**

The sale is held subject to the Auctioneer's General terms and Conditions of Sale (printed in the back of the catalogue) and to the Auction Conditions of Sale recommended for use by the Livestock Auctioneers Association (LAA), the latter Conditions will be displayed in full at the Sale Premises and available to those purchasers who wish to view them.

**ENGINE HOURS**

Neither the vendors nor the auctioneers make any warranty regarding engine hours or vehicle mileages. Any quoted tractor hours in the catalogue were recorded recently, but continue to be used up to sale day.

**LOADING FACILITIES**

The loadall included in the sale must remain at the farm until 6 pm on the day of sale only. After this time loading of items is the responsibility of the Purchaser.

**CLEARANCE**

**Machinery** – All items to be cleared on the day of sale or by Sunday, 19th September. Should further time be required to remove larger items then this will be accommodated by arrangement.

**IMPORTANT**

The Auctioneers and their clients accept no liability for any damage or injury to persons or plant and all attend the sale at their own risk.

## THE TRACTORS, MACHINERY, FARMING EQUIPMENT

*Note: The Vendor and Auctioneers reserve the right to withdraw any lots prior to sale without further notification or to alter the lotting order.*

*The items below will be lot numbered the day before sale. The list below is not in Lot order.*

### General/Workshop/Spares

- Johnson Sludge Pump
- Zitair 125 Air Compressor
- 180 Stick Welder
- Pillar Drill
- Ceeborg Mig Welder
- Telegraph Poles
- Qty Tools, Spares etc
- Telegraph Poles
- Castrol Oil Safe
- JD/Ford Double Wheels
- Various Tyres/Wheels
- 'A' Frame Scraper (yard)
- Qty Sleepers
- Water Tank 100 Litres

### Garden

- Greenhouse (in situ)
- Hayter Mower
- Qty Household Coal

### Machinery

- PZ Zweegers Falazet 275T Mower Conditioner
- Lely Supabowl Spinner
- New Holland 286 Superline Conventional Baler
- Lemken 5F Rev Plough
- Crumbler Rolls
- PZ Haybob
- Kidd Taarup Double Chop Forage Harvester
- Konskilde Triple K Cultivators
- Swire 10' Topper
- Parmiter Shear Grab
- Kidd Flat Roll
- PZ Mower
- 5 Leg Subsoiler
- Twose Buck Rake
- Pigtail Cultivators x 2
- Feraboli M 30-60 3m Powerharrow c/w Star Roller
- Accord DA Piggy Back Drill
- Bettinson 3D Drill
- Parmiter Zig Zag Harrows
- PZ Haybob
- Cooks Bale Sledge

- Konskilde Triple K Folding Harrows
- Big Bale Carrier
- Cambridge Rolls
- Parmiter Post Bumper
- Air Tec 18m Sprayer
- Browns Single Leg Subsoiler
- Vacuum Tanker

### Livestock

- Qty Gates/Feed Barriers
- Cattle Crush
- Qty Round Feeders
- Qty Tanks/Troughs

### Arable Equipment

- Grain Auger on tripod
- Grain Pusher Handmade
- Woods Aerofoil Fan/Ventilator
- Qty Grain Laterals
- Lister 1.5KVA PTO Generator

### Trailers

- Twin Axle Livestock Trailer
- 2 x Smithy Trailers for Restoration
- Brockhouse 30' Lorry Conventional Trailer
- 2 x Lorry Conversion Trailers
- Teagle 7T Titan Mono Twin Axle Grain Trailer
- AS Marston 9T (F9L) Twin Sprung Axle Grain Trailer (84)
- Ford Dung Trailer

### Combine

- JD1177 Series 2 Hydro 4 c/w 816 Header (94), good condition

### Tractors

- JD6600 4wd (96), Reg P206 WJO, new rear tyres, 50% front, 7071 hrs
- JD3040 Power Synchron 2wd (84), SG2 Cab, Front weights, tyres 30%, 3498 hrs
- Muir Hill 141, Reg: MBL 794X, 8102 hrs (81), Ser No F141A32180DP, Front & Rear Weights.
- Ford 7600 2wd 7833 hrs (78)
- JCB Farm Special 25-58 Loadall (89), Ref: G645 RWL, 11500 hrs, Tyres 30%, Q Fit Brackets (This lot must stay on farm until 6 pm on 18th September to assist with loading)
- Attachments sold separately

### Attachments

- Loadall 4- in 1 Bucket
- Loadall Forks
- Loadall Flat 8
- Load all Bale Squeezer

### Entered by Kind Permission

- MF410 4m Air Drill
- McConnell Shakerator 12" Legs c/w Spares



## SALE NO 2 THE CONTENTS OF HAM COURT

To commence at 12.45 pm or shortly after and not before 12.30 pm.

Auctioneers: Wotton Auction Rooms and Voyce Pullin

In addition to the Sale Conditions previously detailed. The following conditions apply to Sale 2.

### VAT

**Household Effects & Furniture** – These are personal items belonging to the Vendor and do not attract VAT.

### BUYERS PREMIUM

**Household Effects & Furniture** – Buyers premium plus VAT on the premium amounting to 17.625% will be added to all lots sold in this section of the sale.

### CLEARANCE

**Household Effects** – On Sale Day and no later than mid day on Sunday, 19th September. Staff will be available on Sunday, 19th September until this time to assist with loading.

### PAYMENT

Please note that all items bought at the sale must be paid for on the day of sale.

Please refer to page ..... in respect of the different payment methods available.

Any small items not paid for will be removed from the premises and removed for storage back at Wotton Auction Rooms. Additional charges for storage and removal will be incurred.

