



Fine British Pottery, Porcelain & Enamels

Wednesday 1 May 2013 at 10.30am
New Bond Street, London



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Porcelain & Enamels**
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New Bond Street, London



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John Sandon
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john.sandon@bonhams.com

Fergus Gambon
+44 (0) 20 7468 8245
fergus.gambon@bonhams.com

Richard Hird
+44 (0) 20 7468 8347
richard.hird@bonhams.com

European Ceramics & Glass
Sebastian Kuhn
+44 (0) 20 7468 8384
sebastian.kuhn@bonhams.com

Simon Cottle
+44 (0) 20 7468 8383
simon.cottle@bonhams.com

Nette Megens
+44 (0) 20 7468 8348
nette.megens@bonhams.com

Department Administrator

Vanessa Howson
+44 (0) 20 7468 8243
porcelain@bonhams.com

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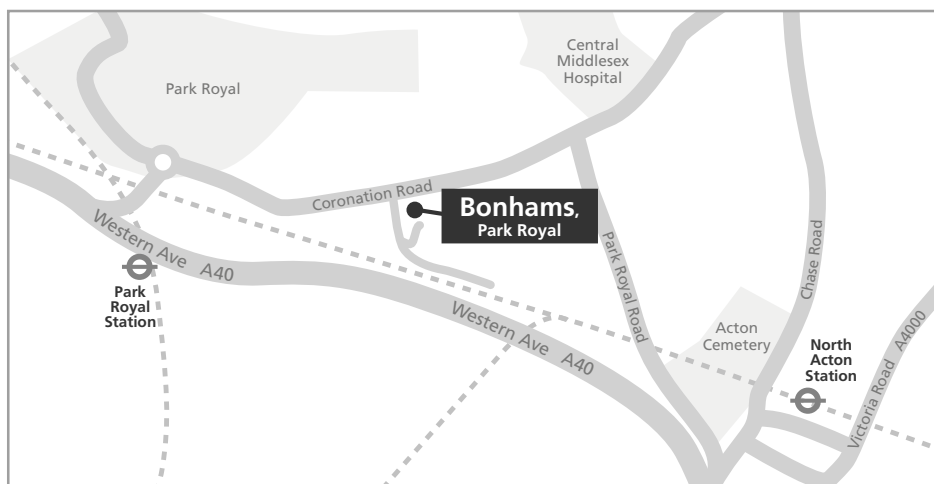
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1



1

A Medieval Surrey-type 'Face-on-Front' jug, 14th/15th century

Of baluster shape with a spreading foot and grooved handle, the buff white body with green glaze on the upper part, a rudimentary face on the rim, 28cm high (some damage and losses)

£1,000 - 1,500

US\$1,500 - 2,300

For a related jug, see Bernard Rackham, *Medieval English Pottery* (1972), pl 48

2*

An Elers redware coffee pot and cover, circa 1695

Slip-cast and of globular pear shape with a plain loop handle, applied in relief with two floral sprigs and clusters of acorns, the cover surmounted with an acorn finial and three applied flowerhead sprigs, 17.3cm high (cover damaged, flat chip to rim of pot) (2)

£2,500 - 4,000

US\$3,800 - 6,100

Exhibited: Northern Ceramic Society 40th Anniversary exhibition in 1982

An Elers milk jug of strikingly similar form is illustrated by Jan Daniël van Dam in his paper *European Redwares*, the ECC 75th Anniversary catalogue, British Ceramic Design 1600-2002, p.36, pl.8

3

A Staffordshire saltglaze sauceboat, circa 1750-55

Of flat-bottomed and fluted form with a grooved strap handle, moulded in relief with branches bearing flowers and leaves picked out in bright enamels, the interior painted with bold flowers and a large winged insect, two iron red diaper panels below the interior rim, a feathery leaf below the spout, 17cm long (restored chip to lip)

£1,000 - 1,500

US\$1,500 - 2,300

A sauceboat in the white and taken from the same mould is illustrated by Diana Edwards and Rodney Hampson, *White salt-glazed Stoneware of the British Isles* (2005), p.175, colour pl.157. Shards of a sauceboat from a mould with slightly varying decoration have been excavated on the Deer Street site, Portsmouth, New Hampshire, now housed in the Strawberry Banke Museum, New Hampshire, no. A883





4

5



4

4

An English delftware armorial bowl, circa 1750-70

Probably Liverpool, the interior painted in blue with a full coat of arms flanked by floral sprays, above the inscription 'Chris: Henderson of Biglands in Cumberland', the exterior with a large floral spray and a smaller sprig, 26.cm diam (fine cracks and rim chips)

£2,000 - 3,000

US\$3,000 - 4,500

Field's Armorial for Cumberland (1937) states that a Christopher Henderson removed to Biglands in 1704 and later removed to Longburgh. Biglands is a hamlet situated in the hinterland of Burgh-by-Sands in Cumberland. The name supposedly originates from the large quantities of 'big' that grow there, a grain similar to barley. The Hendersons of Fordell include Sir John Henderson created Baronet by Charles II in 1664, the son of John Henderson who was knighted by Charles I. The family may be traced back to Thomas Henderson who was Clerk of Inverkeithing Cocket in 1406

5

A Bristol or Wincanton delftware bowl, circa 1740-50

Painted in blue with four large lobed panels of a Chinese fisherman by the side of a river, reserved on a powdered manganese ground, the interior painted with a single flower, 22.6cm diam (some chips)

£1,200 - 1,500

US\$1,800 - 2,300





6

6
An interesting pair of Bristol delftware dishes, circa 1750

Painted in blue with the 'Cormorant' pattern, two Chinese fishermen in a sampan, a cormorant perched on pierced rockwork to the left and a large flowering peony to the right, 33.6cm and 34.1cm diam (rim chips) (2)

£1,000 - 1,500
 US\$1,500 - 2,300

This pattern, painted in an identical manner, occurs on Worcester porcelain in the 1750s. It is very unusual to find such a close parallel between English porcelain and delftware painting. It is possible that a delftware painter moved to Worcester and introduced the pattern to the china works

7*

An English delftware hand warmer, circa 1680-1700

Probably London, modelled in the form of a book, the spine with four horizontal straps in high relief, the boards outlined around the edge in a similar manner and secured by two delicate fasteners, painted in blue on both sides with a formal floral and foliate motif, the spine with simple florets, 13.8cm high (some chips, losses to three corners)

£1,400 - 1,800
 US\$2,100 - 2,700

The raised straps around the edge of the boards are most unusual. A related example is illustrated by Leslie B Grigsby, *The Longridge Collection* (2000), p.394, D356



7



8

8

A pair of London delftware plates, dated 1678

With wide borders, the cavetti painted in blue with the initials S I * M over the date 1678, framed by two overlapping palm leaves, *both* 20.4cm diam (2)

£5,000 - 7,000

US\$7,600 - 11,000

The earliest known piece of dated delftware with this type of wreath decoration is a flower vase dated 1650, illustrated by Louis L. Lipski and Michael Archer, *Dated Delftware* (1984), no.1564. Approximately thirty dated plates with wreath decoration are recorded with dates varying 1670 to 1727. These plates were probably produced to celebrate a marriage, the upper initial denotes the couple's surname and the lower initials their Christian names

9

An English delftware Adam and Eve charger, circa 1720

Painted with a serpent coiled around a branch of the blue sponged Tree of Life, tempting Eve with a yellow apple as she hands another apple to Adam, flanked by further trees sponged in blue, a blue dash border around the rim, 35.4cm diam (restored cracks)

£1,500 - 2,000

US\$2,300 - 3,000



10



10

A Buckley slipware Dutch oven or roaster, dated 1782

Of wedge shape with a loop handle, painted in yellow slip with two tulips in a basket framed by the date 1782, the sides with more tulips, 25.5cm wide

£1,500 - 2,000

US\$2,300 - 3,000

Provenance: Purchased from a contents sale, Moel Park, Clwydian Range circa 1945-46, thence by decent to the present owner

Exhibited: 'Buckley Pottery' touring exhibition, Mostyn Art Gallery, 1983

An undated Dutch oven of identical form with very similar decoration is in the ceramic collection of Aberystwyth University, mark: c612

11

A Ewenny slipware wassail bowl and cover, dated 1898

The swelling body applied with seventeen loop handles inscribed 'Virtue the finest of all - Vice the most hurtful of all - God the first of all', also inscribed above the foot 'Cymru, Cymra, Cymraeg, Mewn undeb Nerth 1898' (Wales and the Welsh united), the domed cover surmounted with a hen, a chick and applied with a profusion of modelled birds and animals including a pig, snake, elephant, crocodile and a man sat astride a barrel inscribed 'XXX', 38.8cm high (some losses and damages) (2)

£2,000 - 2,500

US\$3,000 - 3,800

An early Ewenny wassail bowl and cover dated 1833 was sold in these rooms on 1 December 2010, lot 76. A related early 20th century example with a similar figure sitting on a barrel inscribed 'XXX' is illustrated by J M Lewis, *The Ewenny Potteries* (1982), number 13, p 81. Wassail bowls were used at New Year when groups of revellers would progress from house to house spreading greetings. The bowls were filled with spiced ale which was dispensed to the inhabitants

11





Important slipware dishes from the Frank Falkner Collection



12

A Staffordshire slipware dish by William Talor, circa 1680-85

The pale-ochre ground decorated in light-brown slip, outlined in dark-brown with cream dot-ornament depicting King Charles II in the Royal Oak tree, the head of the king within the leafy branches, flanked by a lion and unicorn, the trellis border in light and dark brown slip inscribed with the potter's name WILLIAM TALOR, 48.8cm diam (cracked)

£45,000 - 60,000

US\$68,000 - 91,000

Provenance: Frank Falkner Collection and by descent to the present owner

Frank Falkner was a pioneering collector of British ceramics. Early in the 20th century he assembled an extensive collection that went against the fashions of the time, for Frank was attracted by the primitive charm of early Staffordshire productions. His pioneering book on the Wood Family of Burslem helped establish a thriving market for the early pottery figures that had previously been neglected. When Frank Falkner died in 1930 a simple catalogue was published by George Falkner as a tribute. George initially kept the collection together and it was finally sold a generation later in a memorable Sotheby's sale in 1956.

The family chose to keep a small number of the best slipware dishes, which they displayed as Frank had done on the walls of their North London home. Nearly a century has passed, therefore, since these dishes have been on the market. During this time they have remained untouched, with their old damage still visible and not concealed by modern restoration.

Little is known about the life of William Talor. Burslem parish records include a baptism entry for August 1624 of a William Taylor, the son of a man of the same name. The Wolstanton, Staffordshire register also has a baptism entry for December 1632 for William, the son of Richard

and John Taylor. The unindexed Stoke records list the baptism of a third William on 29 September 1639, the son of a George and Sarah Taylor.

Two other dishes of this type by William Talor are recorded with a similar diamond motif at the King's chest, one from the Glaisher collection bequeathed in 1928 to the Fitzwilliam Museum, Cambridge, object Number C.216-1928, the other in the Royal Scottish Museum collection illustrated by Cooper, *Slipware* (1968), pl.89. A third dish by Talor, the diamond motif substituted for a leafy stem, is in the Chipstone Foundation collection, Wisconsin, sold in these rooms, Phillips, London on 11 June 1986, lot 123. A fourth dish more closely resembling Chipstone's includes an unusual spelling of the potter's name 'WALLIAM:TALOR' and is illustrated by Peter Walton, *Creamware and Other English Pottery at Temple Newsam House Leeds* (1976), no.6.

Ronald Cooper writes that four dishes of this subject are known produced by Thomas Toft, see *Slipware Dishes* (1968), p.50. One with the central oak tree flanked by the royal cipher CR is in the collection of the Manchester City Galleries, bequeathed by Thomas Tylston Greg in 1923, acc. no. 1923.171. A further example with the royal cipher is in the collection of the Metropolitan Museum of Art, New York, acquired in 1924, acc no. 24.241.2. A third dish, without the royal cipher from the Charles J Lomax collection was donated to the British Museum in 1935, registration number: 1935,0716.1.CR

The subject relates to the battle of Worcester which began on 3 September 1651, classed as the final battle of the English Civil War. The 16,000 Royalist forces were overwhelmed by the 28,000 strong 'New Model Army' of Cromwell. Following his catastrophic defeat, King Charles sought refuge at Boscobel House, Shropshire. There he met Major Careless who suggested that the house was unsafe, recommending that the King hide in a large pollarded oak tree in the grounds. The exhausted king slept in the tree for some time, being prevented from falling by Careless' support. Charles related this episode to Samuel Pepys who mentions it in his diary for 1680:

'...he knew but one way how to pass the next day, and that was, to get up into a great oak, in a pretty plain place where we might see round about us, for the enemy would certainly search at the wood for people that had made their escape. We went, and carried up with us some victuals for the whole day, viz., bread, cheese, small beer and nothing else, and got up into a great oak that had been lopped three or four years before, and being grown out again, very bushy and thick, could not be seen through and here we staid all day'



Fig 1: A slipware Royal Oak dish by William Taylor, 44cm diam, sold in these rooms 11 June 1986





Fig 1: An illustration of this dish in the Freeth Collection catalogue in 1896



Fig 2: A drawing by C J Lomax of a related dish in the Glaisher Collection

13

A Staffordshire slipware dish, circa 1689-95

The pale-ochre ground decorated in light-brown slip, outlined in dark-brown with cream dot-ornament with full length portraits of William III and Queen Mary, the King in coronation robes, the Queen holding a fan-like flower, framed by leaf-like ornaments, the trellis border in light and dark brown slip inscribed GOD:BLESS:K:W:A:q:M, highlighted with cream slip dots, 40.5cm diam (cracked)

£35,000 - 50,000

US\$53,000 - 76,000

Provenance: Mr and Mrs Frank Freeth collection
Frank Falkner Collection and by descent to the present owner

Literature: Illustrated in the Freeth collection catalogue, *Old English pottery* (1896), p.80, no.14
Mentioned by Frank Freeth in his article, *A Remarkable Toft Dish*, *The Connoisseur* Vol.XV (1906), p.131
Mentioned by George Woolliscroft Rhead, *The Collection of Slip Wares formed by Dr. J. W. L. Glaisher*, *The Connoisseur* Vol.XXXIII (1912) p.80
Mentioned by Leslie B. Grigsby (2000), *The Longridge collection*, Volume 1., p.58, 'On one unsigned, unusual dish inscribed "GOD BLESS KW & QM" and showing the royal couple, she stands to the king's right and rests one hand on her hip.'

