

BLEASDALES

Limited

Buttons and Dolls Online

The collection of the late Jan Farrow 1943 - 2024 (Part 3 of 3) including her collection of buttons by Fritz Lampl, Dame Lucie Rie, Bimini and related makers. Dolls from the collection of Anne Wick and others.

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www.bit.ly/Buttons-DollsJune2026
Monday 15 June 2026 10am



8



45



52



84



90



106



114



215



161



38



153

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Every lot in our sale will be published online with full catalogue details and at least one colour image at: www.bit.ly/Buttons-DollsJune2026

From Monday 8th June one-to-one personal viewing by arrangement with Robert Bleasdale 07983 304880

Sale enquiries

R.V. Bleasdale 07983 304880
rvb@bleasdalesltd.co.uk

Updated sale information and results

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COLLECTIONS IN THIS SALE

Late Jan Farrow 1943 - 2024 (Part 3 of 3)

From Joanna Hewitt (Jan's cousin)

Jan was born at Walsall Manor Hospital in 1943. She never knew her father; he was killed in Italy during the Second World War. Jan and her mother lived with her maternal grandparents in Sutton Road, Walsall until her mother died when Jan was eleven.

Despite losing both parents Jan could not have had a better upbringing, her grandparents being both kind and supportive and providing her with a loving home. They encouraged her to pursue further education and, after attending Mayfield School at Streetly, and the Joseph Leckie school, Jan went to Avery Hill College in London to train to be a teacher.

After completing her training Jan took up a post at Leighswood Junior School where she spent 35 happy years. After retiring, she worked as a supply teacher for a time and then ended her career at Saint Anne's School in Streetly; a lovely end to a happy career.

Jan had sight problems for much of her life and these became worse as she grew older. Despite these problems she persevered with her metalwork studies eventually becoming a proficient silversmith. In fact, she was interested in many forms of art and craft, including ceramics and enamelling. She studied pottery at Avery Hill and led the children at Leighswood to make a tile panel illustrating life in Aldridge that was displayed in the school foyer. Jan used her knowledge to commission enamel buttons featuring her favourite dogs, always a Jack Russell, the final four all being rescue dogs.

From Laura Ramsay (former editor of 'Button Lines')

I am sure members of BBS will be saddened to hear of the sudden death of Jan Farrow, a dedicated collector and ardent supporter of the society for many years. Jan had suffered ill health for a long time but coped with it cheerfully and positively over the years. In all the time I knew her, I never heard her complain once.

I first got to know Jan many years ago, when she and I found ourselves bidding for the same buttons at auctions. She contacted me directly and so started our long friendship.

We found we liked the same things and were both interested

in the history of buttons, who wore them and when. Her knowledge of 18th-Century buttons (one of my favourite topics) as well as Livery and Hunt buttons was extensive and fascinating and over the years, I learned a lot from her.

She was an enthusiastic and competent silversmith and potter. I had taught art for 27 years, so we had a common interest there too. Both of us had been teachers, so we enjoyed swapping stories of our teaching days. She had so many hilarious tales to tell and still kept in touch with some of her pupils.

In her personal life, she could be feisty and challenging and didn't suffer fools gladly, but she was a warm, kind and generous friend too. Although she sent me birthday cards every year without fail, I could never winkle out of her when her birthday was! She was a very private person.

I was so grateful for her support during the three years I was editor and publisher of 'Button Lines'. She contributed articles and snippets of information cheerfully and regularly. So, I shall miss her greeting on the phone, "Hello Scotland" followed by a long, spirited conversation. The button world will be poorer without her.

From Sue Whitehouse (BBS and Birmingham Group member)

Sad news indeed! Goodness, I think Jan was at the first Birmingham meeting I came to, back in the 1980s. She was always so encouraging both to me and my then pre-teen daughters. A wonderful character. They broke the mould when they made Jan, as the saying goes. May she rest in peace and rise in glory.

Thanks to Joanna, Kathy at Walsall Retired Teachers Association, Laura and Sue for their help ed.



Anne Wick Dolls Collection (Part 4 of 4)

Anne Garland was born in Yorkshire, the daughter of eminent neurosurgeon Dr Hugh Garland. Her mother Joyce (née Perry) had been a member of the chorus in the D'Oyly Carte Opera Company. Anne developed a love of classical music and opera from an early age, as well as playing the clarinet and piano. She has always had an eye for antiques, often in specialist areas, such as china, dolls, dolls houses and books. This developed into her interest in Tunbridge Ware, which can be traced back to when she enrolled in woodwork classes during the 1990's. She had taken two or three antique boxes that were in a poor state of repair along to the classes, determined to learn how to bring them back to their former glory. This interest gradually developed to an introduction and fascination with Tunbridge Ware, a subject which she became more and more engrossed in as the years went by, eventually resulting in her amassing perhaps one of the foremost collections in the country.

Anne has been married to Dennis Wick for over 30 years.

Denis was formerly lead trombonist in the London Symphony Orchestra. However, now quite elderly, she has had to move to a care home. She realises that it is no longer practical to hold on to her Tunbridge Ware collection and has therefore made the difficult decision to sell the items through her friend Robert Bleasdale and give others the opportunity to share in these wonderful items that have brought so much pleasure to her over many years.

The Tunbridge ware collection has been sold over the previous three sales and the dolls and related items in this catalogue represent the last of her collections.

Anson Paul (Son)



Lots 1-27 Buttons from an old Collection



1

Buttons, a cased set of six silver and enamel buttons, early 20th Century, each enamelled with a flowering branch amid stylised silver leaves, back stamped 'Sterling', 2.4cms, in a red leather rounded end rectangular case, case 19.5cms.

£50/100



2

Buttons, a cased set of six silver and enamel buttons, early 20th Century, each enamelled with flowers within a silver and blue enamel border, back stamped 'Sterling', 2.5cms, in a red leatherette rectangular case, case 20.7cms.

£50/100



3

Buttons, a cased set of six enamel portrait buttons, late 19th Century, each with a domed circular enamel head and shoulders portrait of an elegant young woman within a pierced leaf scroll enamel frame, gilt metal backs, 2.5cms, in a rectangular red leather case, s.d. to right hand bottom corner, case 17.7cms.

£50/100



4

Buttons, a cased group of six lithographed and paste set buttons, each depicting head and shoulders an elegant young woman within gilt metal frame and paste set border, largest 3.1cms, three with Paris back marks in a rectangular blue velvet case, case 22.5cms.

£50/100



5

Buttons, a cased set of four porcelain buttons, 19th Century, each with variant monochrome transfer of a sailing vessel at sea, 2cms, in black leather rectangular case, case 10cms.

£40/80



6

Buttons, George III silver coin buttons, comprising 2 x 6d, 1787, 2 x shilling 1787, two with semee of hearts, largest 2.5cms. (4)

£50/100



7

Buttons, silver, motoring, a set of four, each depicting an open top vintage car, Birmingham 1902, by Alfred Wigley and stamped 'Registered Design No. 409464', 2.7cms. (4)

£40/80



8
Button, silver and enamel, Arts and Crafts Movement, Liberty and Co., Cymric, of flower head design centred by a pearl within an outer border of green and orange enamel, Birmingham 1902, Liberty and Co – Cymric, 3.4cms.
£80/120



9
Button, silver and enamel, Arts and Crafts Movement, Liberty and Co., Cymric, of flower head design centred by a pearl within an outer border of blue/green enamel, Birmingham 1901, Liberty and Co – Cymric, 3.1cms.
£80/120



10
Button, silver and enamel, Arts and Crafts Movement, Liberty and Co., Cymric, attributed to David Veazey, featuring six heart shaped honesty or money plant leaves to a blue enamel centre, Birmingham 1902, Liberty and Co – Cymric, 2cms.
£40/80



11
A glass, silver and enamel mounted toilet jar, Liberty and Co., in the style of Archibald Knox, the glass fluted jar of oval section, the oval silver lid with two Celtic style motifs in tones of blue and green enamel, Birmingham 1915, Liberty and Co., 7.3 x 9cms high.
£80/120



12
Buttons, enamel, mostly French late 19th / early 20th Century, forty comprising twenty floral large and medium size, largest 3.2cms, and twenty small, including a pair of buckles. (40)
£50/100



13
Buttons, enamel, mostly French, late 19th / early 20th Century, forty, mostly floral, largest 3.7cms. (40)
£50/100



14
Buttons, enamel, French late 19th / early 20th Century, eight pairs, largest 3.2cms. (16)
£40/80



15
Buttons, enamel, late 19th / early 20th Century, eleven comprising an enamel portrait button on trellis ground in rope work border, 3.3cms, a pair of diamond form portrait buttons, another pair, three others and three floral, one with silver back, one with paste border. (11)
£50/100



16
Buttons, enamel, early 19th Century and later, twelve, comprising four Georgian foiled enamel examples including a pointed oval with gold pailions, 4.5cms, five others various and three floral guilloche enamel silver buttons by Henrich Levinger with 1904 import marks, largest 3cms. (12)
£100/200



17
Buttons, ceramic, mid 19th Century, French or German, a set of fourteen in three sizes, each painted with garlands of colourful flowers within gilt line borders, variant impressed numerical marks, largest 3.3cms, smallest 2cms. (14)

£50/100



18
Buttons, ceramic, 19th Century and later, comprising six figural examples, two with paste set borders, largest 3.2cms, and twelve floral examples, largest 3.5cms. (18)

£100/200



19
Buttons, ceramic, 19th Century and later, twelve, comprising a set of four oval, two depicting male musicians, the others a lady and suitor, decorative gilt metal borders, 1.9cms, three depicting birds including a pair, 3.6cms, and five depicting courting couples. (12)

£50/100



20
Buttons, ceramic and others, Japan, or in the oriental style, eighteen, comprising a set of six floral Toshikane examples, another decorated with a bird, three Satsuma buttons, largest 3cms, a gilt metal Japanese landscape button, a Deccan button and five European buttons in the oriental taste. (18)

£50/100



21
Buttons, lithograph, mostly French early 20th Century, twenty seven, comprising a set of five French Fop and lady companion in 'jewelled' borders, 3.2cms, a set of six small female portrait, three larger portraits together with vest or waistcoat examples, female portraits x 7, dogs x 4, playing cards and billiards. (27)
£40/80



22
Buttons, mother of pearl and abalone, 19th Century and later, seventy four, comprising a set of four metal mounted with paste centres, 3.7cms, six various carved examples, a metal mounted example, a set of three floral painted, twenty three others, and thirty four abalone, mostly plain. (74)
£40/80



23
Buttons, glass, Bimini and two others, seventeen, comprising fifteen with plant pot and tree mark of Bimini and two with flaming torchere marks, all with brass backs, largest 4.5cms. (17)
£80/120



24
Buttons, glass, in the style of Bimini, thirty eight, all with plain brass backs, two with damaged or missing shanks, largest 3.4cms. (38)
£60/100



25
Buttons, metal pictorials and jewelled, thirty one, late 19th / early 20th Century, comprising twenty metal pictorials including a set of eight hunting, largest 4cms, and eleven mostly jewelled including two pairs, largest 4.2cms. (31)
£40/80



26
Buttons, horn and tortoiseshell, mostly inlaid, thirteen, 19th Century, comprising eight inlaid with various metals, largest 3.1cms, and five plain tortoiseshell, small. (13)
£40/60

Lots 28-187 Buttons from the Collection of the late Jan Farrow



27
Buttons, various, 19th Century and later, seventy five, comprising forty five various metal, sixteen glass, largest 3.5cms, four small iridescent glass, four small military, probably hat band, and six various. (75)
£40/60



28
Button, uniform, livery and postillions, a good group of eleven rare items, comprising one four crested livery, six large triple crested and one small, one postillions button to Prince of Wales (pre 1914), one postillions button to Q.V., and one postillion to a foreign nobleman, largest 4cms. (11)
 Ex. DNW Lot 893, 25 September 2008.
£150/250