Items of furniture not paid for will be left at the property and will be the full responsibility of the buyer.

### COMMISSION BIDS

If instructed, the auctioneers will execute proxy bids on behalf of intending purchasers unable to attend a particular sale(s) and price estimates can be given. This is a free service but reference should first be made to the Terms and Conditions printed in this catalogue. A Buyer's Premium will be levied on the hammer price of 17.625% for all items purchased via this method.

### GENERAL CONDITIONS OF SALE

A more extensive list of general conditions are given at the back of the catalogue.

*Note: The Vendor and Auctioneers reserve the right to withdraw any lots prior to sale without further notification or to alter the lotting order.*

## ITEMS IN THE TRADITIONAL BUILDINGS

1. An Edwardian parlour room sofa with pierced splats, a Windsor Oxford kitchen chair and five other sundry chairs
2. A set of four 1930's oak dining chairs on upholstered seats on turned supports
3. Four Victorian beech wood dining chairs, a Victorian bedroom chair, brass topped table, scooter, etc.
4. An Art Nouveau iron and brass telescopic lamp standard, another, a Victorian rosewood occasional table on turned pillar and carved tripod base, sundry pictures, mirrors, etc.
5. A Victorian satin birch toilet mirror on platform base
6. A set of four 1920's oak framed dining chairs with upholstered seats on turned supports
7. A pair of Victorian mahogany dining chairs with cameo backs, serpentine seats and cabriole legs, together with a further William IV mahogany drawing room chair on fluted forelegs
8. A galvanised iron tub and a large stoneware flagon
9. Several boxes of miscellaneous Victorian and later china, two stools, brass fire irons, paraffin heaters, etc.
10. Two boxes of miscellaneous books
11. A Victorian mahogany frame drawing room chair, the carved show wood frame with serpentine seat raised on cabriole supports with upholstered finish
12. A Victorian drawing room chair with button back on turned supports
13. An early English walnut side chair with turned supports and cane panelled seat and back together with a further collection of miscellaneous chairs
14. A mid 19th century mahogany breakfast table, the square cut top raised on a graduated square pillar and platform base
15. Two Edwardian leather travelling trunks, two fibre trunks and one other
16. An Edwardian drawing room chair with low deep seat on turned supports together with an Edwardian three seater sofa raised on square tapered legs
17. A substantial Edwardian three piece suite, a three seat sofa and two matching armchairs of low form with deep upholstery
18. A painted pine fire surround in a Georgian style and other associated pieces
19. Three vintage typewriters, an adding machine, ancient horseshoes, etc.
20. A large pine blanket chest
21. A William IV mahogany four poster bed post, two child's chairs, an occasional table, rugs, etc.
22. A pine bookcase with glazed panelled doors and side
23. A Challenge portable air conditioner (still boxed and unused)
24. A Victorian brass rail bedstead (single) together with rails, together with two brass fire kerbs
25. A Victorian mahogany Pembroke table of narrow proportions on turned supports
26. A Georgian pine hanging corner cupboard with black lacquered and chinoiserie detail
27. An Edwardian rocking horse on later painted finish
28. The remains of an elm coffer, a collection of Victorian and other carved mahogany pieces, etc.
29. No Lot
30. No Lot

## CONTENTS OF HAM COURT

### ENTRANCE HALL

31. A 19th century low pine side cupboard enclosed by two panelled doors and two drawers
32. A mid 19th century mahogany chest of three long and two short graduated drawers on bracket supports
33. A stuffed and mounted Gazelle head on a shield shaped plaque
34. A stuffed and mounted Antelope head on a shaped oak board
35. An 18th century engraving showing a minstrel in a black moulded frame and two small Victorian hunting prints
36. An 18th century steel engraving of Belisarius standing in classical ruins – in a gilded frame

### THE STUDY

37. A Victorian gilded prie-dieu with barley twist supports raised on carved cabriole forelegs with the original handworked tapestry and Berlin beadwork detail
38. A late 17th century oak side chair with turned supports and barley twist rails with 18th century handworked tapestry panels showing Neptune, stylised dolphins, etc., to the reverse panel, two hounds
39. An early 18th century oak side chair with handworked 18th century tapestry showing lions
40. A Victorian walnut trumpet shaped work box of octagonal form on turned pillar and carved tripod base
41. A small mahogany side table of simple construction raised on square tapered legs
42. A Regency mahogany breakfast table, of rectangular form, raised on a turned pillar and four reeded swept supports with cast brass terminals
43. A 19th century mahogany cylinder top bureau – continental fitted with three long drawers, the central cylinder enclosing an arrangement of drawers and pigeon holes with satin wood and other detail
44. Two similar 19th century Windsor Oxford bar back elbow chairs principally in elm and beech
45. A simple mahogany occasional table raised on square cut supports and under gallery
46. A small 19th century aquatint after Loraine Smith – A distinguished character in The Pycheley Hunt – plate one
47. Four 19th century coloured prints – landscapes with hunting scenes after Dean Wolstenholme in black and gilt slips and gilded frames
48. A set of four early 19th century fox hunting prints after Alken, Breaking Cover, In full Cry, Throwing off and The Death, in black and gilt slips and Hogarth frames
49. Five 19th century coloured hunting prints – hunting recollections after Alken
50. A 19th century brass fire kerb with pierced detail
51. A 19th century coloured fox hunting print – Full Cry in black and gilt slip within a Hogarth frame
52. A 19th century coloured coaching print after Sturgess, Epsom Town – Derby morning