Mr Frank Freeth was elected president of the 'The Ceramic and Art Collector's Society' in 1901.

A closely related unsigned slipware dish depicting William III and Queen Mary with the trellis border inscribed GOD:SAVE:VS:ALL was purchased by J.W.L Glaisher in 1911 and bequeathed to the Fitzwilliam Museum, Cambridge in 1928, object Number C.220-1928. See Bernard Rackham, *The Glaisher Collection* (1935), Vol. I, p. 37, no. 220. An illustration of this dish by C.J. Lomax is reproduced by Ronald G. Cooper in *English Slipware Dishes* (1968) p.56, fig.45. The treatment of the figures and lettering suggest that this dish is almost certainly by the same hand as the present lot.

A third dish depicting William and Mary, signed by Thomas Sanford, from the Longridge collection was sold by Christie's 10 June 2010, lot 1016, illustrated by Grigsby (2000) Vol.I, fig.56. The figure of the King and cloud motifs are very similar to the present lot and it is possible the Falkner dish may also be the work of Thomas Sanford. A further related dish, inscribed THIS:FOR:W:F:1691, is possibly by the same hand. This specimen, sold by Christie's 8 November 1999, lot 5 bears the initials W S within the decoration and therefore has been attributed to William Simpson. There are some similarities in the decoration to the present lot and so if the WS initials do relate to the potter, we must also consider William Simpson as a possible maker for the present lot





Fig 1: An illustration in the Burlington Fine Arts Club Catalogue, 1914, showing the present dish

14

A Staffordshire slipware dish by Thomas Toft, circa 1670-85

The pale-ochre ground boldly decorated in light-brown slip, outlined in dark-brown with cream dot-ornament, with a fleur-de-lis within an arcaded border around the cavetto, the trellis border in light and dark brown slip inscribed with the potter's name THOMAS.TOFT, 43.5cm diam (broken and repaired)

£30,000 - 45,000

US\$45,000 - 68,000

Provenance: William George Rawlinson

Frank Falkner Collection and by descent to the present owner

Exhibited: Loaned by W.G. Rawlinson for the exhibition Early English Earthenware, Burlington Fine Arts Club, London in 1913 and illustrated in the catalogue, number 6, plate XVI, p.20

Literature: Illustrated by Ronald Cooper, English Slipware Dishes 1650-1850 (1968), number 208. Cooper illustrates another dish of this type by Thomas Toft, number 209, previously in the Miss J. M. Evans collection and donated to The Potteries Museum, Stoke-on-Trent in 2008.

William George Rawlinson (1840-1928), a partner in the London silk firm James Pearsall and Co. was a collector of Turner drawings and engravings and is known for his catalogue of Turner's Liber Studiorum in 1878. Rawlinson became a member of the Burlington Arts Club in 1872 and also collected blue and white Chinese porcelain.

Very little is known about the life of Thomas Toft. He married Ellena Bucknall on 21 April 1663 and they had five children: Matthias (b.1663), John (b.1664), Thomas (1670-1703), James (b.1673) and Cornelius (1677-1727). Information about his location in the late 17th century is quite vague, although Hearth Tax records mention his name at Stanley in Staffordshire both in 1663 and 1666. He was buried on 3 December 1689 in Stoke, closely followed by his wife Ellena who died in 1691. Currently only two dated examples of dishes signed 'THOMAS TOFT' are known. One in the Grosvenor Museum, Chester is dated 1671 and decorated with the Royal Arms. The other at Temple Newsam depicts Adam and Eve and is dated 1674





15

15

A rare Staffordshire saltglaze figure of a lady, circa 1740-45

Hollow based and press-moulded, the lady wearing a bonnet and laced bodice, her right hand grasping the folds of her skirt, *10cm high* (chipped)

£500 - 700

US\$760 - 1,100

A similar figure was exhibited by Garry Atkins, *Catalogue of English Pottery*, 1992, no.43, p.19 in the catalogue. The same model was produced in lead-glazed earthenware and in porcelain at Longton Hall. See Leslie B Grigsby, *The Henry H Weldon Collection* (1990), p 434. See also Diana Edwards and Rodney Hampson, *White Salt-Glazed Stoneware* (2005), p 103, fig 98 for a similar figure, said to possibly represent Nancy Dawson



16

16

A good Staffordshire lead glazed figure of a musician, circa 1760-80

Modelled as a seated fiddler, his jacket picked out in green and his hair in grey, the hollow oval base with rouletted borders and picked out in brown, the violin similarly treated, *13.6cm high* (scroll of violin restored)

£1,000 - 1,500

US\$1,500 - 2,300

A figure of a man reading, perhaps a singer, from the same class as the present lot is illustrated by Pat Halfpenny, *English Earthenware Figures* (1991), p 23 (top). A piper and two bagpipers on identical bases are in the Capt Price Collection. For another violinist figure, see Leslie B Grigsby, *The Henry H Weldon Collection* (1990), p 416



17

17
A William Greatbatch creamware 'Fruit Basket' tea canister and cover, circa 1765

Of rectangular shape with rounded shoulders, moulded with the 'Fruit Basket' pattern picked out in underglaze blue, brown and green, 10.3cm high (cover broken) (2)

£800 - 1,200

US\$1,200 - 1,800

Examples are only rarely found retaining their original cover

18
A Wood type 'Thin Man' Toby jug, circa 1780

Modelled seated in a chair, wearing a white tricorn hat, green jacket, blue breeches and brown boots with buckles, holding a full jug in his left hand, a glass raised to his mouth in the other hand, the base with an impressed design, 24.2cm high (broken and restored)

£800 - 1,200

US\$1,200 - 1,800



18

19



19

A rare Pratt Ware model of a heavy horse, late 18th century

Standing on a chamfered rectangular base picked out in green, one front hoof raised, its coat and mane brushed in ochre, the eyes, hoofs and reins picked out in brown, 19.5cm high (some restoration)

£1,000 - 1,500

US\$1,500 - 2,300

This model is normally referred to as a 'Suffolk Punch'. Three examples, including one similarly coloured to the present lot, are illustrated by Leslie B Grigsby, *The Henry H Weldon Collection* (1990), p 360

20

A rare Pratt Ware equestrian group, circa 1810

The horse standing four square with an ochre saddle and all over blue sponged markings, the rider wearing a brown cap, blue jacket and ochre breeches, the oval stand chamfered in classical style, the irregular upper surface picked out in green, 20.3cm high, inscribed 'He' in brown to underside of base (some restoration)

£2,000 - 3,000

US\$3,000 - 4,500

21

A rare Pratt Ware equestrian model, circa 1810

The horse standing four square with a sponged coat, ochre saddle and blue saddle cloth, the rider wearing a white top hat, blue jacket and yellow breeches, the rectangular base sponged with panels of colour around the sides, 23.1cm high (some restoration)

£2,500 - 3,000

US\$3,800 - 4,500

A similar example is illustrated by John and Griselda Lewis, *Pratt Ware* (1984), p 93. The colouring links this model to the 'Pottery that used a Large Crown Mark'

22

A rare Pratt Ware equestrian model, circa 1810

The horse standing four square with spotted and sponged markings, ochre saddle and blue saddle cloth, the rider wearing a black cap, blue jacket and ochre breeches, the rectangular base sponged with pink, black and ochre panels, 21.3cm high (some restoration)

£1,800 - 2,200

US\$2,700 - 3,300

The colouring links this model to the 'Pottery that used a Large Crown Mark'. A related model was sold in these rooms on 8 September 2004, lot 88. For a similar figure wearing the same cap and riding on an elephant, see John and Griselda Lewis, *Pratt Ware* (1984), p 277

20





21



22



23

23

A good creamware cow creamer and cover, circa 1770-80

Standing on a distinctive rectangular base, shaped at the front and flat at the back, a calf suckling below, the coiled tail forming the handle, the cover with a floret handle, decorated in Whieldon style with underglaze oxide decoration in brown, grey and yellow, *12.8cm high* (some restoration) (2)

£1,000 - 1,500

US\$1,500 - 2,300



24

24

Two creamware cow creamers, circa 1770-90

The smaller with a floret finial on the cover, standing on a rectangular base with fluted sides and left undecorated, *12.7cm high* (some restoration), the larger filled through a floret mounted on its back, the unusual shaped base applied with a further floret and picked out in green, the coat sponged in brown in Whieldon style, *15.3cm high* (head and tail restored) (3)

£1,000 - 1,400

US\$1,500 - 2,100



25

25

A Pratt Ware model of a cow and a Pratt Ware cow creamer and cover, circa 1810

The cow standing on a rectangular base moulded with stiff leaves picked out in blue and ochre, its calf standing beside, both animals with green and ochre sponged markings, *15.5cm high* (some restoration, firing crack), the cow creamer standing on a plain rectangular base, the small cover with a ring handle, its coat sponged in yellow and brown, *13.1cm high* (minor restoration) (3)

£1,000 - 1,400

US\$1,500 - 2,100



26

Two creamware cow creamers and covers and a Pratt Ware model of a bull, circa 1800-10

One cow creamer on a shaped rectangular base, with brown spotted markings, 13.2cm high (some restoration), the other with its hind legs tied, a diminutive milkmaid seated on the shaped green base, grey and ochre markings, 14cm high (some restoration), the bull on a rectangular base, lowering its head tenderly to a small calf on the ground before it, the bull with blue sponged coat reserving orange arrow-like markings, 10.5cm high (restored) (5)

£1,200 - 1,800

US\$1,800 - 2,700

27

A Pratt Ware model of a cow, titled 'Fanny', circa 1800

Standing and looking to its left on a rectangular base moulded with stiff leaves and sponged in ochre and brown, a calf lying down beneath, the tail, hoofs and head picked out in brown, the upper surface of the base inscribed in brown 'Fanny', 15.9cm high (horns restored, patches of loss to the glaze)

£800 - 1,200

US\$1,200 - 1,800



27 (detail)





28

28

A rare Turner part tea service, circa 1790-1800

Of square form, applied with white classical sprigs onto brown oval or circular panels, reserved on a white smear-glazed ground, comprising teapot, cover and stand with a straight spout and a double-walled cover pierced with prunus below a lion finial, a sucrier with a similarly pierced cover and finial and a milk jug, *teapot, cover and stand 13.5cm high, teapot and jug impressed TURNER (6)*

£2,000 - 2,500

US\$3,000 - 3,800

A similar part service, lacking the teapot stand, is illustrated by Diana Edwards and Rodney Hampson, *English Dry-Bodied Stoneware* (1998), p 190, fig 322



29

29

A Wedgwood and Bentley caneware artist's paint box, palette and ten paint pots, circa 1775-85

Of oval form, the exterior enamelled in black with a cane-coloured border below the rim, the pierced palette fitting within the interior, the ten redware painted pots with white interiors, *15.4cm wide*, impressed Wedgwood & Bentley mark (cover and two paint pots lacking) (12)

£800 - 1,200

US\$1,200 - 1,800

The shape appears in the 1779 catalogue described as 'The paint-chest contains sets of large and small vessels and neat palats [sic] for the use of those who paint in water-colour'. A related black basalt example with a dolphin finial is illustrated by Robin Reilly, *Wedgwood, The New Illustrated Dictionary* (1995) p.303. An example in blue jasper with white figural ornamentation is illustrated by Robin Reilly and George Savage, *The Dictionary of Wedgwood* (1980) p.260

30

A pair of Wedgwood porphyry vases and covers, circa 1775

Of urn shape with fluted borders, the finely modelled scrolled handles and applied swags picked out in gold, the creamware bodies mottled in green and black to simulate Serpentine, *33.8cm high* (one cover damaged, one cover married, replacement alabaster plinths) (4)

£5,000 - 7,000

US\$7,600 - 11,000

A vase of this form with a porphyry ground on a black basalt plinth base is illustrated by Harry Buten, *Wedgwood Rarities* (1969) p.92. A further vase with husk swags left in the white is in the collection of the Manchester Art Gallery, accession number: 1932.200. Interestingly, a black basalt version is depicted in the background of the painting *The Saithwaite Family* by Francis Wheatley, circa 1785, currently in the collection of the Metropolitan Museum, New York accession number: 2009.357



30





31

31

An unusual pearlware punch bowl, circa 1780

Of plain thrown form and substantial size, the exterior painted in blue with a European man riding on an angry-looking elephant, two attendants behind him carrying vases containing plants, three Chinese figures standing before them, the group flanked by pagodas and trees, the interior with a full flower spray within loop and diaper borders, 32.5cm diam (chipped, footrim cracked)

£1,000 - 1,500

US\$1,500 - 2,300

32

An important London enamel tea kettle and cover, mid 18th century

Of compressed globular form with a hinged metal overhead handle and gilt metal knob, finely painted with scattered sprays and sprigs, including roses, tulips and a melon, the rim picked out in brown, the spout in the shape of a bird's head with painted eyes, 26.7cm high including handle (some patches of restoration, typical minor damages) (2)

£8,000 - 10,000

US\$12,000 - 15,000

A related tea kettle from the Rous Lench Collection was sold by Sotheby's, 7 July 1986, lot 860. Very similar painting is seen on the sides of a casket illustrated by Therle and Bernard Hughes, *English Painted Enamels* (1967), p 41 where it is attributed to York House, Battersea. Excavations on the factory site revealed only two pieces of enamelled copper and both were painted as opposed to printed. See Judith Crouch, *York House, Battersea: finds from the Excavation of the Enamel Manufactory site*, ECC Trans, Vol 19, Part 1, p 34. One was the lower section of a bodkin case painted with scattered flowers in Meissen style but not in the manner of the present lot. Although a Battersea origin cannot be ruled out, the kettle could also be the product of an earlier London or Birmingham manufactory. It is certainly amongst the largest and most important pieces of early English enamel so far recorded