29
Buttons, uniform, livery, together with documentation, comprising a letter from Henry Poole and Co., together with two buttons, a regilded postillions button and a footman's button, first with damaged shank, 4cms, a postillions button on old card inscribed in ink 'Worn at first Jubilee of Q. Victoria', 3.2cms, another postillions button, 3.8cms, and a Royal household button, a card with image of E.V.II button inscribed 'suggested buttons' and in red ink 'approved by the King 17-III-03', 9 x 9cms, and a letter on headed note paper 'Berkshire Club, Reading', nine annotated ink drawing of buttons for the Royal household, circa 1912, folded sheet 18 x 11.2cms. (7)

£50/100



30
Buttons, uniform, livery, ninety four on three card displays, a good selection, one card fully titled on reverse and including two postillions and other interesting examples, largest 4cms. (94)

£100/200



31
Buttons, uniform, livery, seventy two, on four card displays, a good selection, one card inscribed verso 'Gaunt Collection' and titled, a display of French livery and others, largest 3.5cms. (72)

£80/120

32
Buttons, uniform, livery, fifty seven, interesting or decorative examples including two postillions buttons, 4cms. (57)

£50/100



33
Buttons, uniform, livery, sixty one, comprising a silver plated set of twenty four on factory card identified as 'Eldest Son Viscount Mitlon, Heir to the Title', 2.6cms, another set of twelve, gilt on factory card, another set of twenty and another of five. (61)

£50/100



34
Buttons, uniform, livery, one hundred and fifty four, comprising sixty two brass and gilt, eighty six silver plate, and six composition, largest 3cms. (154)

£100/200



35
Buttons, uniform, livery, Scottish, forty four, including eighteen silver examples, eight only assayed including one for Edinburgh 1792, largest 3.5cms. (44)

£50/100



36
Buttons, uniform, believed to be Royal Households, eighty three, sets comprising a fine set of fourteen large and six small, Q.V. crown in rich gilt, back stamped for 'P and S Firmin, 153 Strand, London', largest 2.2cms, and eight other sets including one silver mounted. (83)

£80/120



37
Button, uniform, a rare brass WW2 RAF escapers button, back stamped for 'J.R. Gaunt and Son, London', unscrewing anti clockwise to reveal the compass which is removeable, 2.4cms dia.

£200/300



38
Buttons, silver and enamel, Arts and Crafts Movement, Liberty and Co. Ltd., Cymric, a set of six in original case, of circular planished form with scroll motifs inset with blue, green and orange enamel, Birmingham 1903, Liberty and Co, each additionally stamped 'Cymric', five with a clear scratch incised number '3419', followed by two lower case letters, two with chips to enamel, 3.4cms dia., in the original green leatherette rectangular case, the inner lid in white silk and titled in gilt 'Liberty and Co Ltd., Regent St., London', case 26cms.

£500/800



39
Buttons, silver and enamel, Arts and Crafts Movement, a cased set of six by William Hair Haseler, each of circular lightly planished form with leaf scrolls and inset with blue enamel, 3cms, Birmingham 1908, one with date letter ill-struck, seemingly in the original green leather rectangular case, loss around catch area, the internal suede lining a little worn with some staining, case 21cms.

£200/300



40
Buttons and buckles, Arts and Crafts Movement, early 20th Century, the Guild Button, eleven, comprising a set of six of flowerhead form with Ruskin style ceramic centres by Norman and Ernest Spittle, all with appropriate back stamps, 3.7cms, three similar buttons, one without ceramic centre, all back stamped, a buckle 10.5cms, and another buckle, one part only. (11)

£80/120

41
Buttons, silver, Arts and Crafts Movement, by Georg Jensen, 20th Century, a pair, of circular domed form depicting fruit and leaves, each with three back stamps, 1.8cms. (2)

£50/100





42
Buttons, silver and enamel, Arts and Crafts Movement, Liberty and Co., Cymric, comprising a circular example of scrolling design with blue and red enamels, Birmingham 1904 by Liberty and Co., stamped 'Cymric', 2.4cms, and another oval with two heart shaped tendrils on a blue / green enamel ground, Birmingham 1901, by Liberty and Co., stamped 'Cymric', 2.6cms. (2)
£80/120

43
Buttons, silver, Arts and Crafts Movement, three, two Liberty and Co., Cymric, comprising an example of a Viking style sailing ship, Birmingham 1901, by Liberty and Co., stamped 'Cymric', 2.6cms, another of flowerhead form centred by blue enamel (chipped), Birmingham 1906, by Liberty and Co., stamped 'Cymric', further lion passant to front, 2.8cms, and a maiden's head button, Birmingham 1903, 2.5cms. (3)
£80/120



44
Buttons, silver, sporting, late 18th Century English comprising a set of nine each engraved with a hound on the move, 2.3cms, all struck with lion passant and makers mark 'AE' or possibly 'AF', together with three further examples by the same maker, a stag, a mounted huntsman and a variant hound, together with a further button of a hound, unmarked and probably later, all presented in a gilt tooled red leatherette rectangular case, the case 20.5cms.
£200/400



45
Buttons, seven silver hunting buttons belonging to the immortal huntsman John Peel (1776-1854), comprising six, each engraved with a hound at pace and named individually to the top curve of the button – 'Rockwood', lion passant and makers mark, probably 'BB', 'Dashwood', makers mark only, probably 'BB', 'Blossom', lion passant and makers mark, probably 'BB', 'Lady', lion passant and makers mark, probably 'BB', 'Thunder', lion passant and makers mark, probably 'BB', 'Ringwood', makers mark only, probably 'BB', and a further example engraved with a mounted huntsman, his whip raised, lion passant and makers mark probably 'BB', all circa 2.8cms. Contained in a later case with note of provenance: "These buttons were given by Mrs Peel to her housekeeper, Sarah Bean. They were handed down through her family to John D. Holmes of Burly-in-Wharfedale, her Great Grandson who sold them in 2003. Sold with a cutting from the Antiques Trade Gazette, 13th September 2003." recording their sale at Andrew Hartley, Ilkley, when the makers mark was incorrectly suggested to be Benjamin Blakeley who's marks were registered in 1720 / 1729 / 1739 prior to Peel's birth. Together with an invoice for Chorleys recording their re-sale to Jan Farrow 20/03/2024, Lot 561.
£1500/2500



46

Buttons, silver, sporting, a rare set of nine silver mounted bone buttons for the Bath Races, late 18th Century, each with four hole bone back, the silver face with two horses and jockeys with whips raised above 'Bath Races', 2.6cms, one damaged to edge. (9)

£200/400



47

Buttons, silver, sporting, mid 18th Century, a cased set of six each engraved with a fox at pace, 2.4cms, all with lion passant mark, three with makers mark for Joseph Steward, three with makers mark of John Steward, the marks registered 1744 and 1746, in the original rounded corner black leather rectangular box, lid worn, axe head brass catches, box 20cms.

£150/250



48

Buttons, sporting, hunting themes, mostly late 19th Century sets, seventy five, comprising a set of seven bronzed with brass borders, 2.6cms, a set of black composition 'Ingrams Patent', twenty four, some duplication, 2.6cms, a set of six, a set of sixteen, a set of nine, a set of eight, French, each depicting a pheasant, 3cms, and five including a French three dimensional pictorial 'Washington The Huntsman', 3.3cms. (75)

£50/100



49

Buttons, sporting and hunting, nine silver and three tombac, 18th Century, a card display, comprising three variantly engraved tombac examples, 3.2cms, a silver example engraved with huntsman and two hounds, lion passant and makers mark 'MB' for the lady silversmith Margaret Binley, circa 1780, 3.2cms, six silver hunting buttons by the lady silversmith Susanna Barker, circa 1780, comprising a set of three and three singles, one of two dogs, one of a hare, and one of a single dog, 2.5cms, and a pair depicting hounds named 'Blossom' and 'Dye', 3.1cms, makers mark only 'SD'. (12)

£200/400



50
Buttons, sporting, mostly hunt, including a few scarce examples, twenty nine, gilt and white metal including Eglinton, Stayley, Edenduff Carrick Harriers, Jed Forest, a pair labelled for Derwent, 3.2cms. (29)
£80/120



51
Buttons, sporting, hunt, fifty five, sets and singles, mostly gilt brass, comprising a boxed set on original card for The Quorn (12 + 6), a set of (5 + 7) for Holderness, and two card displays totalling twenty five singles, largest 2.6cms. (55)
£80/120



52
Buttons, sporting, gold, late 18th Century, a fine set of four unmarked but tested as 15ct+ all of similar format comprising –
 A horseman with hounds and a hutsman with horn below a scroll named 'Ajax' with a lower scroll with single letter 'P'.
 A matching button, the top scroll 'Smoker', the bottom scroll with single letter 'F'.
 Two horsemen, probably jockeys by a post, the top scroll 'Juggler', the bottom scroll 'White-Legs'.
 Two horsemen at pace passing a finishing post the top scroll 'Squirrel', the bottom scroll 'Mystery'. 28grams, All 2.7cms. (4)
£400/600



53
Buttons and buckles, ceramic, Japan, Satsuma, late 19th / early 20th Century, a fine card display comprising three two part buckles, largest 9cms, and thirteen buttons comprising a set of six with unusual borders and intensely decorated, 2.2cms, and seven others, largest 3.2cms. (20)
£150/200



54
Buttons, ceramic, Japan, Satsuma, late 19th / early 20th Century, fifteen, comprising a set of six depicting multiple human heads, 2.7cms, on original but worn silk card and in original wooden box, 20cms, a set of five of star outline, 2.4cms, and another set of four each depicting two females head and shoulder, 2.4cms. (15)

£100/200



55
Buttons, ceramic, Japan, Satsuma, late 19th / early 20th Century, four large circular examples, comprising a single male head and shoulders, marks to reverse, 4.5cms, and three others all with metal backs and shanks, all circa 4.7cms. (4)

£100/200



56
Buckles, ceramic, Japan, Satsuma, late 19th / early 20th Century, three two part metal mounted buckles all with figural themes, each with X in circle mark, largest 9cms. (3)

£100/200



57
Buttons, etc., ceramic, Japan, Satsuma, late 19th / early 20th Century, five, comprising three large buttons one with metal back, the butterfly example with mark to reverse, largest 4.7cms, one part of a buckle, and an oval brass mounted brooch. (5)

£80/120



58
Buttons, ceramic, Japan, Satsuma, late 19th / early 20th Century, eighteen various including an Arita No Mask example, 2.2cms, the largest 3.1cms. (18)

£80/120



59
Buttons, ceramic, Japan, Satsuma and others, twelve, 20th Century, comprising six various floral Satsuma examples, including a set of three, largest 3.6cms, and a shop card of five ceramic floral buttons, 'Toshikane China, Tokyo, Japan'. (11)

£50/100



60
Buckle, ceramic, Japan, Satsuma, late 19th / early 20th Century, the two part white metal mounted buckle comprised of a circular plaque depicting three women flanked by pointed oval plaques each of a single lady with fan, each part with signature set in a square, 10cms wide, in the original wooden box with cloth covered card, the box with script and numerical marks, box 12.8cms.

£50/100



61
Buttons, silver and enamel, Japan, late 19th Century, a fine cased set of six, in silver relief highlighted in enamels each with variant exotic blooms, signature mark to reverse, 3.5cms, in a period red leather case, the lid interior in silk and named for 'Maple and Co. Ltd., Silversmiths and Jewellers, London', the lower section in cream velvet, case 26.5cms.

£200/400



62
Buttons, silver and enamel, Japan, late 19th Century, a fine boxed set of six each in silver and gin bari enamel depicting exotic blooms, 2.4cms, on the original cloth covered card in original wooden box, the box 19cms.