### KITCHEN

53. A painted kitchen queen cabinet, the drop front with enamel work surface together with a similar single pedestal work table with enamelled top
54. A 19th century rustic stool with elm seat
55. A 19th century painted pine side table with scrubbed pine top and one other similar
56. A Regency mahogany stool with hand worked tapestry top raised on four turned and fluted supports with 'H' shaped stretcher

57. A simple 19th century pine side table with frieze drawer on turned support
58. A 'Zanussi' jet stream 1200 washing machine

### FAMILY ROOM

59. A set of four 19th century coloured hunting prints after Alken in black and gilt slips with birds eye maple frames
60. A Mezzotint engraving – Evening view of Edinburgh, John Knox's House by F Marriott –1923 – signature to mount
61. A collection of Spode Flemish green china, comprising soup bowls and dishes, graduated meat plates, tureens, etc. together with further associated china
62. Two early 19th century coloured hunting prints – Full Cry and The Death
63. A Georgian oak gateleg occasional table raised on eight turned supports
64. A stripped and waxed pine chest of two long and two short drawers with brass plate handles
65. An early 19th century coloured print showing the shearing of a sheep to the spinning of the wool in one day, framed in a pine frame with simulated oak frame finish
66. A ladderback rocking chair with rush seat
67. A 19th century cottage longcase clock in a stripped pine case enclosing a square painted dial with thirty hour striking movement
68. A substantial cast iron wood burning stove – by Kings World of Louisiane enclosed by a pair of folding doors – (to be removed within 7 days of sale)
69. A pair of late 19th century coloured hunting prints – The Meet and The Find
70. A random collection of six Persian and other rugs – all worn

### INNER HALLWAY

71. A mid 19th century oil on canvas portrait, middle aged lady seated, hands clasped in a dark cloak and white bonnet in gilded frame 36" x 28" approximately
72. A substantial early 19th century over mantle mirror in a carved and gilded frame with acanthus and other floral detail, 78" high x 64" wide approx.
73. A late 18th century oil on canvas, middle aged man black jacket and white cravat wearing a white wig 29" x 24" approx
74. An 18th century portrait of a young man in a crimson jacket and white cravat, 28" x 23" approx.
75. A collection of 19th century carved and gilt acanthus scrolls, further floral scrolls, etc., together with two branch candle sconces
76. A 19th century oak side cupboard on square tapered supports enclosing three late 17th century/early 18th century armorial panels
77. A mid 19th century oil on canvas portrait, young man in black jacket and cravat with black hair and side burns, 23" x 19" approx.
78. Three 19th century wall mirrors with arched outline – various frames
79. A substantial 19th century portrait, oil on canvas of J B Hoy Esq MP, three quarter length portrait, seated at an office desk with newspaper, parchment and ink wells, in the distance a town landscape, the sitter clasping a letter addressed to the sitter, in Southampton and dated 1830, in original gesso frame with acanthus moulded detail 45" x 39"
80. A Persian runner with five red medallions upon a blue field with alternating running borders together with a further English wool work runner

**DRAWING ROOM**

81. No Lot
82. A substantial Regency mahogany and pine secretaire bookcase, the lower section enclosed by a pair of panelled doors and secretaire drawer with fitted interior, the bookcase enclosed by two astragal glazed panelled doors with applied cluster moulded detail and brass inlay (blind sides)
83. An Edwardian mahogany fire screen with hand worked Jacobean style tapestry detail
84. A Regency mahogany fold over top card table with canted corners and ebony string inlay raised on a pair of lyre shaped supports, platform and four swept legs with lions paw terminals
85. A Regency mahogany commode chest presented as four dummy drawers raised on shaped supports with ebony string inlay
86. An early 19th century rosewood cased Vienna wall clock with silvered dial and eight day time piece with weight driven movement
87. A Georgian oak side table fitted with a frieze drawer on square tapered legs
88. A set of four Georgian oak and elm Hepplewhite style country made dining chairs with solid seats and square cut supports
89. An early Victorian mahogany centre stool with 'x' shaped supports and central rail and hand worked tapestry top
90. An early 19th century mahogany washstand fitted with three frieze drawers and raised three quarter splashback on turned supports
91. A small Japanese lacquered cabinet with chinoiserie foliate butterfly and insect detail fitted with an arrangement of drawers and cupboard raised on an associated square cut base with chamfered supports united by an 'x' shaped stretcher, 20" wide maximum
92. Six 20th century alabaster ceiling shades of various sizes
93. A pine trunk containing a late 19th century wedding dress and associated pieces
94. An 18th century English secretaire fitted with an arrangement of ten drawers partially enclosed by a fall flap with black lacquered and chinoiserie landscape detail, raised on a later framework with shaped supports and under gallery 42" wide
95. A Victorian grand piano in a figured walnut case by Frederick Oetmann & Sons, 38 Conduit Street, London with iron framed over strung action raised on tapering octagonal supports with lyre shaped foot pedal
96. A late 19th century Veritas room heater with yellow ceramic casing with geometric pierced detail by Burmantofts with original burner
97. A Victorian figured walnut piano top Davenport fitted with four real and four dummy drawers, with 'pop-up' stationery cabinet
98. A substantial English wool carpet in the Persian style, the white ground medallion within a mustard coloured field and alternating running borders (cut) but approximately 20 ft x 12 ft approximately
99. A pair of mid 19th century watercolour portraits – young man and woman – oval signed Edwin D. Sonites dated 1850 11 1/2 inches maximum
100. A late 19th century oil on canvas study – young lady elegantly dressed clasping a bouquet, 29" x 24" approximately in a gilded oak frame
101. A 19th century aquatint – landscape with distant viaduct together with a 19th century oil painting of flowers
102. An early 19th century pencil sketch – study of a female looking to the heavens, 9" x 8" approximately in a Regency gesso frame
103. A mid 19th century petit point tapestry panel with family group reading set within a frame with hand worked leather flowers and leaves, 10" x 9"
104. An Edwardian caricature – watercolour study of an elegant young woman carrying a bag inscribed Fullers, signed G G Heskop dated February 09, together with a 19th century hand coloured engraving showing the funeral of the late Duke of Wellington – in birds eye maple frame