32



33



34



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34

33
A Birmingham enamel snuff box and a South Staffordshire enamel snuff box, circa 1760-65

Of rectangular shape with gilt metal mounts, the cover of the Birmingham box brightly painted with a Fête champêtre scene, the interior with Perseus rescuing Andromeda, the tapering sides painted with sprigs of mixed flowers, 8.3cm wide, the South Staffordshire box with a sprig of a brightly painted rose and tulip, the sides with smaller sprigs, set against a pale yellow ground, 9.2cm wide (cracks) (2)

£1,100 - 1,500

US\$1,700 - 2,300

This particular version of Perseus and Andromeda is taken from a print after the painting by François Lemoyne painted in 1723, currently in the Wallace Collection, London, accession number P417

34
A Birmingham enamel snuff box and a South Staffordshire enamel snuff box, circa 1760-65

Of rectangular form with gilt metal mounts, the Birmingham box painted with Italianate scenes framed by raised scroll borders highlighted in gold against a dark blue ground, 7.6cm wide, the South Staffordshire box with panels of rural landscapes framed by raised yellow scrollwork against a pink ground, 8.4cm diam (some damage) (2)

£1,000 - 1,500

US\$1,500 - 2,300

35
Two South Staffordshire enamel snuff boxes, circa 1760-65

Of rectangular shape with gilt metal mounts, one with the cover painted with the 'Singing Lesson', framed by raised gilt scrollwork against a white ground, the moulded sides picked out with flowers, the interior painted with a portrait medallion of Maria Gunning, 8.1cm wide, the other of shallow form painted with a portrait of a man against a pink ground, the sides painted with small landscape vignettes, 6.8cm wide (some damage and restoration) (2)

£1,000 - 1,400

US\$1,500 - 2,100

There are several versions of prints depicting Maria Gunning with slightly different features. This example is probably taken from a mezzotint by Charles Spooner after the painting by Francis Cotes. An example is in the National Portrait Gallery, accession no. NPG D2506



35



36



35



36

36

A Birmingham enamel snuff box and a South Staffordshire enamel snuff box, circa 1765-70

The Birmingham box moulded in high relief with a cluster of brightly painted shells, the tapering sides with quilted moulding painted with small flower sprigs, 8.4cm wide (some repainting), the South Staffordshire box of rectangular shape with gilt metal mounts, printed and painted with 'L'Amour' framed by raised white scrollwork, set against a dark purple ground, the base with a bianco-sopra-bianco diaper panel, 9.2cm wide (some damage) (2)

£700 - 1,000

US\$1,100 - 1,500

37

A Birmingham or South Staffordshire enamel snuff box, circa 1765

Of rectangular shape with chased gilt metal mounts, the cover finely painted with a scene of the Penitent Magdalene reading in candlelight, holding a crucifix beside a skull, the sides of the box with popular figure subjects including 'The Fishing Party' framed by raised gilt scrollwork, 7.7cm wide (some damage)

£1,000 - 1,500

US\$1,500 - 2,300



37

A related enamel box painted with a very similar scene of a lady and gentleman in candlelight is illustrated by Therle and Bernard Hughes, *English Painted Enamels* (1951), p.94, pl.51



38

- 38**
A Birmingham or South Staffordshire enamel Hart bonbonnière, circa 1760-70
 Modelled as a white Hart lying on an oval grassy base, its coat picked out in light grey and its antlers in yellow, the animal tethered to the base by a yellow chain, the hinged lid printed in outline and coloured with a leopard hunt scene, *6.7cm wide* (some restoration)
£3,000 - 4,000
US\$4,500 - 6,100

This box is closely related to an enamel box of a white Unicorn from the Mort and Moira Lesser collection, sold in these rooms on 19th October 2011, lot 122. The White Hart was the personal emblem of King Richard II and appears on the outer cover of the Wilton Diptych. The coloured print on the lid is possibly after an etching by Antonio Tempesta, whose many hunting scenes include a leopard hunt



39

- 40**
A Staffordshire enamel leopard bonbonnière, circa 1765-70
 Modelled as the head of a leopard with black markings on a shaded yellow ground, its mouth speckled in brown, the hinged lid painted with a small spray of flowers, *5.7cm long* (restored)
£800 - 1,200
US\$1,200 - 1,800

- 41**
A rare Staffordshire enamel bonbonnière, circa 1760-70
 Modelled as a lamb lying on a round grassy base, its coat picked out in blue and grey, the hinged lid painted with a small spray of flowers, *6.1cm diam* (restored)
£1,400 - 1,800
US\$2,100 - 2,700

- 42**
Three South Staffordshire enamel snuff boxes and a dry mustard pot, circa 1765-75
 One box of deep rectangular form, painted with rural scenes against a bianco-sopra-bianco ground, *9cm wide*, another of oval form painted with a full scene of rural figures, the sides with small flower sprigs, *9.2cm wide*, the last of narrow rectangular form painted with a sea shore, *8.2cm wide*, the dry mustard pot of barrel shape painted with rural scenes against a pink ground, *11cm high* (some damages and restoration) (5)
£1,100 - 1,400
US\$1,700 - 2,100

- 43**
 No lot



40



41



42





44

44

A Battersea enamel plaque of Henry Pelham, circa 1753-56

Of oval form, printed in brown with the portrait of a man slightly turned to his right, wearing a full periwig, set within in a gilt metal rim, 9cm high excluding mount (fine crack to rear, minor scratching)

£800 - 1,200

US\$1,200 - 1,800

The identity of the subject is discussed by Bernard Watney, 'The Chancellor on a Battersea Enamel', ECC Trans Vol 7, pt 1 (1968). He suggests that the sitter is the Hon. Henry Pelham, M.P. Chancellor from 1743-54. The features of the man in the portrait, however, strongly resemble those of Henry Boyle, engraved by John Brooks in a mezzotint published in 1742



45

45

Theatrical Interest: A rare South Staffordshire patch box and a plaque, late 18th century

The oval patch box painted in sepia with a portrait of the actress Elizabeth Hartley, flanked by gilded leaves and reserved on a pink ground, 5.1cm wide (restored), the oval plaque, probably Liverpool, printed in sepia with a portrait of the actor Samuel Reddish, within a metal frame, 6cm high (chip to edge, fine cracks) (2)

£1,400 - 1,800

US\$2,100 - 2,700

The box depicts Elizabeth Hartley in the role of Lady Jane Grey in Nicholas Rowe's eponymous play. The source is a print from Bell's British Theatre, by Page after Roberts and published on 26 December 1776. The same print was used on a Liverpool printed tile illustrated by Anthony Ray, Liverpool Printed Tiles (1994), p 58, F1-11. The plaque depicts Samuel Reddish as Bevil Junior in Richard Steele's five act play 'Conscious Lovers'. The source is an engraving by Roberts and Thornthwaite, also published by Bell in 1776



45



46

46

A rare enamel patch box, circa 1780-90

Of oval form, the hinged cover painted with an Orange hanging from a sprig framed by the inscription 'May the Orange tree be United with the English Oak', against a dark blue ground, 4.4cm wide

£800 - 1,200

US\$1,200 - 1,800

This can be related to the Fourth Anglo-Dutch War (1780-84) and in recognition of William V, Prince of Orange (1751-1806), who was a supporter of peace between the two countries

47

A Birmingham or South Staffordshire snuff box, circa 1765-70

Of rectangular shape with canted corners, the cover finely painted with a couple pouring wine, the side panels painted with figures in landscapes including the 'Fishing party' and 'Rural Gambols', the base with 'Birds on an overturned basket' after Robert Hancock, framed by raised gold scrollwork borders set against a bianco-sopra-bianco diaper panelled ground, 8.8cm wide (some damage)

£1,000 - 1,500

US\$1,500 - 2,300

The cover scene is based on the engraving 'Le Dejeuné, ou l'alliance de l'Amour et du Vin' by the Paris engraver and publisher, François Joullain (1697-1778), published in 1751 after the 1744 painting by Jean-Marc Nattier, now in the Alte Pinakothek, Munich. Another box painted with this decoration is illustrated by Therle and Bernard Hughes in *English Painted Enamels* (1951) p.90



47

48

Two London enamel snuff boxes and a Birmingham enamel snuff box, mid 18th century

With gilt metal mounts, one London box painted with a large spray of roses and other flowers, the corrugated sides with small sprigs, 7cm diam, the other of shallow rectangular form, painted with flowers tied with a bow, the tapered sides with single flowers and a mosquito, the interior with purple scrolls, 7.2cm diam, the circular Birmingham box painted with a Naval engagement, the tapered sides with three small landscape vignettes, 6.1cm diam (some damages and restoration) (3)

£1,000 - 1,400

US\$1,500 - 2,100



47



48



49



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49

49

A Birmingham or South Staffordshire enamel erotic double-lidded snuff box, circa 1755-60

Of circular form with hinged metal mounts, the cover painted with a shepherd and goats, a coastal scene in the background, the secret inner lid painted with an interior scene of a lady pleasuring herself whilst being secretly watched by a gentleman, the base painted with a garland of flowers tied with ribbons and loose sprigs, 6.8cm diam (some cracks)

£6,000 - 8,000

US\$9,100 - 12,000

Three South Staffordshire enamel boxes with hidden erotic lids from the Mort and Moira Lesser collection were sold in these rooms 19 October 2011, lots 146-148



50

A fine oval enamel plaque by William Hopkins Craft, circa 1770

Brightly painted with Poor Maria, the young lady in neo-classical dress seated beneath a tree, holding a dog by a leash and with a pipe to her right, a distant town in the background, signed W.Craft, 10cm high
£800 - 1,200
US\$1,200 - 1,800

The source is taken from a print after the painting by Angelica Kauffmann (1741-1807). The original painting was sold at Christie's on 6th July 2007, lot 169. This plaque depicts the heart-broken Maria from Laurence Sterne's *A Sentimental Journey through France and Italy*, first published in 1768:

'When we had got within half a league of Moulins, at a little opening in the road leading to a thicket, I discovered poor Maria sitting under a poplar. She was sitting with her elbow in her right hand: - a small brook ran at the foot of the tree... She was dressed in white, and much as my friend described her, except that her hair hung loose, which was before twisted within a silk net. - She had superadded likewise to her jacket, a pale green ribband, which fell across her shoulder to her waist, at the end of which hung her pipe. - Her goat had been as faithless as her lover; and she had got a little dog in lieu of him, which she had kept tied by a string to her girdle...'

William Hopkins Craft (1730-1811) was the brother of Thomas Craft, a painter at the Bow porcelain factory. William was partnered with David Rhodes whilst they were both employed by Josiah Wedgwood as enamellers in London. Craft's celebrated British Worthies plaque from the Mort and Moira Lesser collection was sold in these rooms on 19 October 2011, lot 168

51

A small enamel cat bonbonnière, circa 1780-90

Naturalistically modelled as the head of a big cat with brown fur and black stripes, the separate cover inscribed in black with 'A Margate Gift' framing a small vignette of a lighthouse, with metal mounts, 3.1cm long (restoration to cover) (2)
£1,400 - 1,800
US\$2,100 - 2,700

The cover may depict North Foreland lighthouse, which in the late 18th century became increasingly popular with visitors to Margate

52

A South Staffordshire enamel apple bonbonnière, circa 1770

Naturalistically modelled as an apple coloured in tones of red, green and yellow, with metal mounts, 6.3cm high (some restoration)
£800 - 1,200
US\$1,200 - 1,800

53

A small enamel cat bonbonnière, circa 1780-90

Modelled as a domestic cat painted in orange and brown upon a speckled pink mound, the hinged cover inscribed in black with 'Accept this Trifle from a Friend Whose love for Thee will never End', 4.4cm wide (some restoration)
£1,000 - 1,200
US\$1,500 - 1,800



54

54

An English-decorated Chinese teapot and cover, a matching coffee cup and a teabowl, circa 1752-55

The pear-shaped teapot and cover moulded with petal-shaped panels and painted with the 'Grape and Vine' pattern of gilded branches bearing black feathery leaves and red berries, 13.2cm high (damaged), the coffee cup painted with the same pattern, 6.3cm high (chipped with a fine crack, some wear), the teabowl with original underglaze blue decoration overpainted to match the two previous items, 7.6cm diam

£800 - 1,200

US\$1,200 - 1,800

Provenance: The Watney Collection of Chinese Porcelain Decorated in Holland and England, sold in these rooms 7 November 2003, lot 70.