£300/400



63
Buttons, gilded metal, Japan, late 19th / early 20th Century, sixteen comprising a set of six each depicting two cranes in flight on original card with printed label for 'O. Komai', 1.6cms, in original wooden box, box 11.5cms, another set of six, typical buildings in tree landscapes, butterfly stamp to reverse, 2cms, and four various, largest 3cms. (16)

£80/120



64
Buttons, enamels, Japan, late 19th / early 20th Century, five, comprising a metal mounted gin bari example with flower, bud and leaves, 3cms, two other gin bari examples, the largest with surface cracks and two cloisonne examples one on gin bari ground and in marked silver mount, largest 3.6cms. (5)

£80/120

65
Buttons, shakudo, Japan, late 19th / early 20th Century, all of bachelor type, twelve, including a pair and a fan shaped example, largest 2.8cms. (12)

£150/250



66
Buttons, shakudo, and a silver example, Japan, late 19th / early 20th Century, seven, comprising a pair of bachelors buttons of lily pad form decorated with insects, 2.4cms, on original silk card with label and in original wooden box, box 6.8cms, another bachelors pair in tortoiseshell decorated with carp, 2.8cms, two singles with loop shanks and a silver dragon button stamped to back 'Arthur and Bond, Yokohama', 'Sterling', 2.8cms. (7)

£100/200



68
Buttons, cinnabar lacquer, China, late 19th / early 20th Century, twelve, comprising a large trio in two colour lacquer with silver 'rope' borders, each with seven dot circle mark, 4cms, a group of six in three variant shapes with silver mounts all back stamped 'China – Silver', largest 3.4cms, a pair, and a single. (12)

£80/120



67
Buckle, shakudo, Japan, late 19th / early 20th Century, of two part rectangular form, elaborately decorated with birds, stream, foliage and mountainous volcanoes, 7 x 5cms.

£80/120



69
Buckle, jewelled and enamelled filigree silver, mid 19th Century, Austro Hungarian, in two parts of slightly curved form, the filigree ground mounted with enamelled flowers and tendrils and mounted with fourteen jewels, two petals around the central stones restored, one chipped, some small damages to enamel, 10.8cms.

£50/100



70
Buttons and a buckle, cut steel, 19th Century, a cased set of fourteen in two sizes (10 + 4), and a buckle, the buttons of flowerhead form with rivetted cut steel faceted pins, the buttons, 2.5 and 1.8cms, the buckle, 7cms, in the original red leather case of shaped rectangular outline, the interior in blue silk and velvet, case 21cms.

£100/200



71
Buckle, cut steel and ceramic attributed to Matthew Boulton and Josiah Wedgwood, late 18th Century, the blue jasper plaque depicting a young girl with a basket picking flowers, in a cut and polished steel mount with rivetted faceted pins, 6.7cms.

£100/200



72
Button, ceramic and cut steel, attributed to Matthew Boulton and Josiah Wedgwood, late 18th Century, the circular blue jasper centre with classical figural scene within a border of rivetted faceted steel pins, typical open cross form back, 3.4cms.

£100/200



73
Buttons, silver and enamel, early 20th Century, portraying a bust length study of a fashionable lady in elaborately plumed turban headdress on a purple guilloche enamel ground within a silver rim, silver gilt back marked '925 – triangle as symbol – C', and makers mark 'S and Co', 3cms. (1)

£50/100



74
Buttons, silver, a set of eight, each of broken circular outline and centred by cherubs exchanging letters amid flowering branches and cast with a signature 'H. Tschudin', five Birmingham, 1902 and 1903 by Isadore Leapman, three Birmingham 1900 and 1903 by William M. Hayes, 3cms, housed in a green leather tooled rectangular case fitted to hold six. (8)

£80/120



75
Buttons, silver and enamel, continental, early 20th Century, a cased set of six each vividly enamelled with a rose, buds and leaves on a guilloché ground, all with back stamp '935' one struck twice, 3cms, in the original brown leather rectangular case lined in blue silk and velvet, case 23cms.
£100/200



76
Buttons and hat pin mounts, silver and enamel, a cased set of six buttons and two hat pin tops, all decorated with a wreath of roses set on a white and blue guilloché ground with gold pailions, the buttons 2.1cms, hat pin mounts 3.8cms, all with 925 import marks and makers mark 'GD', except for one button only marked 'GD', in the original gilt tooled grey leather rectangular case, the lid interior in silk and named for 'Stewart Dawson and Company Limited, Regent Street, W', case 19.5cms.
£100/200



77
Button, silver, late 19th Century, a large example depicting mother owl and three baby owls amid leaves and berries, back stamped 'Sterling', carved monogram 'APF and 88', of heavy gauge, 28.75 grams, 4.5cms dia.
£50/100



78
Buttons, silver, heraldic, a pair, each of slightly domed form engraved with a bird's head over a 'rope' bar, Sheffield 1779, by Robert Trickett and Co., 3.1cms. (2)
£50/100



79
Buckle, French Art Nouveau, silver, two part buckle, pierced with leaves and tendrils and set with green coloured stones of ginko biloba leaves, each part stamped '900 Depose', 7.2cms.
£80/120



80
Buckle, a large one piece silver filigree buckle, of flowers, leaves and fans of quill work, unmarked, continental, late 19th Century, 16.2cms.
£50/100



81
Buttons, enamel, 19th Century, a fine cased set of six, each with a variant courting couple in garden landscapes within blue and gilt scroll borders, copper backs, 3.5cms, in the original tooled black leather cut corner rectangular case lined in pale blue velvet, case 13.7cms.
£150/250



82
Buttons, enamels, late 19th / early 20th Century, a fine cased set of twelve in the style of Alphonse Mucha, each depicting a variant maiden's head against a backdrop of flowers, silver gilt backs stamped '800', 1.4cms, in the original black leather case lined in silk and velvet, case 12.7cms.
£400/800



83
Buttons, enamel, 18th Century, a cased set of nine, each decorated with a water inlet scene, some featuring boats, buildings and figures on a pale pink ground within raised gilt leaf scroll backs and outer ogee gilt metal rims, two with cracks as illustrated, bottom left with two cracks, bottom right with two small border cracks, and a very small chip within the gilt rim, brass backs, 3.7cms, in a later red leatherette case, the lid interior in silk named for 'W.H. Mary, Goldsmith Nottingham', case 21cms.
£400/600

84
Buttons, enamel, French, late 19th Century, a set of five in the style of Alphonse Mucha, each depicting a variant maiden's head amid flowers, on a guilloche enamel ground, each signed to the reverse 'Fraisco B.D.', 2.3cms. (5)
£200/400





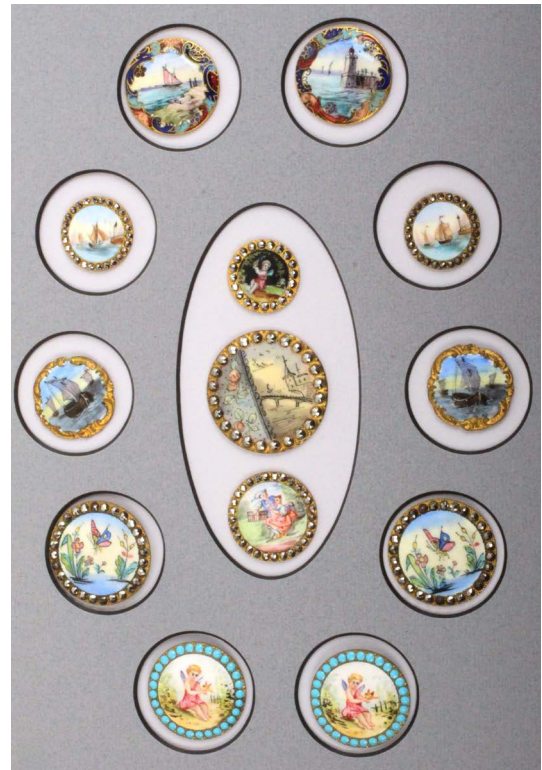
85
Buttons, enamel, French, late 19th Century, a set of four each depicting a young woman fishing on the bank of a river, a boy and a basket of flowers by her side, leaf decorated gilt brass rims, gilt brass backs stamped 'E.M. Paris', 2.7cms. (4)
£80/120



86
Buttons, enamel, French, early 19th Century, a set of three in white and gold to a black background, two depicting young boys (L and R), each holding aloft a gold scythe, the other holding a flower, his hat by his side, polished steel rims and backs, 2.7cms. (3)
£100/200



87
Buttons, enamel, mostly 18th / early 19th Century, a fine card display of thirteen, mostly English examples, landscapes and flowers, the two buttons to the top corners French 19th Century, largest 3.5cms. (13)
£200/400



88
Buttons, enamel, French, late 19th / early 20th Century, a fine card display of thirteen, comprising five pairs and three singles, some with jewelled surrounds, some with cut steel rivetted borders, largest 4cms. (13)
£100/200



89
Button, enamel, probably English, late 18th Century, depicting a young woman with a bunch of flowers and a basket of flowers in a garden setting, beaded border copper rim and copper back, 3.8cms.
£100/200



90
Button, enamel, probably English, late 18th Century, depicting an Adam style urn with ribband and leave festooned handles surmounted by a dove, within a blue, white dot and gilt border, white enamel back, 3.4cms.
£100/200



91
Button, monochrome enamel, late 18th Century, probably French, depicting an elegant lady side saddle on a horse at pace amid a wooded landscape, brass ball rim, brass back plate, 3.5cms.
£80/120



92
Buttons, enamels and cut steel, 19th Century, fifteen, comprising eight with oval figural enamels in two sizes in cut steel borders, 1.7 and 1cms, and a set of seven in two sizes with cut steel star centres, Paris back marks, largest 2.7cms. (15)
£50/100



93
Buttons, enamels, most late 19th Century French, fifteen, including a figural pair with blue enamel backs, 3cms, a woman by a wooden fence, 3.8cms, a bird decorated example with bachelor back, 3cms, and eleven others, some foiled enamels. (15)
£100/200



94
Buttons, enamels, late 19th / early 20th Century, French, fourteen, all in decorative mounts, twelve portrait and figural, two floral, largest 3.1cms. (14)

£100/200



95
Buttons, enamels, late 19th / early 20th Century, mostly French, seventeen, including a monochrome figural pair, 2.6cms, two small pairs (the floral pair each lacking a stone to border), and eleven others, largest 3cms. (17)

£50/100



96
Buttons, enamels, late 19th / early 20th Century, mostly French, thirty three, sets, etc., comprising a set of nine decorated with lilies on a blue enamel ground in white metal scroll borders, 2.6cms, another floral set of five, 2.8cms, a set of twelve small floral ovals, a set of three, and two small pairs, one in silver. (33)

£60/100



97
Buttons, ceramic, English late 18th Century, a set of six each hand painted with a colourfully plumaged bird perched on a leafy branch, four hole domed backs, 2.6cms, in a later red leather and gilt tooled case.