105. An early 19th century watercolour portrait of an elderly lady seated in a chair, holding a prayer book – oval, 7" maximum, together with a late 18th century oval portrait of a young man in a blue jacket with a white collar
106. A cardboard advertising panel Sporting Fish of The British Isles for Henry Milward & Sons of Redditch, manufacturers of fishing tackle, together with three further educational charts issued by J & J Colman, British sea water fish, freshwater fish and British insects and reptiles
107. A mixed collection of 18th century engravings, 19th century and later prints, etc.
108. A mixed collection of 19th century engravings, frames, etc.
109. A collection of 19th century birds eye maple frames of various sizes and other empty frames
110. Two coloured proof marine prints after F J Aldridge Making for Port and Mid Channel, two early 19th century engravings of Windermere and London
111. A collection of coloured rural pints after George Moreland.
112. A collection of 19th century hunting and coaching prints framed as three.
113. A collection of coloured prints after Birkett-Foster.
114. A pair of 19th century coloured prints – oval of 18th century beauties in black and gilt slips and gilded frames with gadroon borders
115. Early 19th century oil on canvas portrait middle aged man in a dark jacket with white hair, 30" x 24"
116. An 18th portrait of a male character in a white wig and cravat, oval in a gilt frame, 29" maximum
117. An 18th century portrait of a middle aged male character in white collar and cuffs and red gown, clasping a deed
118. An early 19th century pole screen on a carved tripod base enclosing an oil painting with a 17th century character with ewer, wine glass, dead game, etc. from a landing window, probably German 15" x 13" approximately
119. A substantial mid 19th century oil on canvas portrait of a young lady in a white silk gown and blue shawl with rosebud garlands, in landscape – oval, 49" maximum with gilded gesso frame
120. A collection of 19th century and later coloured prints, engravings, etc. and a framed print after Corot
121. A large album containing several hundred 18, 19th century steel engravings, wood cuts, landscapes, buildings, sporting, etc.
122. Two mid 19th century pencil sketch books containing a quantity of drawings, architectural features, general landscapes, etc, a few dated and circa 1840
123. A suitcase containing miscellaneous 19th century watercolours, later prints, etc.
124. A suitcase containing a miscellaneous collection of books including the Dreamer of dreams illustrated by Edmund Dulac, The Secret Garden illustrated by Charles Robinson, John Leech's Picture Book, travel books, etc.
125. No Lot

**DINING ROOM**

126. An 18th century oak country made chest of three long drawers with applied mouldings set within a panelled framework
127. An early 18th century oak food cupboard with arched outline enclosed by a small single carved and pierced panelled door with heavy iron work hook mounted on an associated oak base with carved and panelled door and barley twist mouldings
128. A 19th century iron work lamp standard with adjustable framework on scrolled supports
129. A late 18th century oak pot board dresser, the base enclosed by three drawers and raised on three turned supports, the pot board with simple plank detail, the raised plate rack fitted with an arrangement of shelves, flanked by two cupboards with arched outline, 72" long
130. A Georgian oak long case clock with square dial and thirty hour striking movement

131. A Victorian drawing room chair with button frame scrolled arms and square tapered legs
132. An 18th century pine tavern table, the pine top with cleated ends raised on 'x' shaped stretchers supported by stretchers, 72" long
133. A Harlequin set of 7 (6 & 1) spindle back dining chairs principally in ash wood on rush seats with turned supports
134. An inlaid Edwardian child's chair with folding framework
135. A pair of early 19th century hall chairs on shaped seats with turned supports, the backs shaped in the form of entwined eagles
136. An early 18th century panelled oak coffer with original lock plate and plank top, 45" long
137. Three Persian rugs, all worn
138. An 18th century oil on canvas study of a female in crimson and blue cloak in a carved and gilded pine wood frame, 29" x 24"
139. A collection of 21 19th century Wedgwood and other green leaf pattern plates, various designs and shapes
140. A pair of mid 19th century canvas portraits, male and female characters, seated pose in drawing room settings, in gesso frames, 34" x 27"
141. A serving tray of rectangular form with black lacquered and painted chinoiserie detail
142. A serving tray of rectangular form with black lacquered and chinoiserie landscape decoration
143. An 18th century black and white engraving by Barlow after Walker being the Providential Escape of Major Money (who ascended from Qantrello Garden, Norwich on Saturday July 23rd 1785 – the view showing his subsequent rescue)
144. A 19th century Worcester serving tray of shaped outline and geometric blue bordered detail
145. A 19th century oil lamp with brass column, ruby reservoir and etched glass shade

### FIRST FLOOR LANDINGS

146. A 19th century black and white etching showing a rural churchyard with flooded farmland, oil on canvas study of character with head bowed after melay, The Sowers
147. A stained pine wardrobe enclosed by a single panelled door