Related decoration occurs on Bow porcelain. See Anton Gabszewicz, *Bow Porcelain, The Collection of Geoffrey Freeman* (1982), figs 19 and 20. See also Gerald Coke, *In Search of James Giles* (1983), p 181, fig 9a for a later example of the pattern on Worcester porcelain attributed to the Giles workshop. Bow porcelain is known to have been enamelled in Kentish Town by Giles as well as in John Bolton's workshop. Both are likely to have also decorated Chinese porcelain



55

55

A Dehua beaker painted in Europe, circa 1710-25

Probably enamelled in England, of octagonal shape with a moulded petal at the base of each side, painted in colours with a vase of stylised flowers resting on a table, flanked by a boy and a lady holding a fan, black-winged insects in between them, brown line rim, 6.7cm high, embossed seal mark

£1,000 - 1,500

US\$1,500 - 2,300

Provenance: The Watney Collection of Chinese Porcelain Decorated in Holland and England, sold in these rooms on 7 November 2003, lot 20

For related decoration on Dehua pieces, see Errol Manners, *The English Decoration of Oriental Porcelain*, ECC Trans, Vol 19, Part 1, p8



56

A rare early Bow tureen and cover, circa 1750

Of large size, the flat loop handles with lion head terminals, painted in famille rose style with large trailing peony plants in thick enamel, the rims with a formal lambrequin border, alternating with diaper panels reserving flower trails and panels of Chinese landscapes 'en grisaille', the cover with a crabstock handle, 29.4cm diam (riveted and chipped) (2)

£2,000 - 3,000

US\$3,000 - 4,500

A Bow vase decorated with this type of lambrequin border was sold in these rooms on 12 September 2007, lot 143



58



59



57

57

An early Bow bowl, circa 1750-53

Enamelled with 'Wet' colours in famille rose tones, with a large puce peony flower issuing from trailing branches, framed by a colourful bird perched to the right and another in flight, the interior enamelled with 'sacred scrolls', 17.3cm diam

£800 - 1,200

US\$1,200 - 1,800

58

An early Bow group emblematic of Autumn, circa 1755-60

Modelled as a putto with a wreath of grapes in his hair, sitting on a brightly painted leopard and wearing puce and blue robes edged with gold, the mound base painted with monochrome puce sprigs, the rear of the base pierced to fit a candle scone, 15.5cm high (some restoration)

£2,500 - 3,000

US\$3,800 - 4,500

An example of this group painted in colours, along with its pair, is illustrated by Anton Gabszewicz, *Bow Porcelain, The Collection Formed by Geoffrey Freeman* (1982), p.134, fig.215. An example of the companion group in the white was sold in these rooms on 3 October 2012, lot 65

59

A Bow figure of Neptune, circa 1755-60

Modelled astride a dolphin, draped in billowing robes vibrantly painted in tones of purple, yellow and green, upon a small mound base applied with shells and seaweed, the rear of the base pierced for a scone, 15.2cm high, impressed 'To' mark for John Toulouse (hands restored)

£1,200 - 1,500

US\$1,800 - 2,300



60

A Bow pickle stand, circa 1765

Formed of three scallop shell dishes entirely covered with clustered small shells and seaweed, continuing up to a high supported central shell, the pickle dishes painted with pagoda scenes framed by cell borders at the rims, 12.8cm high (some chips)

£800 - 1,200

US\$1,200 - 1,800

Provenance: The Pinewood collection, sold in these rooms, Phillips 31 October 2001, lot 11

61

A large Bow teapot and cover, circa 1757-60

Of generous globular form with a straight spout and plain handle, painted in blue with the 'Dragon' pattern of a coiling dragon amongst clouds in pursuit of a flaming pearl, the rims painted with an egg and dart border, 17.3cm high, workman's numeral 13 inside footrim (chip to spout, cover riveted) (2)

£800 - 1,200

US\$1,200 - 1,800

Provenance: The Susi and Ian Sutherland Collection

62

A rare Bow wall pocket, circa 1760

Of cornucopia form, ornately moulded with rococo scrollwork and spiralling bands, enclosing a panel painted in blue with a Chinaman holding a staff hung with bells, flanked by a willow tree and flowering peony plants, the flat back pierced with holes for suspension, 22.5cm long (a firing crack in the body slightly extended, some rim abrasion)

£1,600 - 1,800

US\$2,400 - 2,700

A pair of similar wall pockets, formerly in the Ainslie collection, is illustrated by Bernard Watney, *English Blue and White Porcelain* (1973), pl.15B



62



63

63
A pair of Chelsea figural salts, circa 1755

Probably modelled by Joseph Willems after Meissen prototypes, as a Turk and a Levantine lady seated and holding large scallop shells painted with sprays of flowers, their Turkish dress painted in tones of pale puce and yellow, the mound bases applied with flowers, *15.6cm high and 16.5cm high*, red anchor mark to female figure (some restoration) (2)

£2,000 - 3,000

US\$3,000 - 4,500

In 1753 Horace Walpole wrote that displays of sugar plums and other confectionery had 'long given way to harlequins, gondoliers, Turks, Chinese, and shepherdesses of Saxon china'



64

64
A Chelsea figure of a Levantine lady, circa 1755

Modelled by Joseph Willems, standing raising her headdress with her right hand, her left hand holding up her costume, painted in pale tones of yellow and pink highlighted in gold, standing upon a small circular base applied with flowers, *15.5cm high* (some restoration)

£1,000 - 1,400

US\$1,500 - 2,100

Modelled after a Meissen original by Peter Reinicke, itself taken from the 1714 engraving by M. de Ferriol, *Receuil de Cent Etampes représentant différentes Nations du Levant*, Paris, pl. 5, inscribed 'Le Capi Aga ou Chef des Eunuches blancs'. See Dr Erika Pauls-Eisenbeiss, *German Porcelain of the 18th Century, Volume I* (1972), p 104. She and her companion figure appear in the 1755 & 1756 Chelsea catalogues as 'Two figures in Turkish Dresses'. Another example of this rare model is illustrated by John C. Austin, *Chelsea Porcelain at Williamsburg* (1977), p.130, no.118



65

65

A Chelsea figure of a Chinaman, circa 1755

Modelled seated on a tree stump and looking to his left, his hands tucked into his sleeves, wearing a pale yellow cloak with a blue sash, black and puce pointed hat and red shoes, upon a small circular base, 12cm high, red anchor mark (minor chips)

£3,000 - 4,000

US\$4,500 - 6,100

Another example was sold in these rooms on 10 September 2008, lot 206 and the companion figure, left in the white, on 18 April 2012, Lot 172



66

66

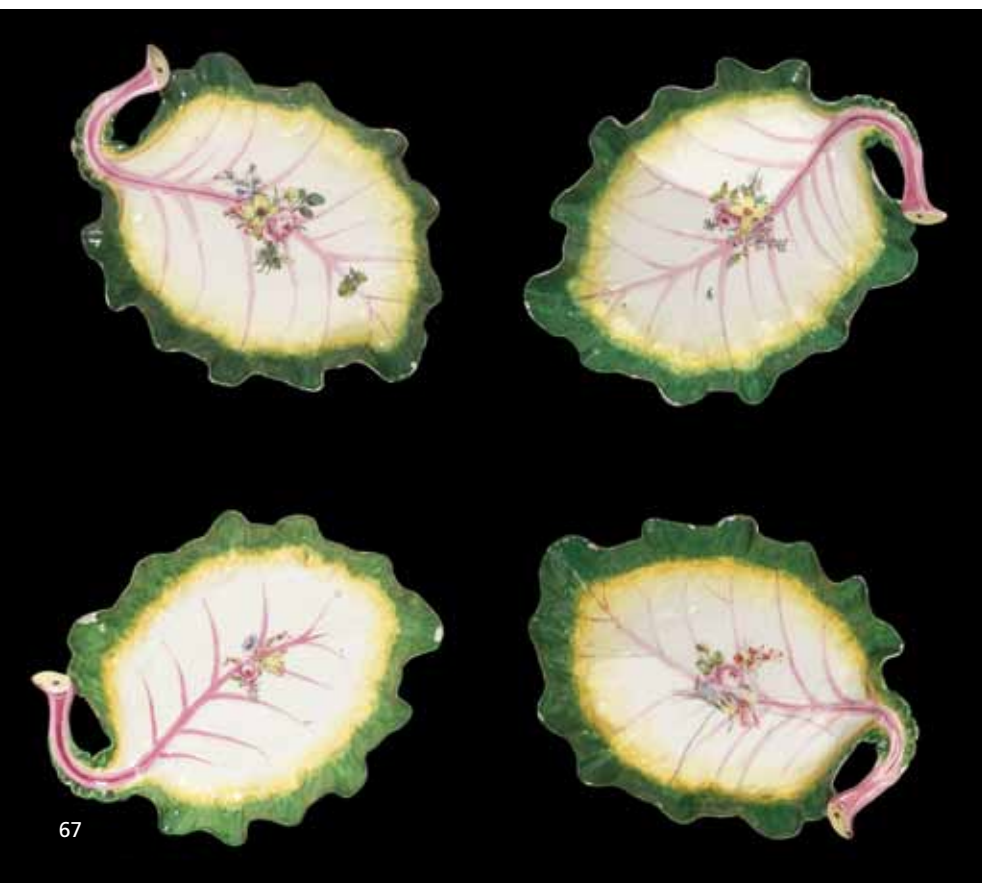
A Chelsea figure of the 'Noble Canon', circa 1758

Modelled standing looking to his left and gesturing with his hands, wearing a biretta, cassock and surplice trimmed with ermine, an ermine stole over his left arm, a crimson cape around his shoulders, on a flat round base painted with grassy patches, 16.6cm high (neck and one hand restored)

£2,000 - 3,000

US\$3,000 - 4,500

Provenance: The Peter Bradshaw collection, sold in these rooms on 24 June 2007, lot 5. The source for this model was identified by Anthony du Boulay (Country Life, Religious Rococo Revived, June 1986, pl.3), as an early 18th century engraving by Filippo Bonanni entitled 'Canonia Regulari de San Marco' in his 'Historie de L'Institution des Ordres Religiosorum in Ecclesia Militanti Catalogus', Rome, 1706 and 1710. Another example from Wallington Hall is illustrated by Elizabeth Adams, Chelsea Porcelain (2001), p 136. A companion figure of a Canoness or Abbess derives from another engraving by the same artist. No Meissen source prototype exists and it is possible that these figures were modelled by Joseph Willems



67

67

Four Chelsea dishes, circa 1755

Naturalistically modelled as cabbage leaves with raised veins picked out in puce, the edges shaded in green blending to yellow, a flower spray in the centre, 24.6cm wide, red anchor marks (one riveted, others with damages) (4)

£1,000 - 1,400

US\$1,500 - 2,100

Cabbage leaf dishes were sold in sets of four. Four such dishes were included in lot 17 in the Chelsea sale catalogue of 10 March, 1755 and it is likely that the dishes in this lot have been together since manufacture

68

A rare Chelsea melon tureen and cover, circa 1755

Realistically modelled as a large melon with a handle formed from a curling stalk with yellow flower terminals, delicately painted in shades of yellow and green, 17.4cm long, red anchor marks (restored) (2)

£2,000 - 2,500

US\$3,000 - 3,800

Melon tureens were sold together with cabbage leaf dishes in the 1755 Chelsea sale Catalogue. The first day's Sale on Monday, 10 March, 1755 included 'Two fine cabbage leaves and two fine large melons for desert' as lot 38



68

69

A Chelsea 'Hans Sloane' plate, circa 1755-58

Painted with a twisting cactus issuing a large exotic puce flower and a branch with pale yellow blossoms, surrounded by scattered winged insects, with a scalloped rim edged in brown, 23.9cm diam red anchor mark, red numeral 6 (chips)

£1,500 - 2,000

US\$2,300 - 3,000

Provenance: The Monsieur Paul Wallraf collection, sold at Hôtel Drouot, Paris, 4 December 1933, lot 36

Hans Sloane was born in Killyleagh, Ireland on April 16, 1660. As a young man, he spent fifteen months in Jamaica as the personal physician to the governor of the island, the 2nd Duke of Albemarle. Whilst there, he collected hundreds of botanical specimens. In 1707, Sloane published the first part of his lavish two volume work, *A voyage to the islands*, giving a detailed account of the flora of Jamaica. By 1712 Sloane had purchased the Manor of Chelsea, thinking that the Manor House would be the ideal venue to store and exhibit his burgeoning collections

70

A Chelsea oval dish, circa 1755-58

Of basket moulded oval form, crisply modelled at each end with naturalistically coloured vine leaves and woody stems, the centre painted with a large moth and other insects in ombrierte style, scattered flowers below the shaped brown rim, 27.4cm wide (slight wear)

£800 - 1,200

US\$1,200 - 1,800





71



71



72

71

A rare Chelsea ecuelle, cover and stand and a Derby basket, circa 1765

The ecuelle applied all over with mayflowers and left in the white, the knob formed by a boldly modelled flower, *stand 24cm diam* (bowl cracked and stained, some losses to applied detail), the basket with an entwined overhead handle, the rim applied with delicate flowers and leaves, the interior painted with flowers in 'cotton stem' style, a yellow band around the foot, *18.6cm wide* (minor losses) (4)

£800 - 1,200

US\$1,200 - 1,800

72

A pair of Chelsea figures with baskets, circa 1762-65

Modelled as a gallant and lady standing beside open baskets supported on bocage stumps, the lady holding a fan in her left hand with a brown pug dog at her feet, the gallant gesturing to his basket with a hound at his feet, the scrollwork bases pierced with heart shapes and edged with gilding, *20cm high*, the female figure with a gold anchor mark (some restoration) (2)

£1,400 - 1,600

US\$2,100 - 2,400

73

A Chelsea scent bottle and stopper, circa 1765

Modelled as a group of children including a boy placing a garland of flowers around a lamb's neck, a girl holding a wool spinner, and another boy holding a basket of flowers surmounted with a chained flower finial, brightly painted and highlighted in gold, the underside of the base inscribed in red with 'FIDELLE EN AMITIE', *8cm high* (area of restoration)

£800 - 1,200

US\$1,200 - 1,800



74

A Worcester saucer dish, circa 1768

Of plain circular form, boldly painted with three 'Fancy Birds' with bright plumage, alternating with smaller insect panels, three more insects in the centre, reserved within gilt-scrrolled borders on a scale blue ground, 18cm diam, square mark in blue (a few fine scratches to the painting only)

£300 - 400

US\$460 - 610

75

A Worcester teabowl and saucer, circa 1768

Painted with medallions of three Mandarin figures before a pagoda, within gilded borders and reserved upon a wet blue ground decorated with scattered gilt sprigs, saucer 12.5cm diam, crescent marks (2)

£1,000 - 1,500

US\$1,500 - 2,300

Provenance: The Heilbron collection sold by Sotheby's London, 28 October 1952, lot 61
The Delphinium Collection

76

A good Worcester spoon tray, circa 1765

Of lobed hexagonal form, brightly painted with four large floral panels, alternating with four smaller blue-ground panels reserving floral vignettes, a floral sprig in the centre within a blue-scrrolled border, gilt dentil rim, 15.5cm wide, square mark

£800 - 1,200

US\$1,200 - 1,800



74



75



76



77 (complete pattern)



77

77

A very rare Worcester mug, circa 1756

Of slightly tapering cylindrical shape with a grooved loop handle, painted in a distinctive palette with three Chinese musicians playing European musical instruments, a 'Long Eliza' lady plays a guitar and a dancing man poses with castanets, another seated man holds a songsheet, a violin and bow lies in the foreground in front of a red trellis bridge linking an island with a willow tree, a jar containing an umbrella and a fan standing to one side, numerous tiny birds flying all around, 12cm high (cracks extending from a restored rim section)

£1,200 - 1,800

US\$1,800 - 2,700

Provenance: The R. David Butti Collection. Sold in these rooms, Phillips 13 June 2000, lot 345.

A bell shaped mug of the same pattern was in the Sir Seton Wills collection, Albert Amor October-November 1984, fig. 7. Another was exhibited by Robyn Robb in her 2005 exhibition, catalogue no. 6. These mugs form part of an interesting group of Worcester pieces painted probably outside of the factory. The porcelain blanks supplied by Worcester tend to be 'seconds' and the painter disguised firing faults, often with flocks of tiny birds. In this case the seated figure is painted on top of a glaze blemish.