£200/400



98
Buttons, ceramic, 19th Century, a set of six each depicting a courting couple in garden landscape within raised gilt scrolls on a pale blue ground, unmarked, 2.7cms. (6)

£100/200



99
Buttons, ceramic, 18th Century, a fine set of six painted en grisaille under glass, in the manner of Sauvage, each with a finely painted variant scene each with a bare breasted woman in classical dress and emblematic of love and emotion, one depicting two women with a pair of doves, all in classical style open landscapes, each under convex glass in gilt metal frame with tin backs, 3.7cms. (6)
 † See Safro and Epstein – Page 48.
£600/1000



100
Buttons, ceramic, 19th Century, a rare set of fourteen buttons each hand painted with a humming bird or similar exotic species on or about a leafy branch, four way backs, 2.5cms dia. (14)
£150/250



101
Button, ceramic, Wemyss, and another comprising a scarce example painted with a wasp on a cream ground the wings intersecting the black border, small chip to reverse but under the glaze, faintly impressed 'Wemyss' with triple post marks, 3.2cms, and another button in the style of Wemyss, painted with a rose bloom within a brown border, 3.7cms. (2)
£150/250



102
Button, ceramic, Moorcroft, a scarce example, unmarked of domed circular form and decorated with a pansy head, mottled blue glaze back, 2.7cms.
£80/120



103
Button, ceramic, late 18th Century, French, central recessed flower head within pink and gilt borders, four way shank, 3cms.
£40/80



104
Buttons, ceramic, late 18th Century,
 attributed to Wedgwood, five, comprising a
 set of three in blue jasper ware within gilded
 rims with gilded backs, 2.7cms, and a domed
 flower head pair with yellow centres in paste
 set polished steel mounts, 1.3cms. (5)
£100/200



105
Button, painted or fired
onto ceramic, under glass,
late 18th Century, depicting
 a kneeling female classical
 figure holding a tray and
 ewer beside a flaming pillar
 en grisaille, within a mauve
 background, gilt rim, brass
 back, 3.5cms.
£100/200



106
Button, rebus, painted
porcelain, under glass, late
18th Century, with two white
 ground ovals, one inscribed
 'Mour Le 20', the other 'M
 100 CC', both with symbols,
 set on a blue ground with
 scrolling cartouche with white
 highlights and pink flowers,
 gilt rim, tin back, 3.6cms.
£150/250



107
Button, silver overlaid
ceramic, a large button
 depicting a young boy and
 girl, the girl seated on a chair
 in a garden, the boy behind
 with his hands covering her
 eyes, scroll engraved silver
 border with back strap,
 3.9cms.
£40/80



108
Buttons, ceramic, 19th
Century, a fine card display
 of fourteen, comprising a set
 of five depicting a couple in
 a wooded landscape within
 green leaf and gilt borders,
 3.2cms, two similar pairs with
 blue and gilt borders, and a
 similar set of four with gold
 and turquoise dot borders,
 2.4cms. (14)
£100/200



109
Buttons, ceramic, English, late 18th Century, twelve, comprising a set of five and four, 2.7 and 1.7cms, each painted with an exotically plumaged bird on a leafy branch, four hole domed backs with some minor variations, and a similar set of three each depicting a pair of birds within gilt dot borders, three hole domed backs, 1.7cms. (12)
£100/200



110
Buttons, ceramic, three late 18th / early 19th Century, the others 19th Century, fifteen, comprising three floral decorated trellis ground buttons, one with four hole domed back edged in gilt, 3cms, the other two with conventional shanks, one with chip to reverse, a set of three bird and floral decorated buttons with gilt borders, 2.6cms, and three trios of floral decorated buttons, largest 2.6cms. (15)
£50/100



111
Buttons, ceramic, 19th Century, two sets, comprising a set of seven painted with violet coloured flowers in gilt borders in two sizes, 2.4 and 1.8cms, and a set of five floral in rich blue and gilt flowers, 2.6cms. (12)
£50/100



112
Buttons, ceramic, eleven various, 19th and 20th Century, comprising five floral, one of ball form, largest 3cms, a bachelors button painted with a goat on a cliff edge, 2.8cms, a horsehead button in the manner of Fornasetti, 1.7cms, and four others, one in metal mount, largest 4.9cms. (11)
£50/100



113

Buttons, micro mosaic, grand tour, 19th Century, a cased set of six, small ovals, each with an oval micro mosaic panel of ruins or temples set in black within a border of rivetted steel faceted pins on gilt brass backs, 1.7cms, in old red leather case, the silk lined lid named for 'W. Johnson and Son London', case 11.5cms.

£150/250



114

Buttons, gouache on card, late 18th Century, a charming pair of buttons one depicting a young girl and boy in open landscape playing whip and top, the other Blind Man's Bluff, under glass in silver rims with silver backs, 3cms. (2)

£200/400



115

Buttons, sulphides, probably French, late 18th Century, a set of four, each executed in white and blue depicting typical classical figural and other subjects, each under a convex glass in elaborate copper gilt borders, copper gilt backs, 3.5cms. (4)

£200/400



116

Buttons, coloured engravings, French, late 18th Century, a set of four each head and shoulders of a young woman in elegant attire, one holding aloft a magnifying glass, green backgrounds, under glass in brass rims with tin backs, 3.8cms, in a purpose built but later green cloth covered case, some staining to exterior, the lid interior named in gilt 'Au Vieux Paris – Houzeau – 4, Rue de la Paix', 12.5cms.

£150/250



117

Buttons, monochrome prints under glass, French late 18th Century, a set of eight, each with a female figure in classical attire and emblematic of the arts, music, science and literature, variant border details, each under a convex glass in gilded rim with brass back, 3.8cms. (8)

£300/500



118

Buttons, jewelled, lithographs, etc., late 19th / early 20th Century, seventeen, comprising, a set of seven each centred by a circular porcelain plaque head and shoulders of a young woman within paste set borders, 2.5cms, another in enamel depicting a young girl with a basket in wooded landscape, 3.2cms, two further paste set examples with print centres, a pair of lithograph buttons in two sizes, and five various French lithograph buttons, one converted to a brooch, largest 3.6cms. (17)

£100/200



119

Buttons, metal, Kate Greenaway, late 19th / early 20th Century, eight, comprising a pair in two colour metal of a boy and girl below an umbrella seated on a gate, 2.5cms, and eight others, two mounted on mother of pearl, largest 3.5cms. (8)

£50/100



120

Buttons, relating to Punch and Judy, late 19th Century, ten, comprising six spring fitted bachelors buttons in metal, three dimensional pictorials, largest 2.6cms, a pair of brass buttons 'Punch's Companion', depicting Toby, and a scarce pair of enamelled rectangular bachelors buttons depicting the cover of 'Punch', 2.8cms. (10)

£50/100



121
Buttons, horn and tortoiseshell with inlaid metals, 19th Century, eleven, an attractive card display examples include, birds, flowers, thistles, and figural landscapes, one in silver overlay, largest 2.8cms. (11)
£50/100



122
Buttons, micro mosaic, Italian Grand Tour, 19th Century, eight, comprising a pair of white metal mounted bachelors oval buttons depicting an ampi-theatre, 2.2cms, a circular pair depicting Pliny's doves, one broken and re-stuck, 2.2cms, a small example depicting a building, 1.4cms, and three floral examples. (8)
£100/200



123
Button, painted on paper under glass, 19th Century, depicting the head of an eagle in a mountainous landscape signed with 'JB' monogram below a crown, gilt brass rim and back, 3.1cms.
£40/80



124
Buttons or harness mounts, Essex Crystal style, a pair, each with variant horses head in convex glass, in a brass frame, the backs with rectangular lugs and inscribed 'Patented Nov. 16 (18) 75', one with part printed label 'Rarus', 3.9cms. (2)
£50/100



125
Buttons, hand painted under glass, two, late 18th Century, comprising a button under convex glass with a water colour depicting a lone figure in a wooded landscape with buildings, silver rim, tin back, 3cms, another larger painted with figures in a landscape with a house, some loss to paint, silver rim and back, 4.2cms, and a late 19th Century example, painted with a young boy and girl in a garden landscape, leaf scroll brass frame back stamped 'A.P. and Co, Paris', 3cms. (3)
£60/100



126
Button, carved cuttle bone, under glass, French late 18th Century, depicting a young girl with stringed instrument beside an archway, set on pink foil paper, small losses, gilt rim, tin back, 3.7cms.
£50/100



127

Buttons, French theatre, coloured engravings under glass, late 18th Century, a set of seventeen, each with title and with different figural scene comprising – Alceste / Alzire / Dorothée / Guerre Ouverte / L’Amant Statue / L’Armoire / L’Avere / L’Héroine Americaine / La Croissé / La Nuit aux Aventures / Le Deserteur / Le Mariage de Figaro / Nina / Oedipe á Colone / Sargines Tarare. Brass gilt rims, tin backs, 3.6cms. (17)

† Purchased by Jan Farrow from Woolley and Wallis Salisbury 23rd July 2014. Provenance, The Old Rectory, Little Langford, Wiltshire, Sold by Order of Trustees of The Estate of the Late Miss S.F. Rooke. The buttons were the subject of a comprehensive article in Button Lines, Issue 160, December 2014.

For similar examples see The Big Book of Buttons – 2nd Edition, Vol. 2, pages 572-3, Plate 155, under Theatre, Opera and Circus.

£1500/2500



128
Buttons, themed on head and shoulder portraits, mostly 19th Century, a few later, a card display of thirteen comprising a trio of finely painted portrait buttons in rich blue and gilt borders, 3.7cms, a pair of paste set porcelain, 2.7cms, a Sterling silver and enamel, four continental silver, all with import hallmarks and three others. (13)

£100/200



129
Button, mother of pearl, coachman’s, 19th Century, a large example engraved with coach and four passing a mile stone, a house in the distance, 7.4cms.

£100/200



130
Buttons, mother of pearl coachman's, 19th Century, a fine and rare set of eight, each engraved with a variant scene depicting the same coach, one with three small chips to edge, 4.8cms. (8)
£400/600



131
Buttons, mother of pearl or mother of pearl inlaid, 19th Century, two fine card displays, forty six buttons in total, including many well carved examples including man in the moon, 3.5cms, animals, cameos, a paste set example, two early cars, with various sets, largest 4.2cms. (46)
£150/250



132
Buttons, mother of pearl, 19th Century, and a few later, twenty six, an attractive selection comprising a trio with floral enamel centres in gilt and cut steel mounts, 3cms, a trio with central enamel clovers, 2.5cms, a set of four French fops, 2.4cms, two pairs, a 'Liverpool' transfer and eleven others. (26)
£60/100



133
Buttons, bachelor, mostly 19th Century, a card display of thirty six, a good varied selection including a pair of silver mounted Derbyshire Spa work, a pair with lapis lazuli, three dimensional metal pictorials, ceramic, etc., largest 3cms. (36)
£100/200



134

A pair of fasteners, of gilt metal semi circular form, late 19th Century, hinged spike bar with spring catch, one mounted with an oval head and shoulder portrait of William Shakespeare under glass, the other Sir Walter Scott, stamped to hinged bar 'Readings Patent', 2.4cms, in a bespoke gilt tooled blue leather box, box 10cms. (2)
† Illustrated Button Lines, Issue 151, June 2012, Page 19.

£50/100



135

Portrait miniatures, circular, a set of three, believed to be painted on ivory, circa 1850, each head and shoulders of an elegant lady in elaborate costume, 3cms dia., under glass within paste set borders with sealed gilt brass backs and shanks, in a rectangular cream velvet case, the lid interior in silk with gilt oval 'J.C. Vickery, 181 & 183 Regent St.', the base in cream velvet, case 14cms. (3)

£100/200



136

Portrait miniatures, circular, a pair, believed to be painted on ivory, circa 1820, both head and shoulders, one a young boy, the other a girl both in open landscapes, 4cms dia., under glass in silver frames with sealed silver backs and shanks, 4.1cms dia. (2)

£100/200



137

Portrait miniatures, circular, a set of four, believed to be painted on ivory, circa 1830, each head and shoulders of an elegant woman in elaborate costume and hat, 4.2cms dia., under glass in copper frames with sealed copper backs and shanks. (4)

£100/200



138

Portrait miniatures, circular, a set of three, believed to be painted on ivory, circa 1890, each head and shoulders of an elegant woman in elaborate costume and hat, 2.2cms dia., under glass in decorated gilt brass frames with conforming sealed backs and shanks. (3)

£100/200



139

Portrait miniatures, circular, a set of six, believed to be painted on ivory, circa 1860, each head and shoulders of an elegant woman in elaborate costume, 2.5cms dia., under glass in gilt brass rims with conforming sealed backs and shanks, in a rectangular gilt tooled blue leather case, the lid interior in cream silk named for 'R. Stewart Ltd. Glasgow', case 21.5cms.

£200/400

140

Portrait miniatures, circular, a set of six, believed to be painted on ivory, circa 1900. Each depicting the head of a dog, some signed with initials and dated, under glass sealed in silver frames and backs with shanks, all hallmarked for Birmingham 1900, makers mark 'SJ', 2.5cms dia., in a rectangular red leather case, the lid interior in green cloth named in gilt 'By Appointment To The King – The Goldsmiths & Silversmiths Company', case 19.4cms.