### BEDROOM ONE

148. A Victorian walnut spoon back drawing room chair with carved show wood frame raised on cabriole supports and one other similar
149. A substantial Edwardian drawing room chair with horseshoe shaped back and one other
150. The remaining furniture to the room including a mahogany linen cupboard, a small stool, a four fold screen, lamp standard, chairs, etc.
151. A set of three watercolours of Seville by Anderas

### BEDROOM TWO

152. Early 19th century Flemish oak armoire enclosed by a pair of carved and panelled doors with floral, basket and other details, enclosing a single frieze drawer
153. An 18th century coffer with panel framework and plank top
154. A Georgian oak of three long and two short drawers with cast brass handles
155. An Edwardian beech wood bergere sofa and two matching chairs with cane panelled sides, carved borders and turned supports

156. An Edwardian drop end sofa on square taper legs
157. An Edwardian oak side table in a Jacobean style incorporating two long drawers with central open centre on turned supports
158. An Edwardian oak elbow chair in a Carolean style with upholstered seat and back, carved detail and barley twist supports
159. An Edwardian toilet mirror with box base, a stool with carved oak panel, exercise cycle, etc.

### BATHROOM

160. A 19th century hanging pine corner cupboard enclosed by a single panelled door together with a pine towel rail
161. A 19th century pine travelling trunk with heavy wrought iron handles
162. A Regency correction chair on swept supports and one other similar with simulated bamboo mouldings
163. A 19th century carved oak wall mirror with box base

### BEDROOM 3

164. An Edwardian drawing room chair with upholstered finish on square tapering supports
165. A Victorian mahogany linen press, fitted with three long and two short drawers, the upper section enclosed by two panelled doors
166. A substantial 19th century oak and steel banded chest with heavy iron carrying handles
167. A Georgian tub chair with raised semi-circular back and scrolled arms, raised on square taper legs and brass castors
168. An Edwardian fire screen with hand worked tapestry panel and one other with Jacobean style detail with a hearth stool on turned supports, a worn Persian rug, circular gilt framed mirror, a Victorian dining chair with cabriole legs and a square cut occasional table
169. A Regency mahogany chest of three long and two short drawers with flamed veneers and embossed brass details
170. A Georgian mahogany toilet mirror, the box base of serpentine outline, fitted with three drawers, supporting a rectangular mirrored plate
171. A Regency library chair with moulded show wood outline, raised on sabre forelegs
172. A mahogany foot stool of rectangular form with rising upholstered lid and brass carrying handles
173. A late 19th century three fold room divider enclosing full length hand worked tapestry panels on a floral theme
174. A Victorian mahogany bed head with carved and scrolled detail, further acanthus moulding and flame veneers

### BEDROOM FOUR

175. Two Victorian mahogany bed heads, a quantity of vintage luggage, a four fold screen, triple folding mirror, etc.
176. A quantity of miscellaneous fabric, fur, etc.
177. An early 19th century mahogany bow fronted chest of three long and two short drawers on splay feet
178. A Victorian mahogany breakfront triple wardrobe, the central tower of four drawers and two cupboard doors flanked by two cupboard doors of full height
179. A 19th century cast iron room heater of hexagonal form with gothic tracery detail with brass burner within

180. A small stripped and waxed pine chest of two long and two short drawers  
 181. An Edwardian four fold room divider with machine tapestry panel showing 17th century Venetian scene  
 182. A Victorian mahogany linen press fitted with two long and two short drawers, the upper section enclosed by two panelled doors

### SMALL OBJECTS

183. A 19th century two branch candelabrum with acanthus detail and a matching pair of plated candlesticks  
 184. A Victorian silver plated biscuit jar of oval form with presentation script for 1900  
 185. A 19th century Venetian glass table centre (for reassembly)  
 186. A quantity of 19th century glass lustres, further small glass bottles etc.  
 187. A 19th century mahogany box containing a miscellaneous collection of loose change  
 188. A box containing brass frames, 19th century spectacles, blue and white printed tile, etc.  
 189. A 19th century white glazed jardiniere and stand with character and foliated detail together with a further jardiniere  
 190. A 19th century alabaster ewer of oviform shape with pierced handles  
 191. A 19th century spelter figure of a cherub on turned wood base  
 192. A collection of 19th century and later cloisonné ware including a vase with rounded shoulders and drawn neck, three boxes teapot, etc.  
 193. A 19th century black lacquered papier-mache box by Jennens and Betteridge with hand painted floral detail  
 194. An 18th century square brass clock dial with chased centre, a further painted clock dial and an 18th century sun dial face  
 195. An 18th century lantern with original naïve painted detail and horn shades together with an 18th century skillet  
 196. A box of miscellaneous items including silver backed hairdressing tableware, horse brasses and other sundry pieces  
 197. A random collection of Edwardian and Victorian silver plated ware including serving trays, tureens, sauce boats, flatware, etc.  
 198. A 19th century blue and white transferware foot bath, a large willow pattern meat plate and further sundry blue and whiteware  
 199. A Victorian copper water gauge of square cut form, a tin coal scuttle with painted floral detail and a house gong on a wrought iron stand  
 200. A box containing a random collection of 19th century tea caddies, oval lacquered tray, money box, etc., together with book ends and other sundry timberware  
 201. A quantity of miscellaneous brassware and ironware including keys, furniture parts, early arms dish, lighting, etc.  
 202. A box containing oil lamp parts, silver plated chamber sticks, etc.  
 203. A quantity of miscellaneous and other textiles including a Victorian hand worked bedspread monogrammed and dated 1894, further tapestry panels, etc.  
 204. A large quantity of miscellaneous including bellows, walking sticks, Japanese parasol, furniture parts, etc.  
 205. A quantity of miscellaneous 19th century silver plated ware including meat cover, tureens, flatware, etc.  
 206. A collection of 19th century Staffordshire ware comprising four various dogs, equestrian figures, cottage, etc.  
 207. A Victorian cut glass table lustre in clear glass together with five pieces of Victorian cranberry ware glass  
 208. A 19th century majolica cheese bell and cover and a further open basket  
 209. A 19th century Cantonese baluster shaped vase, an Imari dish, etc.