78

An early Worcester mug, circa 1753

Of bell shape with a spreading foot, the S-shaped handle with upturned thumbrest, painted in bright famille rose enamels with a bird perched upon blue pierced rockwork surrounded by flowering peony branches, another small bird amongst rocks to one side, a green diaper band to the rim reserving floral panels, 9.5cm high (hairline crack and chip to rim)

£1,500 - 2,000

US\$2,300 - 3,000

A similar Worcester mug from the Crane collection was sold in these rooms 31 March 2010, lot 23



78

79

79

A good Worcester tankard, circa 1753

Of scratch cross type and cylindrical form with a spreading foot, slightly flared rim and grooved strap handle, painted in a pale palette with a Chinese lady seated before a table, two female attendants before her, the details picked out in gold *11.9cm high*

£1,200 - 1,500

US\$1,800 - 2,300

Provenance: The R. David Butti Collection, sold in these rooms, Phillips 6 June 2001, lot 254

A matching jug in the Klepser collection is illustrated by Simon Spero (1984), col. pl.11, fig.30

80

A good Worcester mug, circa 1760

Of bell shape with a grooved loop handle, printed in black with the 'Parrot and Fruit No 1', the parrot perched on a branch about to peck at fruit below, signed within the lower branch 'Rbt Hancock fecit', flanked by four scattered moths, the handle painted with a scrollwork and diamond motif, *11.6cm high* (some scratches)

£1,500 - 2,000

US\$2,300 - 3,000

This mug is a rare example signed with a signature 'hidden' within the branch. It has been suggested that Hancock hid the signature as a result of a disagreement with the Holdship brothers over the authorship of Worcester's transfer printing process. Another signed example was sold in these rooms 10 December 2008, lot 149



80



81

An important Worcester 'Dutch Jug' by I Rogers, circa 1757-58

Of cabbage-leaf moulded form with a cylindrical neck and plain loop handle with a leaf forming a thumbrest, painted in colours with two 'belling doves' on a low wall watched by other birds on a dilapidated fence and on the leafy branch of a simple tree, a house in the distance of the landscape vignette, a number of other birds in flight all around the jug, the moulded border of leaves picked out in green and pale blue between purple rococo scrollwork, 19.5cm high

£6,000 - 8,000

US\$9,100 - 12,000

Provenance: The R. David Butti Collection. Sold in these rooms, Phillips 13 October 1982, lot 181

Subsequently exhibited by Albert Amor, Spring 1986, fig. 8605

The jug entered a private collection and was sold in these rooms again 13 December 2000, lot 183. Illustrated by John Sandon, Dictionary of Worcester Porcelain (1993), p. 290 and also by John Sandon, English Porcelain (1989), p. 32. The attribution to I Rogers is based in a signed mug, now in the British Museum, inscribed under the base 'I. Rogers Pinxit 1757'. This was discussed in an important paper by Hugh Tait in the Connoisseur, April 1963, where it was strongly argued that these pieces were by a James Rogers who was listed as an 'Engraver and Enameller' at Dobson's China Shop in London in 1765. Sadly no evidence has yet been discovered to provide any link between this James Rogers and the I Rogers who signed the mug and painted a number of other important pieces of Worcester porcelain around 1757-8, including the celebrated Corporation of the City of Worcester jugs. Another Dutch jug attributed to I Rogers was sold in these rooms, Bonhams 2 June 2004, lot 261 and this was exhibited by Brian Haughton Antiques, Splendour of a Golden Age, 2004, fig. 26. Another jug, clearly by the same hand, is in the H Rissik Marshall collection, illustrated along with a side view of the signed I. Rogers mug by Dinah Reynolds (1989), pp. 26-27. Also by the same hand is a jug in the Museum of Worcester Porcelain, illustrated by Henry Sandon, Worcester Porcelain (1969), pl. 26. A leaf dish painted with similar birds was shown in Simon Spero's exhibition 1990, fig. 24.



A Worcester mug signed underneath 'I Rogers Pinxit 1757' (now in the British Museum)





82

82

A fine Worcester cauliflower tureen, cover and stand, circa 1757-60

Naturalistically modelled, the white florets enclosed by leaves shaded in tones of yellow and green, the stand moulded in the form of single curling leaf with stalk handle, the raised veins picked out in dark puce, with green shading to the rim, *the stand 21.5cm wide, the tureen 10.6cm high* (3)

£2,500 - 3,500

US\$3,800 - 5,300

Cauliflower tureens for dessert originated at Meissen and were copied at Chelsea. The use of vegetables and fruit for tureens was extremely popular through the mid 18th century, with many factories taking inspiration from Meissen. The 1755 sale of Chelsea porcelain included 'Two very fine colly flowers and 2 plates' (Day 9, lot 34). A very similar Worcester cauliflower tureen, on an identical leaf stand is in the collection at Cheekwood in Nashville, see John Sandon, *Worcester Porcelain, the Ewers-Tyne Collection* (2008), fig. 34



83

83

A Worcester dish, circa 1768-70

Decorated in the Giles workshop, of scallop moulded form with a gilt edged rim, brightly painted with a central vignette of two fancy birds perched upon rockwork, framed with three sprays of fruit including berries and a cut pear, along with two winged insects in 'wet brush' style, *24.6cm diam* (minor wear)

£1,000 - 1,500

US\$1,500 - 2,300

Illustrated (right):

The price list of Worcester's London warehouse, circa 1755-6 (Museum of Royal Worcester)



p. Dec.		p. Dec.	
s.	d.	s.	d.
Cups & saucers, Quarter pint	3 6	Sauce Boats high Boats 1 st	14
Basins & King's Coffee		D ^o 2 ^d & 3 ^d	10 7 27
Half pint Basins	6	Portugals white 1 st size each	4 6
Ant. D ^o & Quart	9 8 15	D ^o 2 ^d	5
Tea pots round 1 st size	15	D ^o Enamels 1 st & 2 ^d	7 8 0
D ^o 2 ^d & 3 ^d	21 3 27	Cornucopias 1 st & 2 ^d	2 10 7 2 8
D ^o Mugs painted & Octag ^o	30	Petting pots & Covers White	2 6
Milk pugs round & prop ^o	8 8 12	Oval Basket work	
Cream Ewers abbe & painted	9	Scalloped Shells 1 st & 2 ^d	4 7 6
Coffee cups & Cars	5	D ^o 3 ^d & 4 th	9 7 12
D ^o abbe & Har'd	0	Vine Leaves 1 st & 2 ^d	4 7 0
Decanters pint	21	Fig Leaves	4 7 12
D ^o Quart & 3 pint	30 7 42	Dutch pugs	7 7 2 3 6 7 0
Mugs Half pint	10	Leaf Sauce Boats Enamels	3
D ^o Pint & Quart	10 7 24	D ^o 2 ^d	9 6
Wash hand basins	3 6		
Chamber pots	4		
Tureens round 1 st & 2 ^d each	7 6 12 6		
D ^o Oval 1 st & 2 ^d	21 7 23		
Tart pans 1 st 2 ^d & 3 ^d	4 5 7 0		
Petting pans 1 st size	8		
D ^o 2 ^d & 3 ^d	9 7 12		
Two Handle Boats 1 st size	24		
D ^o 2 ^d & 3 ^d	30 7 40		
Panned Boats 1 st & 2 ^d	9 7 10		
Mixed D ^o 1 st & 2 ^d	12 7 15		

With many other various sorts
 Cheap in proportion?
 N.B. 10% Discount will be
 allowed for prepayment.

Cream Ewers abbe & painted 9

Rare Creamboats from the
 Geoffrey Godden Collection



84

A Worcester Wigornia creamboat, circa 1754-55

Of flared hexagonal shape with a gently undulating rim and a moulded scroll handle with an upturned thumbrest, very crisply moulded with a continuous oriental scene including a figure and a goat walking on a section of the Great Wall, the interior rim painted in blue with hanging garlands, a diaper medallion on the lip, 11.5cm long (cracked and chipped)

£2,500 - 3,500

US\$3,800 - 5,300

Provenance: Godden Reference Collection, purchased at Sotheby's on 3 February 1976, lot 126 for £260.

Exhibited: Stoke-on-Trent Museum. Illustrated and discussed by Dr. Paul Riley, *A review of 'Wigornia' Cream jugs*, ECC transactions Vol.13, part 3, pl.129b and by Geoffrey Godden, *English Porcelain* (2004), p.122, pl.145. This version has been classified as moulding A and is of the same moulding as the celebrated example with 'Wigornia' in relief on the base, now in the Museum of Worcester Porcelain



85

A Worcester Wigornia creamboat, circa 1754-55

Of flared hexagonal shape with a gently undulating rim and a scrolled handle with an upturned thumbrest, moulded with a continuous oriental scene including a section of the Great Wall and pagodas amongst fences picked out in blue, the interior rim painted in dark blue with sprigs of flowers, a diaper medallion painted inside the lip, 11.7cm long (minute rim chips)

£7,000 - 10,000

US\$11,000 - 15,000

Provenance: Godden Reference Collection.

Illustrated: By Geoffrey Godden, *Eighteenth-Century English Porcelain* (1985), p.86, no.25, pl.65, *English Porcelain* (2004), p.121, pl.144, and *English Blue and White Porcelain* (2004), pl.138. This creamboat is also illustrated and discussed by Dr. Paul Riley, *A review of 'Wigornia' Cream jugs*, *ECC transactions* Vol.13, pt.3, pl.140a. This version has been classified as moulding I. It is very rare to find examples of Wigornia creamboats with the moulding picked out in underglaze blue





86

A rare Lund's Bristol hexagonal creamboat, circa 1750

Of hexagonal form, the angular handle with an upturned thumbrest, delicately moulded with a geranium leaf below the spout, shells below the rim and scrolls around the base and handle, painted in blue on both sides with a 'Long Eliza' figure flanked by trees and birds, flower sprays within the interior, *10.5cm long*

£7,000 - 10,000

US\$11,000 - 15,000

Provenance: Godden Reference Collection, purchased in 1974.

Exhibited: Albert Amor, 'Exhibition of First Period Worcester Porcelain 1751-1784', 15 July 1974 and Stoke-on-Trent Museum 1989. Illustrated by Geoffrey Godden, *Eighteenth-Century English Porcelain* (1985) p 62, no 18, cl pl VI and *English Blue and White Porcelain* (2004) p.94, cl pl 28, pl 121. An example of this rare form from the Zorka Hodgson collection was sold in these rooms on 10 September 2008, lot 39



87

A rare Limehouse creamboat, circa 1746-48

Of hexagonal form with an angular handle, moulded below the rim with shells and a geranium leaf below the spout, delicate leafy branches flanking the panels painted in blue with Chinese huts, trees and rockwork, shells and precious objects below the interior rim, 11.2cm long (top of handle restored)

£4,000 - 6,000

US\$6,100 - 9,100

Provenance: Godden Reference Collection.
Simon Spero Exhibition 2003, no. 39.

Compare with the two Limehouse creamboats of related form illustrated by Geoffrey Godden, *English Blue and White Porcelain* (2004), p 84, pls 85 and 86. Although they share the same basic form, there are significant differences in the moulded details and the form of the handle



88

88

A good Worcester creamboat, circa 1753-55

Of oval form with corrugated sides and an angular handle with vertical thumbrest, the sides crisply moulded with panels edged with leafy branches and scrolls, painted in blue with a version of the 'Sinking Boat Fisherman' with of figure in a sampan by an island and a Chinaman crossing a bridge, leafy branches and an insect below the interior rim, *10.9cm long*, workman's mark (extended firing crack)

£3,000 - 5,000

US\$4,500 - 7,600

Provenance: Godden Reference Collection

The Mark Richmond Collection

The Franklin A Barrett Collection

The F Severne Mackenna Collection

Illustrated by Severne Mackenna, *Worcester Porcelain* (1950), pl.4e.

An enamelled example of this form from the Crane collection was sold in these rooms on 31 March 2010, lot 28. Blue and white versions are surprisingly rare

89

A rare Worcester creamboat, circa 1758-60

Of squat helmet shape with a scrolled handle, the rim crisply moulded with scrollwork with flowers pendant on either side of the handle, the body with moulded panels painted in blue with the 'Two Porter Landscape' pattern, an insect, scrollwork and diaper panels below the interior rim, *11.7cm long*, workman's mark

£1,200 - 1,500

US\$1,800 - 2,300

Provenance: Godden Reference Collection.

A rare coloured version of this form was sold in these rooms on 2 November 2011, lot 74. Two blue and white examples were sold in these rooms, an example from the Billie Pain Collection and another from the Zorensky Collection



89

90

A Lowestoft milk jug, circa 1763-65

Of pear shape with a scrolled handle and shaped rim, moulded with circular panels surrounded by distinctive 'IH' type beaded moulding of flowers and narrow lattice panels, painted in blue with oriental landscapes, half flowerheads below the spout and handle on the interior rim, 9.2cm high, indistinct painter's numeral mark 3 or 8 (restored rim chips)

£1,000 - 1,500

US\$1,500 - 2,300

Provenance: Godden Reference Collection



90

91

A Worcester creamboat, circa 1753-55

Of hexagonal shape with a flared rim and a thinly modelled angular handle with a curled thumbrest, the sides moulded with scrollwork cartouches, painted in blue with a version of the 'Sinking Boat Fisherman' pattern, of a man crossing a bridge and with a fisherman in a sampan on the reverse, the interior rim painted in blue with flower garlands and a diaper panel medallion, *11.1cm long* (rim chip)

£1,000 - 1,500

US\$1,500 - 2,300

Provenance: Godden Reference Collection

92

A Worcester creamboat, circa 1753-55

Of hexagonal shape with a flaring rim and an angular handle with a curled thumbrest, the sides moulded with scrollwork cartouches painted in blue with a version of the 'Sinking Boat Fisherman' pattern, a fisherman in a sampan on the front and a man crossing a bridge on the reverse, the interior prim painted with flower sprigs and a diaper panel medallion, *11.1cm long* (rim chip)

£1,500 - 2,000

US\$2,300 - 3,000

Provenance: Godden Reference Collection

Simon Spero Collection

93

A Worcester hexagonal creamboat, circa 1755

Of hexagonal shape with a flaring rim and an angular handle with a curled thumbrest, the sided moulded with scrollwork cartouches encasing scenes painted in blue with the 'Captive Bird' pattern of a pagoda and an Oriental figure holding a bird in flight by a string, the interior rim painted in blue with garlands of flowers, *11.2cm long*, workman's mark (rim chips)

£800 - 1,200

US\$1,200 - 1,800

Provenance: Godden Reference Collection

Illustrated by Geoffrey Godden, *British Porcelain* (1974), p.420, pl.521, The pattern is listed as I.A.33 by Branyan, French and Sandon

94

A worcester creamboat, circa 1755

Of oval form with a flared rim and an angular handle with a curled thumbrest, with moulded basket weave panels to the sides reserving cartouches painted in blue on both sides with a version of the 'Sinking Boat Fisherman' pattern, a figure walking over bridge away from a pagoda, the interior rim painted in blue with flower sprigs, *10.4cm long*, workman's mark (cracked and rim chips)

£400 - 600

US\$610 - 910

Provenance: Godden Reference Collection.