£200/400



141

Portrait miniatures, ovals, a set of twelve, late 18th Century or earlier, believed to be painted on ivory, the Tudors and Stuarts, head and shoulders comprising Edward 6th, Henry 7th, Queen Elizabeth 1st, Queen Mary 1st, the Stuarts comprising Charles 1st, Henrietta Maria, Charles 2nd, Nell Gwyn, Mary 2nd, James 1st, James 2nd, and larger Mary Queen of Scots, 2.6 and 3.6cms, under glass in copper rims with sealed copper backs and shanks. (12)

†Sold with a note in Jan Farrow's hand "This unique set of buttons were bought in England sold in America. They are part of a larger set but have been divided into Tudors and Stuarts. Dorothy Speculo, 17 High Beeches, Gerrards Cross, Bucks. SL9 7HX, has the Stuarts, Charles I, Henrietta Maria, Charles II, Nell Gwyne, Mary II, James I, James II. In the event of my death these buttons together with the larger Mary Queen of Scots are to become hers.

Before being taken to America they were taken to the National Portrait Gallery and were identified. It was thought that they were painted by someone who had access to the Royal Household portraits and the Museum wanted to buy them.

It is my belief that Mary Queen of Scots has not been painted by the same artist, therefore she has not been mounted with them. 2013."

† Dorothy Speculo pre-deceased Jan Farrow and as per the agreement between the two parties the Stuarts were reunited under Jan Farrow's care.

£800/1200



142
Portrait miniatures, circular, a set of six, believed to be painted on ivory, circa 1850, each head and shoulders, three depicting gentlemen, three depicting women, probably members of the French court, under glass within paste set borders with sealed brass backs and shanks, 2.5cms dia., in a rectangular blue velvet case, the lid interior in blue silk with applied label 'Morrison & Chapman Opticians Barnstaple', the base in blue velvet, case 22.5cms.

£200/300



143
A set of six carved cuttle bone buttons, late 18th / early 19th Century, each with a variant scene including a ship, figure fishing, temple folly, dogs hunting, each on a purple foil background, under glass in gilt brass frames with brass backs and shanks, 3.6cms dia., in a later case.

£200/400



144
A set of seven carved cuttle bone buttons, late 18th Century, matching to the following lot, each with a variant figural scene including a gentleman fishing, gentleman hunting, shepherdess with sheep, each on a purple foil background, under glass in a shaped metal frame with tin back and metal shanks, 3.8cms dia., mounted on velvet in a brass oval frame, 30.5cms.

£400/800

145
A set of seven carved cuttle bone buttons, late 18th Century, matching to the preceding lot, each with a variant female figural scene, some with birds, another a female with a basket of flowers on her head, under glass in shaped metal frames, with tin back and metal shank, 3.8 and 4cms. in dia., mounted on velvet in a brass oval frame, 30.5cms.

£400/800

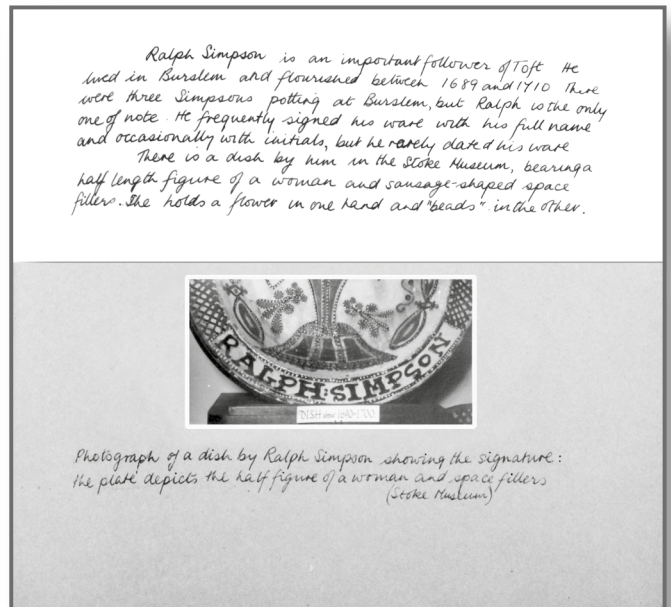
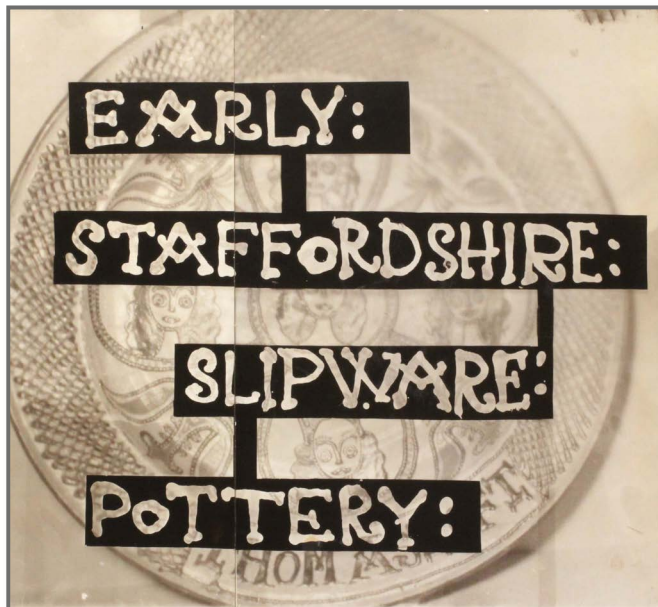
Lots 148-187. The Late Jan Farrow's collection of buttons by Fritz Lampl, Dame Lucie Rie, Bimini and related makers. To be sold without reserve. In the event that any lot is subject to ARR the levy will be payable by the estate not the buyer.



This last portion of the remarkable button collection of the late Jan Farrow was one of the most important to her. She had been a student at Avery Hill College, London, a college originally formed to educate female teachers for LCC. It was during teacher training that she chose as her special subject pottery, both its history and production. As the conclusion to this aspect she wrote her thesis on 'Early Staffordshire Slipware Pottery', which she completed in 1964. The thesis is illustrated below, a large volume measuring 15½ x 13 and 3¼ inches thick, she was guided by Ronald Cooper originally at Leeds University and after 1963 when the thesis was written, lecturer in Pottery at The Hornsey College of Art. Cooper had curated the exhibition 'Thomas Toft' in 1952 which was held at Leeds and Birmingham Museums. A file at the end of the thesis contains communications guiding her research as well as letters to numerous museums across the globe requesting photographs and information, she also illustrated the thesis with her own art work.

It is not known when she created her personalised 'Jan Farrow' slipware dish illustrated opposite but she had a life long interest in ceramics and studio pottery in particular, she experimented with many crafts including silver smithing. It is somewhat ironic that the early English slipwares, in particular those of Thomas Toft, had such a profound influence on the potter Bernard Leach (1887-1979), to whom Lucie Rie turned to on her arrival in England and initially found unsympathetic. Later he was to become a figure of adulation and one who was to have a profound influence on her ceramics and in particular her button production. It was Leach who suggested to Rie that she use 'plaster or biscuit moulds' or 'a copying press' rather than throw them, which he described as 'a slow and tedious method'. By 1946 records show that the 'button factory' was producing 6,000 buttons a month with a corresponding income of £525.

Jan Farrow is recorded in her own words as having started collecting buttons in 1982, it was natural that ceramic buttons would become a theme of her collection. Given her knowledge of slipware and modern pottery, it was not surprising that her interest was heightened by the gradual unfolding story of Lucie Rie's 'button factory' and it stimulated a particular, but very private, interest.



Jan Farrow's 1964 thesis 'Early Staffordshire Slipware Pottery'.

Rie's escape from Nazi tyranny, her arrival in England, and subsequent repatriation with fellow Austrian Fritz Lampl, are well documented in many sources, best of all Emmanuel Cooper's biography, *Lucie Rie Modernist Potter*. That Rie had been before her arrival in England a famous and talented potter is evident, but her first major exhibition in England was held by the Arts Council in 1967. Her early and financially essential foray into button production attracted little attention until the 21st Century. There is no definitive record of Rie's button making patterns and production or any consistent marking of them, although in many ways they identify themselves. That she was first involved in the design and production of Lampl's glass buttons under the trade name 'Bimini' and later 'Orplid' is well documented and then encouraged by Lampl's business partner 'The Playboy' George Schenker she produced ceramic buttons firstly for Lampl and then increasingly on her own account.



Jan Farrow's personalised slipware dish.

Identifying both the glass and ceramic button created by Rie has always been difficult with information on her 'button factory' emerging only after her fame as a main stream potter developed, until relatively recently it was not acknowledged as an important part of her oeuvre.

Identification of buttons has focused on sources directly provenanced to Rie herself, and some of these are included in the sale, however researchers seem to have ignored the two substantial bequests held by the Victoria and Albert Museum (VAM), and acknowledged by her as being of her production rather than by Bimini, Orplid or Fritz Lampl, they are imaged on line and most directly attributed to Rie by VAM. Other directly provenanced collections are held by CoCA, York Art Gallery, and Marham Gallery, recently provenanced sales include Bonhams sale of Design and Contemporary Ceramics, 23rd October 2024 (Fritz Lampl's collection), and John Swarbrooks selling exhibition *Lucie Rie Buttons, Buckles and Brooches (The Estate of Lucie Rie)*.

There is no substitute to looking, and when possible, handling buttons from these provenanced sources, it is not only the exquisite glazes, shapes and forms of Rie's buttons that identify the maker, but also the unrefined backs, uniform shanks, and delicate holes of the self-stitch buttons. Some of Rie's ceramic buttons have the so called 'plant pot and tree' mark of Bimini, also used during the Orplid era, particularly it would seem those produced by the button mould process which she fought so hard against. The buttons, which use the round brass back plate and shank, also marked with the 'plant pot and tree' have often been cut to accommodate the shape of the button only leaving small aspects of the mark visible. There has been a failure by researchers to establish the relationship (if any) between Lampl, Bimini and Orplid to London Glass Developments, or the buttons with brass circular back plates and shanks simply marked 'Made in England' or sometimes uninscribed, all are evident in the VAM Rie archive. It is possible to find the same glass button with the Bimini mark, 'Made In England' or 'London Glass Developments', equally, there is no explanation of the so called 'flaming torch mark'. What, I wonder, will researchers conclude of the three carved wooden buttons included in lot 178 which bear a full Bimini mark but on a copper rather than the usual brass circular back plate – there is clearly much to still uncover, that Jan Farrow is not here to experience it is a great sadness.

Robert Bleasdale



148

Buttons, glass, a salesman's or sample case, thirty eight glass buttons, Fritz Lampl (Austria / British 1892-1955) and Dame Lucie Rie (Austria / British 1902-1995), the black card case labelled 'Jewellers Stock Pad Box pads Limited Birmingham', 38 x 27cms, containing twelve padded cards each 10.5 x 5.5cms, in black or cream, five of the cards with lamp work buttons totalling fifteen, including a dog, an elephant head, fish and abstract forms, seven of the cards with press moulded glass buttons totalling twenty three. The buttons stitched and tied to the cards, the reverse of each card with a reference for each button, i.e. '380 / 30 / A2', the lamp blown buttons all with glass self shanks, largest 4cms, the press moulded buttons all but one with brass back plates and shanks but stitched firmly to the cards so markings unknown, largest 4cms and with glass self shank.

†For similar sample cards and reference annotations, as well as samples of the lamp work buttons, see Bonhams Dame Lucie Rie Sale of a Lifetime, 17th April 1997, pages 50-51, Lots 43 to 51.

† Samples of some of the press moulded glass buttons are in the VAM Rie archive, accession numbers: Pad a C.231-2017 Pad e C.317-2017

† C.274-2017 Pad i C.293-2017

And stated as 'Orplid Glassworks (made) Lucie Rie (designed and made)'.

N/R



149

Buttons, glass, Fritz Lampl (Austrian / British 1892-1955), twenty one lamp work buttons, including a seahorse, 4.5cms, three fish, another, a pair of birds, a ring and bar, a pair of 'S' scrolls, a pair of blue edged flower heads, and ten hollow blown 'sputnik' and similar buttons, largest 3.4cms. (21)

†For similar examples of the last ten see Bonhams Dame Lucie Rie, Sale of a Lifetime, 17th April 1997, pages 50-51, Lots 43 to 51.