210. A late 19th century continental porcelain basket of boat shape and floral encrusted with gilded detail  
 211. A 19th century smear glazed jug, another showing a Tam-o-Shanter, a Wedgwood Basaltware teapot, further white ground ware etc.  
 212. A collection of 19th century gaudy Welsh teaware with floral detail within blue and gilt borders  
 213. An early English porcelain glass vase with wrythen fluted rustic branch detail with applied floral decoration, a 19th century trumpet shaped spill vase, etc.  
 214. Seven 19th century cut glass decanters of various designs together with a vase  
 215. A late 19th century Japanese eggshell porcelain tea service with landscape detail  
 216. A Victorian ruby glass liquor set comprising a decanter and six tiny glasses with silver canister framework  
 217. A Victorian decanter of wasted form with hand painted fox hunting detail, and other glassware  
 218. A New Chelsea China white and yellow ground tea service with floral details  
 219. An early 19th century toby jug and clay pipe in a lilac jacket  
 220. A 19th century Staffordshire arbour group highland couple and other sundry china  
 221. A 19th century horn riding crop with silver mount and two other riding crops  
 222. A George III silver teapot, the oval body with ten convex panel, domed lid, tapering spout and scrolled timber handle – with engraved borders, London 1794 by Rob Hennell?  
 223. A pair of George III silver open salts, rectangular with gadroon borders and ball feet, London 1806, Alice & Geo Burrows  
 224. A George III silver half pint tankard with tapering reeded body and ear shaped handle, London 1802  
 225. A Regency silver cream jug of oval form with pronounced lip and reeded borders, London 1829  
 226. A George III silver cream jug the body of circular bellied form, scrolled handle and gadrooned borders, London 1767  
 227. A George III silver teapot stand of shaped oval form raised on claw and ball support, engraved with floral borders, London 1784 by Daniel Smith & Robert Sharp  
 228. A George IV silver snuff box – rectangular with rounded borders with cast floral borders and engine turned decoration, Birmingham 1824  
 229. A set of four decanter labels with shaped and engraved outline – Claret, Port, Mountain, White wine (one with assay marks)  
 230. Four Georgian silver mustard spoons and a pair of Victorian silver caddy spoons, the bowls and handles of organic form  
 231. A small silver letter knife – mounted with a whipper's head, Chester 1900  
 232. A Victorian silver fish slice, the shaped blade with pierced detail and fiddle pattern handle, London 1884 by W R Smily  
 233. A Russian silver snuff box of rounded rectangular form and engine turned detail – 1871  
 234. A small Victorian silver sugar basin with geometric decoration, London 1870, two silver trinket boxes, pepper pot and silver topped cut glass bottle  
 235. A George III silver vinaigrette, rectangular with chased detail with pierced inner cover, silver gilt interior, together with a Victorian example, oval, London 1845  
 236. Three silver trophies – various sizes, all circular on waisted stems and bases 29 oz  
 237. A pair of Victorian fish servers in a gothic style, silver handles, Birmingham 1851 – plated blades  
 238. A random collection of Georgian and Victorian flatware, mainly spoons and forks 34 oz  
 239. A 19th century mahogany two division cutlery tray containing random plated flatware, included ladles, oval salt, etc.  
 240. A fine quality 19th century French gilt metal musical necessaire, presented in the form of a grand piano, the case with chased gilded borders, mother-of-pearl panels with engraved detail – enclosing a full compliment of fittings including scissors, needle case, spools, thimble, etc.  
 241. An unusual pair of cold cast bronze candlesticks by Schutzt – fashioned in the form of two arabs, one with rifle the other with water pitcher against ancient Egyptian carvings