It is unusual to find the same principal panel repeated on both sides of a Worcester creamboat

95

A Worcester creamboat, circa 1755

Of flared oval shape with a double scroll handle with an upturned thumbrest, the body highlighted with two bands of diaper panels to the rims, painted in colours with two cartouches of figures in oriental landscapes framed by moulded blossoms, *11.6cm long* (rim chips)

£1,500 - 2,000

US\$2,300 - 3,000

Provenance: Godden Reference Collection, purchased in June 1975 for £475

Exhibited: Stoke-on-Trent Museum, 6th NSC exhibition 'Oriental Expressions' in 1989. Illustrated by Geoffrey Godden, *Eighteenth-Century English Porcelain* (1986), cover and pls.76 and 77, fig.28

96

A Worcester creamboat, circa 1755

Of flared oval shape with a moulded double scroll handle with an upturned thumbrest, the body highlighted with two panels of basket weave moulding to the rims framing oriental figures painted in colours, the interior rim painted with flower sprigs in red, yellow and green, *11.4cm long* (rim chip, stained)

£1,000 - 1,500

US\$1,500 - 2,300

Provenance: Godden Reference Collection



91



92



93



94



95



96



97

97

A Worcester guglet and basin, circa 1770-72

Both pieces printed in blue with the 'Pinecone' pattern with a large floral spray surrounded by scattered flower sprigs and butterflies, the basin of diamond shape with four moulded shells at the rim picked out in blue, the guglet of bottle shape with two bands of cell border at the rim, *the guglet: 26.3cm high, the basin: 32.8cm wide*, crescent mark to guglet (2)

£1,500 - 2,000

US\$2,300 - 3,000

Provenance: The Zorensky collection, sold in these rooms 16 March 2004, lot 374

98

A rare Caughley creamboat, circa 1785-95

Of delightful small size with an ear-shaped handle, moulded with vertical flutes to the central panel flanked by panels of basket weave moulding, painted in blue with small Chantilly type sprigs with a blue line to the rim, *10.7cm long*

£1,200 - 1,500

US\$1,800 - 2,300

A small Caughley tureen with this rare basket weave moulding is illustrated by Geoffrey Godden, *Caughley and Worcester Porcelains* (1969), pl.57. Two examples of a related sauceboat form without panels of basket moulding are illustrated by Nicholas Panes, *British porcelain sauceboats of the 18th century* (2009), p.244, fig.398



98

99

A Lowestoft coffee cup, circa 1761

Of U-shape, the handle with an upward-pointing thumbrest, decorated with Hughes-type moulding of trelliswork flanked by fruiting branches and flowers, framing three circular medallions of Chinese landscapes painted in blue with a scrolled border below the rim, the interior rim with a diaper border with floral panels, *5.9cm high*, indistinct painters mark inside footrim (rim chips)

£800 - 1,000

US\$1,200 - 1,500

Another cup of this form from the Geoffrey Godden collection was sold in these rooms 30 June 2010, lot 135



99

100

100

An early Lowestoft coffee cup, circa 1758-60

Of U-shape with a handle with an upturned thumbrest, painted in blue with a stylised prunus tree and two distinctive strutting birds, the interior rim painted with a diaper and panelled border, 5.8cm high, painter's number 5 on the footrim (a very short, fine crack in the rim)

£1,600 - 2,000

US\$2,400 - 3,000

A Lowestoft coffee cup painted with the same pattern, with painter's numeral mark 3, was in the Watney Collection, sold in these rooms 1 November 2000, lot 1000

101

A good Lowestoft jug and cover, circa 1775

Of pear shape with a scrolled handle and shallow domed cover with button finial, the sparrow beak spout with a pierced grill, painted in blue with a Chinaman crossing a bridge between two islands, one with a pagoda within a fenced enclosure, the other with a hut and a palm tree, the reverse with two ships in full sail, 23.5cm high (2)

£1,200 - 1,500

US\$1,800 - 2,300

This shape of jug and cover is discussed by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.206 and appears to be unique to Lowestoft and to Worcester where they were made for the Dutch market. A similar example, lacking the cover, is illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum, Vol.1* (1975), no.205



101



101A

101A

A rare Lowestoft powder blue bowl, circa 1768

Plain circular with a mottled powder blue ground reserved with irregular shaped panels, the three larger panels painted with simple Chinese landscapes, alternating with small panels of plant sprigs, 14.6cm diam

£1,000 - 1,200

US\$1,500 - 1,800

For a matching teapot and cup and saucer see Geoffrey Godden, *Lowestoft Porcelains* (1985), p.86, pl.94. Lowestoft's powder blue decoration is surprisingly rare

102

A Chaffers mug, circa 1756-58

Of cylindrical form with a slightly spreading foot and a broad strap handle, painted in blue with two Chinese fishermen standing side-by-side on an island, a willow tree behind them and groups of birds in flight above, 12.5cm high (cracked)

£1,200 - 16,000

US\$1,800 - 24,000

Provenance: The private collection of Maureen Thompson, a respected dealer in antique glass

The pattern appears to be unrecorded



102



103

An important Lowestoft sauceboat, circa 1758-59

Of scroll-moulded oval form, crisp shell-moulding beneath the spout and around the lower handle terminal, painted in pale blue with a hut built in the bough of a tree, the reverse with a Chinese river scene, flanked by birds and flowering branches, another bird in flight below the spout, 20.1cm long, painter's numeral 1 inside the footrim (some restoration)
£3,000 - 5,000
US\$4,500 - 7,600

The shape appears to be unrecorded in the literature and must have been based on a silver prototype of a somewhat earlier date. The bird painting relates to that on the early spoon tray from The Geoffrey Godden Collection sold in these rooms on 30 June 2010, lot 119, also found on shards from the factory site. Although the shape is unrecorded, the distinctive reeded scrollwork around the painted panels is also seen on other forms of Lowestoft sauceboat. See the two examples from the Geoffrey Godden Collection sold in these rooms on 30 June 2010, lots 120 and 121. Both are illustrated alongside corresponding wasters from the factory site





104



105

104

A Bristol (Cookworthy) figure of Asia, circa 1770-74

Modelled as a lady in neo-classical costume, standing against a tree trunk, looking at an urn in her hands, with a Sultan's turban at her feet and a camel behind her, picked out in puce, green and yellow enamels and gold, 31.3cm high (minor loss to the foot of the urn, some flaking to enamels)

£1,500 - 2,000

US\$2,300 - 3,000

105

A Plymouth figure of Asia, circa 1768-70

The same model as the previous lot, modelled as a classical lady standing by a tree trunk, an urn in her hands, with a Sultan's turban at her feet and a camel behind her, her robes picked out in puce, green and yellow enamels and gold, 31.8cm high (two fingers lacking)

£1,500 - 2,000

US\$2,300 - 3,000

Three varying examples of this model, from the Stephen Simpson collection, are illustrated together by F. Severne Mackenna, *Cookworthy's Plymouth and Bristol Porcelain* (1946) p.83, pl.92.

Nicholas Crisp of the Vauxhall factory entered a joint venture with William Cookworthy in September 1767 at Bovey Tracey. On 20 December 1767, Cookworthy wrote in a letter describing the London employees, which included Brittan and Hammersley, 'Employ'd for years, in the Chelsea, Bow and Vaux hall China Potteries... one is the (person?) that makes our Images, can do pottery well in Modelling and making Moulds as well for Vessels in these Moulds'. In the same letter Cookworthy mentions having 'fine Moulds for Figures of the seasons'. This series of the four continents was first produced at the Vauxhall factory, and it seems likely these figures are taken from Vauxhall moulds.

106

A Longton Hall figure of a lady huntress, circa 1756-58

Modelled wearing a red hunting habit with her right hand on her hip and her left arm outstretched grasping a bird, a begging dog at her right side, standing upon a square base moulded with scrollwork highlighted in purple, 17.1cm high (one arm restored)

£1,000 - 1,200

US\$1,500 - 1,800

Another example of this rare figure was sold in these rooms on 10 September 2008, lot 236

107

A Vauxhall group of Autumn, circa 1755

Modelled as two putti holding a cornucopia filled with grapes and feeding them to a goat with a dark shaggy coat, the putti wearing yellow and pink draped robes, resting upon a scrollwork base picked out in bright pink and green applied with flowers, 13.5cm high (some restoration)

£1,000 - 1,400

US\$1,500 - 2,100

The original source of this model is a sculpture entitled *Les Enfants à la chèvre* by Jacques Sarazin circa 1640, now in the Louvre Museum, Paris. Originally purchased by Louis XIV, the sculpture was placed in the Park of Marly in 1693. In 1749 a bronze copy of the Group was commissioned for the Château de Bellevue, paid for by Madame de Pompadour. See Herbert Keutner, *Sculpture, Renaissance to Rococo* (1969), pl. 298. Another Vauxhall version exists with putti feeding flowers to the goat, probably representing Summer and Autumn. See Peter Bradshaw, *18th Century English Porcelain Figures* (1981), p.231, pl.136 for a group sold in these rooms 24 January 2007, lot 52



106



107



108

108

A rare English porcelain teabowl attributed to Vauxhall, circa 1755

Made as a replacement or 'matching' for a Meissen service, painted in purple camaieu with a continuous *Kauffahrtei* scene depicting merchants and their wares by a quayside, the interior with *indianische Blumen* within a iron-red double-line border, with a gilt border to the rim with alternating star and scroll motif, 8.3cm diam (minute rim chips)

£2,000 - 3,000

US\$3,000 - 4,500

This teabowl was produced as a replacement for a Meissen service of circa 1730, which was offered for sale in these rooms on 12 December 2012, lot 39. The paste and glaze and the appearance of the gilding strongly suggests that this replacement teabowl was made at Vauxhall. It therefore shows that the original Meissen set was in England prior to the mid-1750s



109

109

A New Hall coffee cup by Fidelle Duvivier, circa 1785

Of U-shape with a grooved loop handle highlighted with gilt scrolls, painted in colours with a vignette of three figures in a landscape beside a tree, with a nearby farm house behind a cluster of trees, the rim with a blue band highlighted with two interlocking gilt scroll bands, 6.2cm high

£2,000 - 2,500

US\$3,000 - 3,800

A New Hall tea canister from the same service, with a number 7 written on the base is illustrated by David Holgate in his paper *Fidelle Duvivier paints New Hall*, ECC Transactions, Vol.11 part 1 (1981) pl.9a. A saucer by Fidelle Duvivier from a similar New Hall coffee service incorporating a blue band at the rim was sold in these rooms 23 April 2008, lot 283



110

110

An early New Hall teapot and cover, circa 1785

Of silver shape with four rosette feet applied to the underside, the straight spout and the handle with acanthus moulding, painted with pattern number 22 of flower sprays surrounded by scattered sprigs, the puce diaper borders edged in bright blue enamel, 14.3cm high (minute chip, fine crack to cover) (2)

£800 - 1,000

US\$1,200 - 1,500

111

A fine Philip Christian presentation 'Dutch' jug, circa 1765-70

The globular body above a cylindrical neck and mask spout, finely painted in blue with chrysanthemums and dahlia sprays in formal style, further stylised plants on either side of the neck, inscribed under the spout with an ornate mirrored cipher JMC, 24.3cm high (fine crack to base)

£1,500 - 2,000

US\$2,300 - 3,000

Provenance: The Pinewood Collection, sold in these rooms on 31st October 2001, lot 106.

Illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.232, fig 6.21. Philip Christian has copied Worcester's 'Dutch' jug form but without the cabbage leaf moulding seen on other examples. The mirrored cipher resembles ornamental metalwork and is very unusual on British porcelain

112

A very rare Liverpool tobacco box and cover, circa 1780

Attributed to Seth Pennington and of circular form with a screw thread, the cover printed in blue with a lady seated beneath a tree, attended by two gentlemen, the underside with a seated lady with an ardent lover kneeling beside her, the sides with sprigs of roses and tulips, a single moth within the interior, 7.8cm diam (cover broken and restuck and chipped) (2)

£800 - 1,200

US\$1,200 - 1,800

The figural prints appear to be unrecorded on Liverpool porcelain but an identical floral print appears on a Seth Pennington palm leaf moulded teapot illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), p.460, 10.158. Another of the flower prints on the side of the box appears to be the same as one on a silver-shaped jug attributed to Seth Pennington and illustrated by Hillis, p.458, 10.150



111



112



113



114

113

An early Derby figure of a dancing shepherdess, circa 1755

Of 'Pale Family' type, modelled with her right hand grasping the folds of her skirt, a single flower in her left hand, her costume painted with sprays of flowers with the trimming picked out in pale yellow, pink and turquoise, her pale yellow shoes with orange rosettes, 16.2cm high, patch marks (a few minor restorations)

£1,200 - 1,500

US\$1,800 - 2,300

For a similar but less attractively coloured example, see Peter Bradshaw, *Derby Porcelain Figures* (1990), p 68 D14

114

A good Derby figure of a young man, circa 1756-59

Of 'Pale Family' type with colouring in an attractive palette of predominantly pink and bright green, seated on a scrolled base with two sheep and a dog at his feet and a basket resting upon his lap, the basket and his jacket painted with flowers in 'cotton stem' style, 23.8cm high (chips and minor losses)

£1,200 - 1,500

US\$1,800 - 2,300

115

A rare Derby figure of a street vendor, circa 1765

Standing on a mound base applied with flowers, carrying a box open to reveal a range of items for sale, including spectacles, tape measure and combs, wearing a red cloak, pale yellow dress and bright turquoise underskirt reserving panels of flowers in 'cotton stem' style, 26.8cm high, patch marks (some restoration)

£900 - 1,300

US\$1,200 - 1,800

See Peter Bradshaw, *Derby Porcelain Figures* (1990), p 107 for the model together with the companion figure of a Jewish peddler



115



116

116

A rare Derby figure of Field Marshal Conway, circa 1765

Modelled standing wearing a military uniform and resting his weight on a cannon behind him, his right arm raised to his side grasping a baton, a putto at his feet holding a shield bearing the device of a Saracen's Head *en grisaille*, standing upon a scrollwork base picked out in gilding and turquoise, 30.5cm high, patch marks (baton restored)

£1,200 - 1,500

US\$1,800 - 2,300

Field Marshal Henry Seymour Conway (1721 – 9 July 1795) brother of the 1st Marquess of Hertford, and cousin of Horace Walpole was a British general and statesman. He began his military career in the War of the Austrian Succession, and rose to the position of Commander-in-Chief of the Forces. A similar figure in the Victoria and Albert Museum is illustrated by Barrett and Thorpe, *Derby Porcelain* (1971), col. pl. D and by Peter Bradshaw, *Derby Porcelain Figures* (1990), pl. 91.

117

Two Derby figures, circa 1785

Both young men kneeling to present a shell which they grasp with both hands, on pierced and scrolled bases, one with a puce jacket and yellow breeches, 21.8cm high, patch marks, the other coloured as a blackamoor, his jacket painted with flowers, 21.5cm high, patch marks (both with restoration and crazing) (2)

£1,200 - 1,500

US\$1,800 - 2,300

For a similar figure, see Gilbert Bradley, *Derby Porcelain 1750-1798* (1990), p 69

118

A rare Derby figural centrepiece or pickle stand, circa 1775

Modelled as four kneeling blackamoors holding shells painted with flowers, surrounding a central shell raised on a scrolled support, their costumes painted with flowers and picked out in gold, the square base boldly moulded with shells picked out in gold, green and turquoise, 29.6cm high, patch marks (some damage and restoration)

£1,200 - 1,800

US\$1,800 - 2,700

A related example is illustrated by John Twitchett, *Derby Porcelain* (1980), p 60, fig 50



117



118



119

119

A rare Derby Punch candlestick, circa 1755-58

Vibrantly modelled as Punch in mid-pose raising his right leg high and holding up a lantern in his right hand, standing against a tree trunk encrusted with vined flowers upon a scrollwork base picked out in turquoise and gold, 25.6cm high (some damage and restoration)

£1,500 - 2,000

US\$2,300 - 3,000

Another example of this rare model is in the collection of the Victoria and Albert Museum, no. C.668-1925. A further example was sold at Christie's 11 October 2002, lot 148

120

A pair of large Derby figures of a sailor and his lass, circa 1780

Standing before bocage on pierced and scrolled bases, the sailor with three gold coins in his left hand, a pipe tucked into his tricorne hat, his lass with a black apron and pink bonnet, wearing a necklace with a red heart pierced by an arrow pendant, 27.5cm and 26cm high, patch marks (some restoration and loss to bocage) (2)

£1,200 - 1,600

US\$1,500 - 2,100

A similar pair is illustrated by Peter Bradshaw, *Derby Porcelain Figures* (1990), p.356 where it is suggested that the figures represent Henry Woodward and Nancy Dawson in character roles, possibly connected with Gray's ballad 'The Farewell of Sweet William to Black-eyed Susan'

121*

A pair of Derby stands, circa 1765

Circular and of small size with scalloped rims edged in brown, painted in the manner of the 'Moth Painter' with a sprig of berries and seven winged insects including a large colourful moth, 16.6cm diam (2)

£800 - 1,200

US\$1,200 - 1,800

122

A Derby teapot, cover and stand and a milk jug, circa 1815

With very rare lepidopterological decoration, a range of brightly coloured butterflies and moths painted in bright colours with a few smaller insects scattered in between, within formal gilt borders, the oblong teapot closely following the silver prototype, 13.2cm high, crown, crossed batons and D marks in red, the stand of oval form, 20.5cm wide, red mark, the jug of low helmet shape, 10cm high, red mark (handle cracked) (4)

£1,000 - 1,500

US\$1,500 - 2,300

A dessert service with related decoration was sold in these rooms on 6 March 2002, lots 174-186 and a plate painted with butterflies is illustrated by Gilbert Bradley (Ed), *The Ceramics of Derbyshire*, fig.277, p.169. Painting of insects on Derby porcelain has been attributed to John Brewer as he is known to have exhibited watercolours of the same subject. See also the watercolour in the Derby Museum and Art Gallery reproduced by David Manchip, *Artists and Craftsmen of the 19th Century Derby China Factory* (2004), p.67



120



121



122



123

123

A large Derby campana vase, circa 1815

Of slender campana form with twin handles and a square plinth, finely painted in the manner of William 'Quaker' Pegg with a variety of garden flowers including iris, rose, chrysanthemum and variegated tulip, reserved on a black ground, fine classical gilding on the lower section and foot, 33cm high, crown, crossed batons and D mark in red, 99 in red inside foot, 29 in green (handles restored, slight wear to gilding)

£1,800 - 2,200

US\$2,700 - 3,300

A similar vase is illustrated by John Twitchett, *Derby Porcelain* (2002), colour plate 54, p. 6

124

A fine garniture of three Derby vases, circa 1825

Of shield shape with neoclassical handles picked out in gold, unusually painted on one side with panels of waterfowl, including a mallard duck on the larger central vase, probably by John Hancock Junior, the reverse with panels of simply-dressed country folk, reserved on richly gilded blue grounds, 22.6 and 29cm high, crown, crossed batons and D marks and number 36 in red (minute chips to plinths, slight wear to gilding on extremities) (3)

£1,200 - 1,500

US\$1,800 - 2,300

The bird painting bears strong similarities with the work of John Hancock Junior. See the vase and watercolours illustrated by David Manchip, *Artists and Craftsmen of the 19th Century Derby China Factory* (2004), pps 63-67



124

125

A good Derby ice pail, cover and liner, circa 1795

Of plain U shape with scrolled handles picked out in gold, finely painted in the style of the Camden service with borders of pink roses and buds arranged around a band of gilt lines and dots, the distinctive green ground reserving circular panels of roses, 22cm high, crown, crossed batons and D mark and pattern number 185 in puce, gilder's number 2 inside the footrim for Joseph Stables (firing crack on one handle slightly extended) (3)

£2,000 - 2,500

US\$3,000 - 3,800

Illustrated by Rowland Williams, *Nantgarw Porcelain 1813-22*, fig.5, p.10. The Camden Service was ordered by Lady Camden on 11 April 1795. The correspondence between Joseph Lygo and William Duesbury concerning the service is reproduced by John Twitchett, *Derby Porcelain* (2002), p.180. On 25 June, John Duesbury, overseer at Derby wrote to William Duesbury 'Lady Camden's will be in hand today except the Ice pails and a few Plates to replace damaged ones'. See Twitchett, col. pl.156 for a sceaux from the service



125



126

A remarkable Derby dessert service, circa 1815

Painted in an unusually light palette with titled rural views in Italy, Spain, Portugal and Britain, within extraordinary gilded borders of various mythical beasts and other creatures, comprising a centrepiece, four shell dishes, three small oval dishes, one larger oval dish and twelve plates, centrepiece 30cm wide, crown, crossed batons and D marks and titles in red, some pieces with gilder's number 1 (some pieces restored) (21)

£3,000 - 5,000

US\$4,500 - 7,600

A related service gilded with harlequin borders framing hunting scenes is illustrated by John Twitchett, *Derby Porcelain 1748-1848* (2002) p.198, colour pl. 179. A further service with harlequin borders painted with British landscapes from the Anthony Hoyte collection was sold at Neales on 1 May 2003, lot 57-70. Whilst elements of these services are similar, the harlequin borders of the present lot are unrecorded and quite extraordinary





127

127

A Flight and Barr mug by John Pennington, circa 1795

Of cylindrical form with a distinctive double-scrolled handle picked out in gold, painted in sepia monochrome by John Pennington with a smiling girl placing a floral garland around the neck of a sheep, within a formal gilded border flanked by foliate sprays, 11.4cm high, titled 'INNOCENCE' to the underside, 'Flight and Barr, Worcesr' in script below a crown, (extended firing crack, some wear to gilded rim)

£800 - 1,200

US\$1,200 - 1,800

The handle shape and gilding pattern on this lot is identical to the important pair of slightly larger mugs in The Museum of Worcester Porcelain, illustrated by Henry Sandon, *Flight and Barr Worcester Porcelain* (1978), p.41, pl.25. These are also by Pennington and share the same high quality figural painting which occurs on only a small number of recorded examples, including the mug sold in these rooms 8 June 2005, lot 281 and illustrated by John Sandon, *The Dictionary of Worcester Porcelain*, p.258. A comparison with Pennington's work on the Hope Service suggests a greater degree of care was taken over mugs of this group, comparable with the painting of the Corporation of Worcester punchbowls with portraits of George III and Queen Charlotte, illustrated by Henry Sandon, *op cit*, p.32, pl.18

128

An important pair of Flight, Barr and Barr vases with theatrical scenes by Thomas Baxter, circa 1814-16

Of Warwick Vase form with two gilt entwined handles and a gadrooned rim, applied with a band of white pearls above a band of acanthus leaves in raised gold, each vase painted with a continuous landscape of two theatrical scenes, set against a pink ground, the bases inscribed with the titles and quotations in Baxter's distinctive script, 24.8cm and 25.1cm high, script marks referring to the Coventry St address (some damages) (2)

£7,000 - 9,000

US\$11,000 - 14,000

The inscriptions identify the four subjects

DOUGLAS Act IV

Norval: Art thou my mother? Ever let me kneel.

TWO GENTLEMEN of VERONA Act V sc.IV

Val: Ruffian, let go that rude uncivil touch,

AS YOU LIKE IT Act IV. Sc.III

Oliver. Many will swoon when they do look on blood.

DOUGLAS Act V

Lord R.. The mother and her son. how curst I am!

A print of the Two gentlemen of Verona scene, after a work by the artist Thomas Stothard RA (1755-1834), was published by the printmaker John Thompson (1785-1866). An example is in the Folger Shakespeare Library collection, Washington. This Two gentlemen of Verona scene is one of four engravings by Thomas Stothard included in Friedman's publication titled *Boydell's Shakespeare Gallery*. This folio of prints was published in 1805 with the title *A Collection of Prints, From Pictures Painted for the Purpose of Illustrating the Dramatic Works of Shakespeare, by the Artists of Great-Britain*. Boydell's gallery was used as a source for Shakespeare scenes both at Flights and at Chamberlains china factories. Interestingly another Flight, Barr and Barr vase by Thomas Baxter, in Los Angeles County Museum, no.54.140.6, is painted with a different version of The Two gentleman of Verona scene also after Thomas Stothard.

The scenes from John Home's *Douglas* are possibly of the child actor William Henry West Betty, known as 'Master Betty' (1791-1874), who first performed the role in Ireland, then again at the Theatre Royal, Haymarket, where he debuted on November 28, 1803. The role of the mother, Lady Randolph, attracted famous actresses from Peg Woffington to Sarah Siddons. Thomas Baxter attended every theatre in London and made numerous sketches from life. He missed the London theatre greatly, having moved to Worcester in 1814 due to ill health. Baxter worked for Flight, Barr and Barr from 1814-16 as an all-round 'decorator'. While at Flights, he produced the superb Shakespeare Chalice, now displayed in the National Museum of Wales, and which bears a striking resemblances to the present vases



128



128



129



129

129

A fine Barr, Flight and Barr topographical cup and cover, circa 1807-8

Of tapering form with angular gilded handles, the cover with a gilded ring knop, painted on both sides with views of the West and South fronts of Christ Church, Oxford, reserved on a salmon-coloured ground finely gilt with classical motifs, 13.8cm high, titles and script Barr, Flight and Barr Worcester mark, incised B mark (2)

£3,000 - 5,000

US\$4,500 - 7,600

The view of Tom Tower is after an 1807 engraving by Richard Reeve. An aquatint of this print from the King George III Topographical Collection is in the British Museum, London, Shelfmark: Ktop XXXIV. The quality of the painting on this cup is exceptional



129A

129A

A good pair of Flight, Barr and Barr table candlesticks, circa 1825

The square plinths and turned rims picked out in gold, the vase-shaped nozzles painted with rural landscapes reserved on a white ground gilt with vermicellae, a delicate gilt foliate band above, 9.2cm high, script mark Flight Barr and Barr, Royal Porcelain Works, Worcester in puce (2)

£1,000 - 1,500

US\$1,500 - 2,300



130

130

Two rare Rockingham teacups and saucers, circa 1826-30

Of bucket shape with a 'figure-7 handle', one painted with rectangular panels of shells reserved on a green ground, *saucer 15.2cm diam*, red griffin marks, pattern 743 in red, the other with a similar panel of shells on the cup, reserved on a claret ground, the centre of the saucer left white, *saucer 14.8cm diam*, cup retailer's mark for Yates of Leeds (slight wear) (4)

£1,300 - 1,500

US\$2,000 - 2,300

A similar but rather later green ground cup and saucer is illustrated by Alwyn and Angela Cox, *Rockingham* (2001), p 182, fig 155 (right). This shape seems to have been favoured for services bearing high quality decoration

131

A Barr, Flight and Barr inkwell and cover, circa 1810

Of shallow circular form supported on three sphinx feet over a triangular base, three quill holders applied to the sides and a band of white pearls to the rim, finely painted with a goldfinch beside a single feather, the reverse gilt with classical ornament, the underside picked out in pink, *13.9cm*, script marks in red including the Coventry St address (2)

£1,500 - 2,000

US\$2,300 - 3,000



131



132

132

A rare Swansea sauce tureen, cover and stand from the Thomas Lloyd Service, circa 1819

Of circular shouldered form with delicate spindle handles, printed in outline and hand coloured with the 'Mandarin' pattern of groups of Chinese figures, the borders with the usual landscape and bird vignettes with the addition of the crest of Thomas Lloyd of Bronwydd, Cardiganshire, above the motto 'Y Dduw Bor Diolch', stand 19.1cm diam, stand with upper case mark in red (stand cracked) (3)

£1,000 - 1,500

US\$1,500 - 2,300

The service was ordered by Thomas Lloyd Esq, probably on the occasion of his marriage in 1819. For a plate of the service see W D John, Swansea Porcelain, pl.6 and Oliver Fairclough, The Use of Set Pattern Decoration at the Swansea China Works, Welsh Ceramics in Context, Pt.II, p.200 for another dish. A dish from the service was sold in these rooms 13 December 2006, lot 393

133

A good Swansea pottery jug by Henry Morris, dated 1829

Of quatrelobed section with moulded gadrooned borders, painted on both sides with elaborate floral sprays by Henry Morris, inscribed in brown below the spout 'Evan and Ann Abraham 1829', the rim, foot and handle picked out in the same colour, 20.5cm high (some fine crazing)

£800 - 1,200

US\$1,200 - 1,800

A smaller but similarly shaped and decorated jug inscribed 'Sh Harries 1832' from The Howells Collection was sold in these rooms on 9 March 2005, lot 162. Another larger example inscribed 'I G and M Jones May 1st 1831' was sold here on 10 December 2003, lot 231A. The style of painting on all three jugs is very similar to Morris's work on Swansea porcelain and Morris was certainly still working in Swansea at this time as his second child, Henry Horatio, was baptised at St John's Church on 20 May 1832.