N/R



150

Buttons, glass, Fritz Lampl (Austria / British 1892-1955) and possibly others, thirty two comprising a set of seven brown glass gold bordered flowerheads, 2.2cms, a set of six gold birds, a set of six green seahorses, a set of six blue leaf, bowl and ball, a set of five clear and blue glass spiral buttons, a silver spiral and a flask form example, all with glass self shanks with the exception of the seahorses with brass back plates and shanks and the leaf examples with brass cups, shanks and wires. (32)

N/R



151

Buttons, ceramic, Dame Lucie Rie (Austrian / British, 1902-1995), six, provenanced to the artist's estate, five of shell form in various glazes with gold highlights and a rectangular example with Bimini plant pot and tree mark with three rows of three points, 2.9cms, the others, the largest 3.4cms, one with applied wire shank, one with brass back plate and shank, three with nipple shanks. (6)

†Sold with certificate signed by Cyril Frankel for Lot 62, Bonhams 17th April 1997, The Sale of a Lifetime Dame Lucie Rie, for five of the buttons, together with a photocopy of the catalogue page (53) illustrating all five. Subsequently resold when purchased by Jan Farrow – Kerry Taylor Auctions – Passion For Fashion 12th December 2006 as Lot 19 from The Collection of Betty Lawrence, the description stating that the rectangular example was from Bonhams sale 17th April 1997 'one from Lot 65', with a photocopy of the page (54) illustrating the button. Sold with a copy of the Kerry Taylor catalogue and the lot number 19 from that sale. N/R

152

Button, ceramic, Dame Lucie Rie (Austria / British, 1902-1995), provenanced to the artist's estate, a flower head button glazed in shades of pink and blue with gold centre and edges, ceramic looped self shank, 3cms.

† Sold with certificate signed by Cyril Frankel for Lot 56, Bonhams, Dame Lusie Rie, Sale of a Lifetime, 17th April 1997, together with a photocopy of the catalogue page (53) illustrating the button. Subsequently resold when purchased by Jan Farrow – Kerry Taylor Auctions – Passion For Fashion 12th December 2006 as lot 17 where dated to circa 1940, from the Collection of Betty Lawrence and illustrated in the catalogue. Sold with a copy of the pages from both catalogues.

A similar button is in the VAM Rie archive, C.105X-1982 **N/R**



153

Button, ceramic, Dame Lucie Rie (Austria / British 1902-1995), for Bimini, a large knot button glazed in cream and gilt, double nipple shank, raised plant pot and tree Bimini mark to reverse, 7cms. The identical button in variant glaze is in the VAM Rie archive C.218-2017 **N/R**



154

Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995) for Bimini, four, all in gold lustre glazes comprising a circular example with classical head 'seal', 2.5cms, a scroll example, 3.2cms, a rectangular ribbed example, 2cms, and another, 4cms, all with raised plant pot and tree Bimini mark to reverse, the first three with nipple shanks, the last with four stitch holes. (4) For the first, see VAM Rie archive for a glass button using the same intaglio C.241-2017. For the second, VAM Rie archive C.160-2017, and Bonhams Catalogue, Dame Lucie Rie, Sale of a Lifetime, 17th April 1997, Lot 53, where given the original reference 4613, the card subsequently exhibited CoCA – York Art Gallery, Lucie Rie Ceramics and Buttons, Page 24. **N/R**

155

Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995), for Bimini, four, comprising a dished circular button in gold and beige lustre, 3.6cms, a circular button impressed with a swirl motif, 2.8cms, and a pair of oval curved edge buttons in gold lustre and pink glaze, 2.4cms, all with raised plant pot and tree Bimini mark to reverse, all with nipple shanks. (4) For the second see VAM Rie archive, T.2481-1982 – RH side centre. For the pair C.26-2017 **N/R**





156

Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995) for Bimini, four, comprising a dished circular button in silver lustre, 3.6cms, a 'cowboy hat' oval button in blue brown glaze, 4cms, a circular button impressed with a swirl motif in green glaze, 2.8cms, and an oval button of dished form in orange glaze, all with raised plant pot and tree Bimini mark to reverse, the first three with nipple shanks, the last with two stitch holes. (4)

For the second see VAM Rie archive C.104-2017. For the fourth C.81-2017 **N/R**



157

Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995) for Bimini, four, comprising a large oval button in white glaze with upturned edges, 4.9cms, a circular dished button with turquoise glaze, 2.2cms, a ribbed rectangular button in dry mid glaze, 2.8cms, and a triple rope rectangular button glazed in green / brown, 2.9cms, all with raised plant pot and tree Bimini mark, the first with four stitch holes, the remaining three with nipple shanks. (4)

For the first see CoCA – York Art Gallery, Lucie Rie Ceramics and Buttons, page 35, where the button appears on a dress made by Alison Welsh

For the third, the same catalogue for a similar example, page 18.

For the fourth VAM Rie archive C.105T-1982 and Bonhams catalogue, Dame Lucie Rie, Sale of a Lifetime, 17th April 1997, page 54, lot 65. **N/R**



158

Button, ceramic, Dame Lucie Rie (Austria / British 1902-1955) for Bimini, a large circular button, in a brown near black glaze with dished gold centre and two stitch holes, with raised plant pot and tree mark of Bimini to reverse, 5.3cms dia.

†These larger buttons were favoured by the fashion designer Issey Miyake as statement pieces, see Bonhams, Dame Lucie Rie, Sale of a Lifetime, 17th April 1997, Page 35, for models on the cat walk wearing similar examples.

For the same button, but in variant glaze, see VAM Rie archive C.105.M-1982. **N/R**



159

Button, ceramic, Dame Lucie Rie (Austria / British 1902-1995), a large circular dished button, glazed in silver and brown, nipple shank, 5.4cms.

†These larger buttons were favoured by the fashion designer Issey Miyake as statement pieces, see Bonhams, Dame Lucie Rie, Sale of a Lifetime, 17th April 1997, Page 35, for models on the cat walk wearing similar examples. **N/R**



160

Button, ceramic, Dame Lucie Rie (Austria / British 1902-1995), a large oval button, of serpentine section, gold glazed, two large stitch holes, 4.7cms.

†These larger buttons were favoured by the fashion designer Issey Miyake as statement pieces, see Bonhams, Dame Lucie Rie, Sale of a Lifetime, 17th April 1997, Page 35, for models on the cat walk wearing similar examples. **N/R**



161

Button, ceramic, Dame Lucie Rie (Austria / British 1902-1995), a rare large circular button to commemorate The Festival of Britain, with the raised numerals '1951', the numerals in speckled yellow glaze on a predominantly brown background, nipple shank, the back with applied hand inked label '8.7.5 / 4 / A', 4.7cms.

†Both Dame Lucie Rie and Hans Cooper exhibited at the Festival of Britain and Rie produced a number of official souvenir pieces including a bottle shaped vase with impressed seal mark for 1951. A brooch of the same sentiment as this button was sold, Bonhams Design And Contemporary Ceramics, 23rd October 2024, Lot 58, provenanced to 'Fritz Lampl Collection London'.

Given the presence of the ink label it is possible this button was proposed as an 'official' souvenir but did not go into production, a much cheaper metal button featuring the Lion and the Unicorn was produced. The Lion and Unicorn Pavilion was designed by Dick Russell and Robert Godden and featured massive iconic straw sculptures representing strength, realism of the Lion (England), and the fantasy and independence of the Unicorn (Scotland), the straw sculptures were made by Fred Mizen. **N/R**



162

Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995), two large knot buttons, both glazed in gold, the larger 6.5cms, and with double nipple shanks, the other, 4.7cms and with applied circular brass back plate and shank. (2)

For a near identical example, see VAM Rie archive C.220-2017 **N/R**



163

Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995), three knot buttons, the largest in silver lustre with double nipple shanks, 5cms, another red glazed with single nipple shank, 3.8cms, and another in silver and red lustre glaze, with circular brass back plate impressed 'Made In England', and with plant pot and tree Bimini mark, with an additional raised plant pot and tree Bimini mark to the ceramic, 4cms. (3)

The knot button was a consistent theme of Rie's button production and multiple examples are in the VAM Rie archive for the second button but in gold glaze, see C.220-2017. **N/R**



164

Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995), four knot buttons, the largest in silver lustre with double circular brass back plates and shanks, both stamped 'Made In England' and with plant pot and tree mark of Bimini, 5cms, another glazed in gold with nipple shank, 2.7cms, another in dry black glaze with nipple shank, 3.5cms, and another glazed in black and gold with unmarked circular brass back plate and shank, 3.5cms. (4)

The knot button was a consistent theme of Rie's button production and multiple examples are in the VAM Rie archive for the first see C.220-2017, and for the second C.9-2017.

N/R



165

Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995), two large buttons, comprising a dished circular button in speckled cream glaze, nipple shank, 5cms, and a domed circular button, the cream ground centred by a raised figure of a winged horse in flight shadowed in gold, nipple shank, 4.5cms. (2)

For the first see VAM Rie archive C.162-2017. **N/R**



166
Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995), a large pair of circular buttons, with a raised design of woven ribbon in silver lustre, nipple shanks, 4.1cms. (2) **N/R**



167
Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995) a set of three, curved rectangular, each of three rope strands, glazed in green and brown, nipple shanks, 2.9cms. (3)
 See Bonhams – Dame Lucie Rie, Sale of a Lifetime, 17th April 1997, page 54, lot 65. **N/R**



168
Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995), two cupid's wing buttons, one gold glazed and with raised plant pot and tree mark of Bimini to reverse, nipple shank, 3cms, and another turquoise glazed, nipple shank, 3cms. (2)
 See VAM Rie archive for the first C.148-2017, the second C.143-2017. **N/R**



169
Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995), two knot buttons, both silver glazed, one with twin nipple shanks, 4.2cms, the other with single nipple shank with raised plant pot and tree mark for Bimini to reverse, 4cms. (2)
 See VAM Rie archive C.209-2017. **N/R**



170
Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995), two rope work circular buttons, with open bar centres, one in gold lustre glaze, the other in beige glaze, both with nipple shanks, 3.6cms dia. (2)
 The plaited circular design was used for both buttons and brooches, see CoCA, York Art Gallery, Lucie Rie Ceramics and Buttons, page 68 and John Swarbrook, Lucie Rie, Buttons, Buckles and Brooches, for eight examples from the Estate of Lucie Rie. **N/R**



171

Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995), two rope work circular buttons, with open bar centres, one in turquoise glaze one in yellow glaze, 3.8cms dia. (2)

The plaited circular design was used for both buttons and brooches, see CoCA, York Art Gallery, Lucie Rie Ceramics and Buttons, page 68 and John Swarbrook, Lucie Rie, Buttons, Buckles and Brooches, for eight examples from the Estate of Lucie Rie. **N/R**



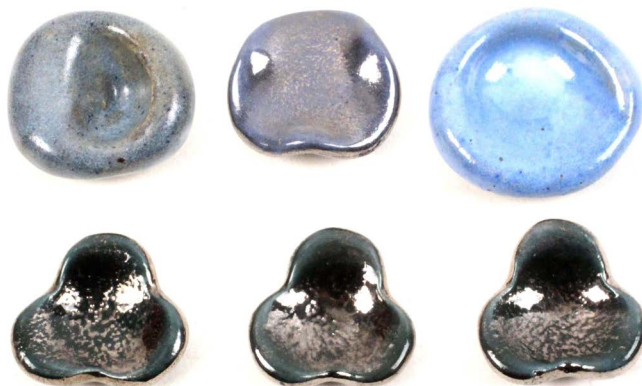
172

Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995), five, comprising a pair of knot like form in a beige blue glaze, 3.4cms, a dished circular button with central boss in a blue and gold glaze, 2.8cms, another of oval inward curving form in a green / brown glaze, 2.8cms, and a ball form button with recessed domed central flowerhead motif, 2.4cms, all with nipple shanks. (5)

For the first pair see Bonhams, Dame Lucie Rie, Sale of a Lifetime, 17th April 1997, page 54, lot 66, and VAM Rie archive C.8-2017.

For the last see VAM Rie archive C.106-2017.