242. A Victorian ivory letter knife with embossed silver handle, Birmingham 1898 and a heavy example in mother-of-pearl
243. A quantity of 19th century small boxes and books including a Victorian plated snuff box, Japanese ivory cigarette box, Chinese lacquered cigar box, etc.
244. A pair of mid 19th century Italian oil paintings on timber panels – Madonna and child and girl in a turban, 5 ½” x 3 ½” in carved and gilded Florentine frames
245. A 19th century German miniature portrait – male character in blue jacket with gold braiding in an ivory and ebony moulded frame
246. A collection of 19th century dress buttons – some armorial, and hallmarked Art Nouveau examples
247. A late Victorian miniature portrait on ivory – young woman in white lace dress
248. A late Victorian miniature portrait on ivory – very young boy in white shirt
249. A late Victorian miniature portrait of young boy in a white jersey holding a toy sword (probably the same sitter as the previous lot)
250. Three early 19th century miniature portraits – two silhouettes and an oil of a young man in black jacket and white cravat
251. Six early 19th century papier-mache miniature portrait, frames with brass mounts and four others
252. A 19th century timber crucifix with silver plated representation of Our Lord
253. A small collection of Ephemera, Public notice of prayers to be said by the Archbishop of Canterbury for relief from the plague, existing amongst cattle, 1865, together with a large vellum marriage settlement 1866, between Haynes Sparrow Robinson and Julia Master, etc. of Norwich
254. A small Edwardian letter travelling case containing embossed silver frame, scent bottles, agate boxes, etc.
255. A small travelling case containing sundry silver teaspoons and other small silverware, 19th century copper powder flask, fans, etc.
256. A 19th century Sampson porcelain tankard in the form of the 18th century Chinese Famille Rose, with cross over strap handles
257. An 18th century polished coconut goblet with embossed metal rim raised on a turned ivory stem and square cut base
258. A pair of Chinese green glazed spill holders in the form of temple lions
259. A pair of Staffordshire flat back Zebra's and a further Zebra group (3)
260. A 19th century Staffordshire group – Garibaldi with his white charger
261. Three 19th century Staffordshire groups – Foresters, mother and child and grape picking groups
262. A 19th century Staffordshire spotted Dalmatian, three Spaniels and a small inkwell with dog mounts
263. A William IV police truncheon with painted finish
264. A mid Victorian white onyx stationery box with segmented interior with brass and agate mounts
265. A 19th century Kingwood mantle clock with applied gilt metal rocco style detail with eight day striking movement
266. A 19th century walnut mantle clock with applied gilt detail in the rocco style with eight day striking movement
267. A mid 19th century French bracket clock with simulated tortoiseshell and gilt metal mounts, the dial with enamel numerals with Bacchanalian character surmount and eight day striking movement – Janvier
268. A mid 19th century oil on porcelain panel, portrait of Napoleon in green jacket and heavy grey coat – oval in a gilt empire style frame 5” x 4”
269. A forty-one piece Derby tea service, Imari pattern, comprising sandwich plates, tea plates, cups and saucers (two shapes)
270. A Regency rosewood sarcophagus shaped tea caddy heavily inlaid with brass detail raised on scrolled toes – with segmented interior
271. An 18th century Worcester press moulded sauce boat with strap moulded sides, decorated in the Fisherman & Billboard Island pattern
272. An early 19th century tan coloured leather glove box with domed lid and applied brass mounts and gilded embossed work, in the Chinese manner

273. An 18th century German writing box with simply fitted interior including a frieze drawer with geometric marquetry detail and iron handles
274. An Edwardian green leather fitted travelling case by Finnigans (with outer canvas -wrap) containing a comprehensive collection of silver topped jars, mainly London 1907 together with tortoiseshell fittings including a tortoiseshell clock by Albert Barker Ltd – 5 Bond Street, London
275. A 19th century Chinese black lacquered and Chinoiserie fold over top card and Backgammon box.

## Terms & Conditions of Sale

1 Every Sale and these Conditions of Sale shall be governed by and construed in accordance with English Law and shall be subject to the jurisdiction of English Courts.

2 The Company acts as Agents only in respect of goods delivered for the purpose of sale and herein shall be known as the 'Auctioneers'. Persons instructing the Company to sell goods are herein known as 'Vendors'. Persons who have acquired lots offered for sale by the Auctioneers are herein known as 'Purchasers'.

3 All persons attending a Sale under the conduct of the Auctioneers – whether at their Sale Rooms or elsewhere – shall be deemed to be on the land and premises at their own risk and shall have no claim against the Auctioneers or their principals in respect of the cancellation/postponement of a Sale or any loss, accident or injury, however occasioned, save in so far as the same is proven to be caused by the direct negligence of an employee(s) of the Company.

4 The Auctioneers make every reasonable effort to ensure the accuracy of advertisements, catalogue descriptions and other publicity but except where specifically instructed so to certify by a Vendor, declare that all statements, oral or in writing, are those of opinion only, made without responsibility and shall not give rise to any action in law for damages, compensation or rescission of a sale by a Purchaser, against any Vendor, the Auctioneers or their employees.

5 Many lots are of an age or nature which preclude their being in pristine condition. Some catalogue descriptions may make reference to damage and/or restoration; however, omission of such a reference does not imply a lot is free from defects nor does any reference to a particular defect imply the absence of others.

6 Purchasers should therefore satisfy themselves by physical inspection of lots, before bidding, as to the origin, authenticity, quality, age, weight, size and general description – as lots are sold in their actual state with all faults, imperfections or errors of description.

7 Electrical/mechanical goods are sold on the strict understanding that these are untested, without warranties or any guarantees as to serviceability or working order.

8 Persons handling lots do so at their own risk and shall make good all loss or damage howsoever sustained; such estimate of cost to be assessed by the Auctioneers whose decision shall be final.

9 In making a bid, Purchasers acknowledge their attention has been drawn to these Conditions of Sale and that they are satisfied as to the description and condition of lots.

10 Lots are sold subject to any announcement, declaration, alteration of description or other matters, made by the Auctioneers prior to the invitation of bids.

11 At the fall of the hammer, the highest bidder, acceptable to the Auctioneers, shall be the Purchaser and any dispute shall be settled by the Auctioneers, whose decision shall be absolute and final. No lots shall be transferred.

12 The Auctioneers may divide, combine, add to or withdraw lots and make any catalogue alterations without notice or reason; they shall regulate the advance of bidding, accept or reject any bid (at their absolute discretion and without justification) and bid on behalf of the Vendor, where there is a reserve price or at their authorised discretion.

13 The Purchaser shall give his name (and permanent place of abode, if demanded) and upon failure to do so, the Auctioneers may offer the lots again, at their sole discretion.

14 As Agents only, the Auctioneers shall not be responsible for default on the part of Vendors or Purchasers. Any resultant deficiency, together with interest, costs and expenses, shall be made good by the defaulter, recoverable as and for liquidated damages. This condition is, however, without prejudice to the right of the Auctioneers, in appropriate circumstances, to enforce the Sale Contract if they think fit.

15 The Contract of Sale is made with the Auctioneers, as Agents for the Vendor and payment shall only be made to them. Notwithstanding the foregoing, the Auctioneers shall retain a lien on all goods which shall not pass to the Purchaser until full payment has been received.

16 Unless prior arrangements have been made with the Auctioneers, cheques in excess of recognised limits will not be accepted from the purchasers unknown to them who have not previously supplied a Bank or other suitable reference. In all cases, cheques must be supported with the production of a valid Bank Card. Non compliance with this condition may delay the release of lots, pending the clearance of cheques.

17 At the fall of the hammer, all lots shall be and remain, in every respect, at the absolute risk of the Purchaser, including those of fire, burglary, etc., and damage occasioned to lots by the removal of other goods.

18 Purchasers shall pay for and remove lots at their own risk and expense immediately following the Sale; after such time they shall be subject to a daily charge per lot to cover storage and where applicable, interest on outstanding accounts will be levied at 4% above Lloyds Bank Plc Minimum Lending Rate. Such additional charges being subject to the foregoing conditions regulating payment and no lots shall be released to a Purchaser until any excess charges have been paid. In any event, the Auctioneers reserve the right to resell uncollected lots by auction or private treaty or alternatively, warehouse goods at a Purchaser's expense. In all cases, the Auctioneers may act without notice and any incidental expenses incurred will become a liability to the defaulter.

19 Notwithstanding any other terms in these Conditions of Sale, if within seven days of the Sale, a Purchaser gives notice in writing to the Auctioneers, that in his/her opinion a particular lot (this shall not apply to books or similar printed matter) is a deliberate forgery, as defined below and within fourteen days after such written notice, returns the lot to the Auctioneers in the same condition as it was at the time of the Sale – and by producing evidence, the burden of proof to be upon the Purchaser – satisfies the Auctioneers that the lot is a deliberate forgery, then the Auctioneers are authorised to and will rescind the transaction and refund the purchase price received by them. This benefit is not assignable.

*In the context of this guarantee, a 'deliberate forgery' means a lot made with an intention to deceive, when considered in the light of the catalogue entry and at the date of the Sale had a value substantially less than it would have had, had it been in accordance with the description. However, there will be no right where the description in the catalogue at the time of the Sale was in accordance with the then general opinion of experts or fairly indicated there to be a conflict of opinion. The Auctioneers reserve the right in forming their opinion to consult and rely upon any expert or authority considered by them to be reliable.*

20 The Auctioneers are prepared to accept commission bids on behalf of intending Purchasers, unable to attend at the time of the Sale, providing requests are made in writing and up to half an hour before the commencement of a Sale and given to the Auctioneers or the Auction Rooms' Manager. This service is undertaken free of charge but without responsibility. The Auctioneers cannot be held responsible for, nor are they connected with, commission bids given to Auction Room Porters or any other member of the Auctioneers staff.

21 An Inclusive Buyers premium of 17.625% is payable by all purchasers.

22 If an asterisk precedes any lot number, VAT will also be payable on the whole hammer price.

## CONDITIONS OF SALE

- 1 The Auctioneers sell as agents for the Vendor (except where they are stated wholly or partly to own any lot as principal) and as such are not personally responsible for any default by the Vendor or Purchaser.
- 2 Subject to the reserve price (if any) being reached, the highest bidder for any lots shall be the Purchaser, and if any dispute arises, the Auctioneers may determine the same, or the lot may be put up again and resold at their discretion.
- 3 The bidding at all times to be at the discretion of the Auctioneers, who reserve the right to refuse any bidding or to withdraw any lot or lots from the sale, and to sell in such order and combine lots as they think fit. No bidding shall be retracted.
- 4 At the fall of the hammer, each Purchaser shall upon request give to the Auctioneers his or her name and address, and pay for any lots purchased at the close of the sale.
- 5 No lot or lots shall be removed from the premises until paid for, but each and every lot shall, at the fall of the hammer, be considered as delivered and at the risk of the Purchaser and shall be removed from the sale field at the Purchaser's expense and taken with all faults and errors, save as hereinafter provided.
- 6 The Auctioneers describe each lot with care from information supplied by the Vendor or from their inspection when cataloguing but no allowance will be made for errors of description or misstatement contained in advertisements, catalogues or given verbally at or before the sale. Buyers should satisfy themselves prior to the sale of the condition of each lot.
- 7 Purchasers paying by cheque must be prepared, if required, to produce a letter of credit from their bankers.
- 8 The Auctioneers will, at the Purchaser's request, transfer lots to another Purchaser, but the original Purchaser shall not cease to be responsible for the purchase money and, in the event of default may be sued for the same.
- 9 No lot of any description is sold with a 'warranty' or 'condition', unless specifically mentioned at the time of sale.
- 10 If a Purchaser shall fail to comply with any or all of these conditions any money deposited will be forfeited and any lot which remain uncleared after the times and date specified in the General Remarks will be sold by public auction or private sale, without notice to the Purchaser, and the deficiency (if any) arising upon the resale together with interest thereon (at a rate of 15% per annum) and all costs, charges and expenses incurred shall be due as a debt by the Purchaser in default upon the first sale and be recoverable as for liquidated damages.
- 11 Accidents – Every person attending the sale shall be deemed to be there at their own risk and neither the Vendor nor Auctioneers will be responsible for any damage to life or limb or property, prior to or during the progress of the sale, or at any time during the removal of lots. Cars are parked entirely at the Owner's risk.
- 12 These conditions and all transactions shall be governed by and construed in accordance with English law.

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