N/R



173

Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995), six, comprising a set of three of dished clover leaf form in a lustrous green glaze, 2.4cms, another similar in a blue glaze, 2.4cms, and two dished form circular pebble buttons in variant blue glazes, 2.9 and 2.6cms. (6)

For the last see VAM Rie archive C.45-2017. **N/R**



174

Buttons, ceramic, Dame Lucie Rie (Austria / British 1902-1995), six, comprising a pair of flowerhead buttons in green and gold glaze, 2.5cms, a pair of circular boss buttons in blue and gold glaze, 2cms, a flowerhead button in red glaze, 2cms, and a roundel button in brown glaze, 2.2cms. (6) **N/R**



175

Buttons and a buckle, ceramic, Dame Lucie Rie (Austria / British 1902-1995), eight, comprising an oval open buckle in white glaze, 5.6cms, a set of four dished rectangular buttons in variant drab glazes, each with incised initials or roman numerals to reverse, 2.3cms, a dished pebble button in black glaze, 2.5cms, an oval dished button in green glaze, 2.7cms, and another oval curved button in a beige and red glaze, 1.8cms. (8) **N/R**



176

Buttons, glass, Bimini, twelve, identified by VAM as 'Lucie Rie (designed and made) Orplid Glassworks', comprising a large snail button, 5cms, three oval brown and gold swimmer buttons, 4cms, a set of four of classical female head in gold and white, 3.6cms, a large flower fan button in gold and brown, 4.4cms, another oval of an Irish harp, clear and gold, 4cms, another similar with crossed trumpets, 3.8cms, and a red ground oval with gold lyre player, 3.6cms, all with brass back plates and shanks, ten 'Made In England' (one swimmer button poorly struck), with plant pot and tree mark of Bimini and two 'Made In England Bimini Ltd', with plant pot and tree Bimini mark. (12)
For the first see VAM Rie archive C.385-2017, for the set of three C.312-2017, the set of four C.396-2017, the fan C.293-2017, the harp C.349-2017, the trumpets C.348-2017, the lyre player C.309-2017. **N/R**



177

Buttons, glass, Bimini, a card display inscribed by Jan Farrow to the reverse 'Buttons From Bimini – 2011, All Purchased From A Man Whose Aunt Worked At Bimini', twenty three, various, all with brass back plates and shanks, eighteen 'Made In England', with plant pot and tree Bimini mark, the pair of bull decorated buttons 'Made In England Bimini', with plant pot and tree Bimini mark, and three with unmarked back plates, largest 3.6cms, four buttons removed from the card and offered as the next lot. **N/R**
For the top row, second from left see VAM Rie archive C.239-2017.
For the bottom row left C.275-2017. For the second row end (pair) C.391-2017.
For the third row, first, see C.349-2017.
Where all are stated 'Orplid Glassworks (made) Lucie Rie (designed and made) and dated to 1940-45'.
The top row last but one button appears to be based on a USA WW2 airforce insignia.



178

Buttons, three wood, one glass, Bimini, comprising a carved hardwood button in the form of a duck, the beak to its back, cut copper back plate with shank but elements of England and plant pot and tree mark visible, 4cms, a carved hardwood festoon button with very small copper circular back plate and shank stamped 'Made In England' with plant pot and tree Bimini mark, 1.8cms, another in gilded carved hardwood of chain form, with very small copper circular back plate and shank stamped 'Made In England' with plant pot and tree Bimini mark, 2.6cms, and a silver lustre glass twisted button with central self loop, 5.4cms, probably Fritz Lampl. (4)

N/R The three wooden buttons here appear to be the first to be seen clearly identified to Bimini. The use of copper back plates and shanks has not been previously noted as far as we are aware.



179

Buttons, glass, Bimini, six various, largest 4.5cms, all with brass back plates and shanks stamped 'Made In England' with plant pot and tree Bimini mark. (6) **N/R**



180

Buttons, glass, Bimini, eight, various including two with map of UK and 'Britannia', largest 4cms, seven with brass circular back plates and shanks stamped 'Made In England Bimini Ltd.', with plant pot and tree Bimini mark and one with cut back plate some lettering and plant pot and tree mark visible. (8) **N/R**

† The Britannia buttons believed to have been made for the 1951 Festival of Britain.



181

Buttons, glass, Bimini, twenty four, various including a set of four, largest 4.5cms, all with brass back plates and shanks stamped 'Made In England' and with plant pot and tree Bimini mark. (24) **N/R**



182
Buttons, glass, Bimini style, thirty, various, largest 4.2cms, all with brass back plates and shanks, stamped 'Made In England'. (30) N/R



183
Buttons, glass, Bimini style, thirty, various, largest 4.5cms, all with brass back plates and shanks unmarked. (30) N/R



184
Buttons, glass, Bimini style, thirty, various, including two trios and two pairs, largest 4.8cms, all with brass back plates and shanks unmarked. (30) N/R



185
Buttons, glass, Bimini style, sixteen, various, comprising one with brass back plate and shank 'Farmoux Design Made In England', 3cms, two with brass back plates and shanks 'Made In England' triangle mark, one with brass back plate and shank stamped 'Darian GFD' for Grant Featherston, and twelve various with glass slot or self shanks, including a set of three. (16) N/R



186
Buttons, glass, Bimini style, fourteen, various, largest 4.5cms, all with brass back plates and shanks stamped 'Hand Made – Made In England', and with torchere mark. (14) N/R

The following two lots the Property of another Vendor



188
Buttons, Ceramic, Dame Lucy Lie (Austria / British 1902-1995), ten, comprising a set of six square with rounded corners in a deep gold lustrous glaze, nipple shanks, 1.7cms, a rectangular button in deep blue glaze, the reverse with obscure but visible plant pot and tree Bimini mark and seemingly an incised initial 'P', nipple shank, 2.5cms, and three square brown glaze chequer board buttons, each with double stitch hole, 1.5cms, in a cardboard box with hand written paper note 'Dame Lucy Rie'. (10)

For the six square buttons see VAM Rie archive C.105C-1982.

For the single rectangular example but in a variant glaze C.43-2017.



187
Buttons, glass, Bimini style, London Glass Developments, twelve, comprising a set of four, 4cms, with brass back plates and shanks stamped 'Glass Developments Ltd., Brixton SW2', 4cms, and eight others including a trio and a pair with brass back plates and shanks stamped 'Glass Developments Ltd., London', largest 4cms. (12) N/R



189
Reference works Dame Lucie Rie, comprising Bonhams Catalogue 17th April 1997 – Dame Lucie Rie, Sale of a Lifetime, soft cover, 109 pages, extensively illustrated, 26.5 x 20.5cms. York Art Gallery, Lucie Rie Ceramics and Buttons. Cooper(E), Lucie Rie – Modernist Potter, reprinted 2023, paperback together with an extensive file of images relating to Dame Lucie Rie buttons. (4)

Lots 192-228 Dolls from the Collection of Anne Wick



192
An early English George III carved wooden doll, the gessoed head with inserted black pupil-less eyes, painted mouth and brown wig, sloped shoulders to torso with tapered waist, cloth and kid leather arms and later peg jointed wooden legs, wearing ivory and cream silk gown, 18 ½" (47cm) tall, (rub to nose and wear to gesso, right hand lacks fingers, legs replaced and fraying to dress).

£400/600



193
A primitive English carved wooden doll, late 18th / early 19th century, with some remaining gesso to head, painted eyes and carved nose, mouth and ears, grey/blonde wig, torso with waist and replaced kid leather arms and legs, wearing cream and floral silk dress with apron, 16 ½" (42cm) tall, (lacks gesso to head, eyes repainted, arms and legs not original).

£200/300



194
An early English wooden flat backed stump doll, with carved rounded head, remains of wig and tapered torso, 10 ½" (27cm) tall, (split to torso lacks arms and legs).

£150/250



195
Two wax over composition shoulder head dolls, English mid 19th century, the largest with blue glass eyes, painted smiling mouth and short blonde wig, on a cloth body with pink lower arms, wearing original pink and white spotted dress and blue bonnet with ribbons, underclothes and knitted boots, 24" (61cm) tall, (crazing to face and two splits to legs), together with a similar doll wearing original red dress, 22" (56cm) tall, (some crazing to head), (2).

£100/150



196
A Montanari poured wax shoulder head doll, English 1860s, with inserted blue glass eyes, painted brows, mouth and inserted blonde hair, on a cloth body with wax lower arms and legs, wearing original cream dress, underclothes and brown leather shoes, 18" (46cm) tall, (lacks one thumb and a sock).

£150/250



197
A small Montanari poured wax shoulder head doll, English 1860s, with inserted blue glass eyes, painted brows, mouth and inserted brown hair, on a cloth body with wax lower arms and legs, wearing original white cotton dress with red sash and underclothes, 14" (36cm) tall.

£100/150



198
Two wax over composition wire-eyed shoulder head dolls, English 1850s, the larger doll with blue glass eyes, painted brows and mouth, blonde wig, on a cloth body with leather arms wearing a cream ribbed cotton dress and underclothes, 23" (59cm) tall, (rub to nose and mouth), together with a similar doll with auburn wig, pink kid leather arms and wearing original pink silk dress with black velvet trim, bonnet and underclothes, 20" (51cm) tall, (crazing to face), (2).
£100/150



199
Two small wax over composition shoulder head dolls, English 1840s-50s, larger doll with blue glass eyes, painted brows and mouth, blonde wig with pink cloth flowers, on a cloth body with kid leather arms and wearing original blue dress, bonnet and underclothes, 13" (33cm) tall, (a little crazing to face), together with similar doll wearing original Regency style clothes, 12" (30cm) tall, (wax crazed, mouth faded), (2).
£100/150



200
Two wax over composition shoulder head dolls, English 1850s, larger doll with black pupil-less glass eyes, painted brows and mouth, brown wig on a cloth body with pink kid leather arms and wearing original clothes, 17 ½" (45cm) tall, (crazing and loss to wax), together with a similar doll wearing a white dress and straw bonnet, 14" (36cm) tall, (general wear), (2).

£80/120



201
Two wax over composition shoulder head dolls, English 1850s, first with blue glass eyes, painted brows and mouth, blonde wig on a cloth body with kid leather arms and wearing original white cotton dress, bonnet and underclothes, 13" (33cm) tall, and another similar doll with black glass eyes wearing original brown silk dress with purse and bonnet, 13" (33cm) tall, (face with crazing and some repairs), (2).

£80/120



202
Two wax over composition shoulder head dolls, English 1850s, smaller doll with black glass pupil-less eyes, painted brows, mouth and remains of hair on a cloth body with leather arms and wearing original yellow dress and underclothes, 15" (38cm) tall, (some crazing to wax, nose rubs and dress faded), together with a similar doll in later clothes, 15 ½" (39cm) tall, (face with crazing and some repairs), (2).

£80/120



203
Two wax over composition Pumpkin shoulder head dolls, German circa 1870, larger doll with black glass pupil-less eyes, moulded hairstyle, on a cloth body with carved wooden lower arms and legs, painted blue boots and wearing original blue silk dress and underclothes, 25" (64cm) tall, (break and repairs to shoulder plate, face faded and loss of wax mainly to back of head), together with a similar smaller wigged doll with painted pink boots and original clothes, 18 ½" (47cm) tall, (crazing to face), (2).

£60/100



204
Two wax over composition shoulder head dolls, English 1850s, large doll with black glass pupil-less eyes, painted brows, mouth and brown wig on a cloth body with red kid leather arms and wearing original blue dress, underclothes, red leather shoes and bonnet, 29" (74cm) tall, (waxed crazed and with wax loss to shoulders, dress fragile), together with a similar doll with later wig, wearing white cotton dress and heeled leather shoes, 23" (58cm) tall, (some crazing to face), (2).

£80/120



205
Three wax over composition shoulder head dolls, German 1860s-80s, mother with weighted blue glass eyes, blonde wig, on a cloth body with composition lower arms and legs, painted boots and wearing original brown silk and velvet dress, bonnet, muff and underclothes, 21" (53cm) tall, (slight crazing to face and small loss to left boot), together with similar child doll with fixed eyes, wearing original striped dress, 11" (28cm) tall, and a large sailor boy with blue glass eyes, replaced cloth body with composition lower arms and legs, 22" (56cm) tall, (cracks and loss to wax face, repair to shoulder plate, body not original), (3).

£60/100



206
Poured wax shoulder head doll, English
1860s, with blue glass eyes, painted brows,
mouth and inserted wig, on a cloth body with
wax lower arms and legs and wearing a white
cotton dress, bonnet, cape and underclothes,
18" (46cm) tall, (arms not original).

£80/120



207
An early papier-mache pin-cushion
doll, German circa 1850, with painted
features, moulded painted black hair and
carved wooden arms, wearing original navy
and black striped silk gown with lace shawl,
bonnet, cuffs and apron over blue silk cushion
with pins, 8" (20cm) tall.

£150/200



208
An early painted and carved wooden peg doll, German 1870s, with painted features and black hair, jointed at shoulders, elbows, hips and knees and red painted shoes, wearing original yellow gauze dress with apron, bonnet and underclothes, 11 $\frac{3}{4}$ " (32cm) tall.

£120/180



209
Miniature painted wooden Grodnertal doll, German circa 1830, with finely painted features and black hair with curls to front, jointed at shoulders, elbows, hips and knees, one painted red shoe, wearing original blue gauze and ribbon dress, 1 $\frac{1}{2}$ " (4cm) tall, (lacks right foot).

£80/120



210
A small Simon & Halbig bisque shoulder head doll, German circa 1880, with fixed brown glass eyes, closed mouth and blonde wig, fixed neck and on a cloth body with repaired bisque lower arms and legs with painted and moulded heeled boots, wearing a white dress, 11" (28cm) tall, (both arms damaged and repaired, body with splits, a/f), together with a small bisque head doll incised P.G, on a five piece straight leg body and wearing a silk matador costume, 10 ½" (27cm) tall, (crack across face, repair to left foot), and two later tourist dolls. (4).
£60/100

211
A pair of Parian-type shoulder head dolls, German circa 1865, both having finely painted features, moulded blonde hair-styles and fixed neck to cloth body with bisque lower arms and legs, pink lustre boots and wearing matching cream and brown flower patterned frocks and underclothes, both 14" (36cm) tall, (doll with white pinafore lacks one thumb and broken right lower leg, the other lacks three finger tips and has a broken left lower leg), together with a similar doll dressed as a bride, 15" (38cm) tall, (restoration to shoulder plate, body not original) and two heads, (both a/f). (5).
100/150





212
A miniature all-bisque Mignonette doll, French circa 1880, with fixed blue glass eyes, closed mouth and original long blonde wig, swivel head and jointed at shoulders and hips, with painted brown heeled shoes and wearing a cream shift, 4" (10cm) tall, (good).
£200/300



213
A miniature all-bisque Mignonette doll, French circa 1880, with fixed brown glass eyes, closed mouth and original long brown wig, swivel head and jointed at shoulders and hips, with painted and moulded heeled pink boots and wearing original cream dress with pink ribbon detail and underclothes, 5 ½" (14cm) tall, (arms not original, un-strung).
£300/500



214
A pair of miniature all-bisque dolls, German circa 1910, seated in a wicker chair, both with fixed blue glass eyes, closed mouth and original blonde wig, swivel head and jointed at shoulders and hips, with moulded socks and black shoes, girl wearing original pink and blue dress and lace bonnet, 4 ¾" (12cm) tall, (some fraying to dress), boy wearing blue jacket, white trousers and hat, 4" (10cm) tall, (paint rubbed to right foot). (2).
£80/120



215
A Kestner miniature all-bisque doll, German circa 1880, with fixed brown glass eyes, closed mouth and original blonde wig, swivel head and jointed at shoulders and hips, with painted white socks and heeled boots, wearing a white cotton dress, bonnet and underclothes, 5 ½" (14cm) tall, (restoration to upper left leg, small flake to base of neck, stringing loose).
£200/300



216
A pair of miniature Simon & Halbig bisque head dolls, German circa 1910, both with fixed blue glass eyes, open mouth with teeth and original wig, on composition bodies with painted socks and shoes, girl wearing a pink and cream knitted dress, bonnet and underclothes, 5 ½" (14cm) tall, boy wearing blue shorts and jumper, 2" (12.4cm) tall, (both good). (2).
£100/150



217
A pair of miniature all-bisque dolls, German circa 1910, each having brown fixed glass eyes, closed mouth and original wig, fixed neck and jointed at shoulders and hips, wearing original clothes, both 3 ½" (9cm) tall, (girl with small chip to left foot), together with a bisque shoulder head maid, 3 ½" (9cm) tall, and another all-bisque doll, (on a later modern body). (4).
£80/120



218
A pair of miniature bisque head dolls, German circa 1910, both with fixed blue glass eyes, closed mouth and original wig, on composition bodies, jointed at shoulders and hips, with painted socks and shoes, boy wearing navy sailor style trouser suit and girl in ivory and lace frock and bonnet, 4" (10cm) tall, (both good). (2).

£100/150



219
A pair of Simon & Halbig bisque head sewing dolls, German circa 1910, both with fixed blue glass eyes, open mouth doll with original long brown wig, on a composition body, jointed at shoulders and hips, with painted socks and shoes, wearing blue dress with long skirt for needles, (right foot broken and re-glued, clothes faded and fraying), the other similar doll with closed mouth, bare feet and dressed in pink, (wear to body, silk fraying), both 4 ¾" (12cm) tall, together with another S&H miniature doll, (foot repaired). (3).

£100/150



220
All- bisque miniature doll in Elizabethan style costume, German circa 1910, with fixed brown glass eyes, open/closed mouth, brown wig and fixed neck, jointed at shoulders and hips and with painted white socks and black shoes, wearing a later red velvet costume with hat and cape, 6 ¾" (17cm) tall, (costume sewn on, lacks three fingers to right hand), together with a smaller all-bisque doll with fixed blue glass eyes, closed mouth, and wearing a cream velvet dress and underclothes, 4 ¼" (11cm) tall, (chip to back of torso and right foot), and another on composition body, (a/f). (3).



£80/120

221
A small Simon & Halbig bisque head doll, German circa 1910, with weighted brown glass eyes, open mouth, upper teeth and long brown wig, on a composition body, jointed at shoulders and hips, with painted socks and shoes, wearing a white cotton dress and underclothes, 7 1/2" (19cm) tall, (good), holding her baby doll and seated in a wicker chair.

£60/100



222

Dolls clothes, trunk and accessories, including an early brown striped long silk dress with lace trim, long sleeves and hook and eye fastenings to back, to fit doll approx. 22" (56cm) tall, (some areas re-stitched/repared), together with a similar later brown striped silk dress, to fit doll approx. 15" (38cm) tall, a brown felt cape and studded wooden trunk with carry handles, 10" (25cm) wide, various whites including nightdresses, doll hats, ladies 1950s dress in blue, and more. (lot).

£60/100



223

Two early 19th century paper covered trunks, the first with metal lock and key, with decorative picture to inner lid 'Union Street, Ryde', 6" (15cm) wide, together with similar smaller trunk lined with pink paper, 4" (10cm) wide. (2).

£80/120





224
A miniature dolls trunk with drawer, circa 1910, the black leatherette studded trunk with gilt metal lions head handle and drawer for clothes, together with miniature book, rattle, brushes, spinning-tops, small selection of underclothes, music box, mangle, tin pig, skittles, 1920s wax lady on card box, pin cushion doll, boudoir style sewing doll, paper dolls and more, 6 ¾" (17cm) wide, together with a larger dolls trunk, (a/f). (2).

£60/80



226
A collection of Forest Toys of Brockenhurst animals, the carved and painted animals including two German Shephard dogs, 2 ¾" (7cm), tall, (one with damage to back leg and lacks one foot, noses scuffed), painted chestnut and grey horses, (both with repair to legs), fox hound and fox. (6).

£80/120



225
A miniature painted wooden Noah's ark and animals, German mid 19th century, the flat bottomed ark with painted dove, stencilled windows and opening roof, with a good selection of eighteen finely painted carved wooden animals, two people and two trees, ark 7" (18cm) wide, (good, one horse with replaced leg).

£50/80



227
A Replica Steiff 1905 Teddy bear, Red Brown 50cm, the mohair bear with black boot button eyes, stitched nose and mouth, swivel head and jointed at shoulders and hips, felt pads, button in left ear and paper label to chest, No: 02698 of 6000 produced, together with certificate .

£30/50



228
A Steiff Zotty Teddy bear and other toy animals, the 1950s mohair bear with orange glass eyes, felt lined open mouth and jointed at shoulders and hips, felt pads and button in left ear, 7" (18cm) tall, together with skin covered pig, cat, dog and mouse, wool sheep and two others. (8).

£40/60



229
A vintage Steiff yellow tag Panda bear, 1951-58, the white and black mohair Panda with felt pads, open felt lined mouth, swivel head and jointed at shoulders and hips, raised script button and yellow tag and chest tag, 6 ¼" (16cm) tall, (very good condition), together with a small Schuco monkey, smaller later Hermann Panda bear, and three modern bears (6).

£80/120



230
Deans Rag Book Felix the cat mohair toy, English 1920s, straw filled black mohair cat with white muzzle, glass eyes and nose, felt mouth and stitched teeth, swivel head and wire framed body, 8 ½" (22cm) tall, (good condition, small hole above nose), together with a painted metal standing Golly money box, (2).

£60/80



231
Tinplate wind-up novelty animal toys, German made walking pig, U.S zone cat with globe and spinning tail causing the cat to roll over, waddling Penguin, TN (Japan) boxed mechanical Begging dog, later hopping bird and two plastic Mickey's, begging dog 6" (15cm) tall, (all good working condition, begging dog a little slow and box lid with tears), and five tinplate whistles, (12).

£40/60



232

Britains and other lead Farm, 1920/30s, four Farmers, various horses, poultry, sheep, pigs, greyhound, ducks, hay bales, fences and more, (generally good condition), (lot).

£40/60



233

Dolls accessories, three miniature knitted misers purses, all with fittings, two with gilt metal bead decoration, largest 12cms. (3)

£50/100



234

Doll accessory, a 19th Century pierced bone fan with blue ribbon, 11.5cms open, 7.2cms closed.

£30/50



235

A Parisian toy watch, presumably for a child or doll, the blue card face inscribed 'HH Brevete SGDG Paris', gilt brass case, 4.1cms dia., on chain with bar.

£30/50



236

Two German miniature dolls, circa 1910, bisque heads, in matching costumes, one with straw hat, 9cms. (2)

£50/100



237
A 19th Century Grodnertal carved pine peg doll, painted face and hair, lower arms and lower legs, 44cms. £80/120



238
A 19th Century Grodnertal carved pine peg doll, painted face and hair, lower arms and lower legs, cotton underclothes, later dress, 29cms. £50/100



239
A 19th Century Grodnertal carved pine peg doll, painted face and hair with stick nose, painted lower arms, original blue cloth dress with white apron, mop cap, 23cms. £100/200



240
A Kammer & Reinhardt 121 bisque head doll, German circa 1910, with weighted blue glass eyes, open mouth and on a composition baby body, wearing a white dress, cape and bonnet, (lacks tooth), 64cm tall.

£120/180



241
A Kestner 192 bisque head doll, German circa 1910, with weighted brown glass eyes, open mouth, upper teeth and blonde wig, on a fully jointed composition body, wearing a brown velvet dress and bonnet, 44cm tall.

£80-120



242
A Heubach 320 composition doll, 1920s, with weighted blue glass eyes, open mouth and brown wig, on a five piece composition body, wearing a lilac dress and bonnet, (some wear to body), 42cm tall.

£20/30



243
A miniature Hertwig all-bisque rabbit, German circa 1910, with painted features, jointed at shoulders and hips and wearing an orange crochet jumper, 6.5cm tall.

£80/120



247

A collection of dolls clothing and other clothes suitable for dolls including christening gowns, bonnets and other pieces (qty)

£50/100



248

Two all bisque baby dolls, German 1920s, both with painted features, jointed at shoulders and hips, one wearing a cream dress, 12cm and 14cm tall, (2). £30-40

£30/40



249

Three vintage teddy bears. Largest 69 cms, the other two 43cms

£40/80