133

134

An important Coalport teacup, coffee can and saucer painted in Bristol by Thomas Pardoe, circa 1815

Of Bute shape, painted in colours with panels of shells and weed, reserved on a peach-coloured ground gilt with caillouté, a Garter Star within the interior of the cup, *saucer 14cm diam* (very slight wear to cup) (3)

£800 - 1,200

US\$1,200 - 1,800

This trio is part of one of only four tea and coffee services identified as having been painted by Thomas Pardoe in his decorating workshop at Bristol. These comprise a service made for the Honourable Mrs King, illustrated by Morton Nance, pl CLXXXVIII A, another made for Lord Milford in 1818, a third for William Lewes of Duffryn House, Carmarthenshire in 1812, and the service of which the present lot forms a part. A coffee can and saucer from the Milford service was sold in these rooms on 10 December 2003, and a milk jug from the Lewes service on 10 December 2008, lot 281. The Lewes Service features panels of shells similar to those on this trio, a style of painting little changed since Pardoe's days at the Cambrian Pottery. See Jonathan Gray, *The Cambrian Company, Swansea Pottery in London 1806-1808* (2012), pls 6.70 and 6.71, pp.198-200 for a Cambrian pottery cabaret tray and matching teapot and cover painted with shells by Pardoe in similar style. The teapot and cover and a saucer dish from the same service as the present lot is illustrated at pls 6.72, p.201



134

135

A Swansea pen tray, circa 1815-17

The twin handles modelled as swans with wings outstretched and plumage picked out in gold, the fluted band around the foot similarly treated, painted in bright colours with scattered floral sprays and sprigs within gilded dentil borders, *26cm wide* (slight wear to gilding)

£800 - 1,200

US\$1,200 - 1,800

For another example of this shape, see A E (Jimmy) Jones and Sir Leslie Joseph, *Swansea Porcelain Shapes and Decoration* (1988), p 156, fig 2



135

136

An impressive English porcelain tray, circa 1840

Of large rectangular form, the shell-moulded handles and boldly scrolled rococo rim picked out in yellow and gold, finely painted with a garland of garden flowers including passionflower, geranium, roses, poppy and lily, reserved on a light brown ground, the centre with a formal design in yellow and gold, *52cm wide*

£1,000 - 1,500

US\$1,500 - 2,300



136



137 (interior)

137

A rare Nantgarw tazza, circa 1818-20

The shallow bowl with a turned rim, the heavy foot also finely turned, painted in London, probably in the Bradley workshop, with sprays of peaches and other fruits within the interior, within a gilded lattice border pendant with flowers and leaves, the underside with three floral sprays, *bowl 10.9cm diam* (small restored chip to underside of rim)

£1,500 - 2,000

US\$2,300 - 3,000

Tazze of this form are strongly associated with Nantgarw, none being recorded at Swansea and only a very small number from other British makers. Luxury objects of essentially decorative character, they were mostly London decorated although a few locally painted examples are recorded. The style of the fruit and flower painting on this example is closely related to that found on Nantgarw plates of Brace service type. See the small Nantgarw plate, lot 145 in this sale. Shared characteristics include the inclusion of striped fruits within the sprays, often stipple painted, and the wispy stems and grasses which protrude from each floral spray. The distinctive gilded border below the rim is also seen on a sauce tureen with decoration attributed to the Bradley workshop and illustrated by Oliver Fairclough, *The London China Trade 1800-1830, ECC Trans, Vol.16, Part 2, p.207*. No other similarly painted Nantgarw tazza appears to be recorded. A London decorated example of a different pattern was sold in these rooms on 3 October 2012, lot 223



137

138

A fine Nantgarw cabinet cup and stand, circa 1818-20

Painted in London, probably in the Sims workshop, the cup with twin griffin handles picked out in gold, the sharply turned foot and saucer well similarly treated, painted with groups of seven pink roses reserved on a ground of finely gilded dots, *stand 10.4cm diam*

£1,200 - 1,800

US\$1,800 - 2,700



138

Three single-handled cups with similar handles are illustrated by W D John, *Nantgarw Porcelain Album* (1975), illustrations 77 and a locally painted double-handled example from the Viscount St Davids Collection was sold in these rooms on 8 April 2009, lot 253. This style of Sims decoration is often attributed to James Turner, a former Derby artist

139

A good Swansea comport, circa 1815-17

Of shaped rectangular form raised on a high foot, the twig handles and foliate terminals picked out in gold, painted by Henry Morris with a full spray of garden flowers, a formal border in green and gold around the rim, two further sprays painted on the underside,

32.2cm wide (slight wear)

£1,500 - 2,000

US\$2,300 - 3,000





140

140

A fine Nantgarw plate, circa 1818-20

The rim shaped with twelve unequal lobes, painted in London with a central floral spray surrounded by spiralling floral garlands, pendant from a border of densely packed blue enamel dots edged with finely tooled gilded flowers, a single insect in flight in the cavetto, 24.3cm diam, impressed NANT-GARW CW

£900 - 1,200

US\$1,400 - 1,800

A similar plate was sold in these rooms 18 May 2011, lot 502

141

A pair of Nantgarw plates, circa 1818-20

The rims shaped with twelve unequal lobes, painted in London possibly in the Sims workshop with borders of pink roses in a particularly bright palette, the centres with a rose spray, a gilt line outlining the cavetti, 24.4cm diam, impressed NANT-GARW CW (chips to feet, one with chip to the underside of the rim) (2)

£800 - 1,000

US\$1,200 - 1,500



141

142

A Nantgarw dish, circa 1818-20

Of square form with C scroll moulding, painted in London, probably in the Bradley workshop, with a central upright spray of flowers, the border with four slightly smaller sprays, the cavetto outlined in blue enamel in Sevres style, gilt dentil rim, 23.8cm diam, impressed NANT-GARW CW (slight wear to the gilded rim)

£800 - 1,200

US\$1,200 - 1,800



142

143

A good Nantgarw dish, circa 1818-20

Of Brace service type and oval shape with crisp C scroll moulding to the border, painted in London in the Bradley workshop with an elaborate central spray including iris, chrysanthemum and rose, the border unusually with two birds perched on a branch, two sprays of fruit, a pink rose bush and a flower spray, 30.2cm wide, impressed NANT-GARW CW, incised D (light wear to gilded dentil rim)

£2,000 - 3,000

US\$3,000 - 4,500

In common with most Brace service pieces, there are six small vignettes in the border. Normally, these include one bird perched in a branch but this example bears two such birds, one bird replacing the floral spray which is normally found



143



144

144

A good Nantgarw plate, circa 1818-20

Finely potted and crisply moulded with C scrolls on the border, painted in London in the Bradley workshop with a central flower spray including passionflower, variegated tulip and morning glory, the border with sprigs of flowers and fruit and a colourful bird on a branch in Brace service style, gilded dentil rim, 25cm diam, impressed NANT-GARW CW

£2,000 - 2,500

US\$3,000 - 3,800

145

A very fine Nantgarw small plate of Brace Service type, circa 1818-20

The border crisply moulded with C scrolls, painted in London in the Bradley workshop with a floral spray including variegated tulip, rose and chrysanthemum, the border panels with a finch, two groups of fruit and three of flowers, gilt dentil rim, 21.5cm diam, impressed NANT-GARW CW

£1,500 - 2,000

US\$2,300 - 3,000

Provenance: Julian Roberts Collection.

A similar but larger plate was sold in these rooms on 15 May 2011, lot 508. Smaller plates are surprisingly hard to find and this example is particularly well painted



145

146

A good Swansea plate, circa 1815-17

The cavetto fully painted with an elaborate spray of flowers including passionflower, rose, daffodil and auricula, probably by William Pollard, the plain border richly gilded and enamelled in green with a formal design, 21.4cm diam

£800 - 1,200

US\$1,200 - 1,800

Provenance: Julian Roberts Collection



146

147

A Nantgarw Plate, circa 1818-20

Of Duke of Newcastle service type, painted in London in the workshops of Robins and Randall and in the style of Moses Webster with a full floral spray and three sprigs within the cavetto, the C scroll moulded border with further sprigs, gilt line rim, 25.2cm diam, impressed NANT-GARW CW

£1,000 - 1,500

US\$1,500 - 2,300

A plate painted in similar style is illustrated by W D John, *Nantgarw Porcelain* (1948), illustration 26A and was sold in these rooms on 8 April 2009, lot 254. It is stated to be 'from The Duke of Newcastle Collection' and to have been painted by Moses Webster. Webster is recorded by Alfred Wallis and William Bemrose, *Pottery and Porcelain of Derbyshire*, as stating that 'about the year 1819 he painted quantities of Nantgarw china for Mortlock of Oxford Street who purchased all that Billingsley made at this time in the glazed white state'



147



148



148

A Swansea square dish and a plate, circa 1815-17

With C scroll borders, locally painted in the style of William Pollard with simple central sprays, the border panels with sprigs of flowers, heather and strawberries, a fruiting vine border gilded around the cavetti, *dish 21cm wide, plate 21cm diam* (2)

£800 - 1,200

US\$1,200 - 1,800

Provenance: Julian Roberts Collection



149



149

A pair of Nantgarw plates, circa 1818-20

Painted in London and of small size, the borders moulded with C scrolls and tied foliate garlands picked out in gold, the cavetti fully painted with sprays of garden flowers, surrounded by sprigs of pink roses, *22cm diam*, impressed NANT-GARW CW (2)

£2,000 - 3,000

US\$3,000 - 4,500

Provenance: Ann and June Kieft Collection

A similar pair of plates was sold in these rooms, 3 October 2012, lot 229



150



150

A pair of Nantgarw plates, circa 1818-20

Of small size and with C scroll borders, painted in London with full central sprays of flowers and fruit, including daisy, rose, strawberries and grapes, the borders unusually painted with six fruit sprigs, including gooseberries, pear, blackberries, blueberries and strawberries, gilt dentil rim, *21.7cm diam*, impressed NANT-GARW CW (2)

£1,500 - 2,000

US\$2,300 - 3,000

The fruit sprigs painted in the border are most unusual

151

A group of London decorated tea and coffee wares, circa 1820

Painted in Continental style, possibly by Robins and Randall, with figures in rural landscapes, within bright pink and gold borders, the bowl and cups with interior decoration, comprising a Nantgarw slop bowl, a Nantgarw teacup and an English porcelain coffee cup and two saucers, *slop bowl 17.8cm diam* (teacup cracked, cups and saucer with some wear to gilding) (5)

£800 - 1,200

US\$1,200 - 1,800



It is not unusual to find London decorated services made up from a mixture of English and Welsh porcelains. A Nantgarw dish illustrated by WD John, *Nantgarw Porcelain Album* (1975), pl.11 is painted with a strikingly similar scene in continental style, suggesting it was painted in the same workshop. The distinctive borders around the dish are identical to those on the Nantgarw sucrier and cover of Duke of Cambridge type, sold in these rooms 3 October 2012, lot 227, suggesting the same London workshop was responsible. A butter tub, cover and stand with similar decoration to the sucrier is illustrated by Roland Williams, *Nantgarw Porcelain*, fig 57, the painting attributed to Robins and Randall

152

A good Swansea dish by Henry Morris, circa 1815-17

Of shell form with the handle picked out in gold, locally painted by Henry Morris with a spray of flowers including a pink rose and a variegated tulip, five further sprays below the gilded rim, 20.9cm wide, upper case mark in red

£1,200 - 1,500

US\$1,800 - 2,300





153

153

A rare Copeland plaque by Charles Ferdinand Hürten, circa 1880

Of rectangular form, well painted with a spray of full-blown pink and yellow roses and three pink rose buds resting upon a wooden shelf, signed C F Hürten, 15cm x 30cm, impressed COPELAND (some degradation to the enamels)

£1,200 - 1,500

US\$1,800 - 2,300

C.F.Hürten studied at the Municipal School of Art in Cologne but moved to Paris in his late teens. An exceptional ceramic painter, Hürten joined the Copeland factory in Stoke on Trent in 1858, lured by a salary of £320 per year and his own studio. Copeland first exhibited his magnificent flower painting at the International Exhibition in London in 1862. On this occasion a large vase was purchased by the South Kensington Museum, now the Victoria and Albert Museum, and this established Hürten's reputation as one of the greatest ceramic artists in Britain. He remained at Copeland until the late 1890s.



154

154

A Coalport plaque by John Randall, dated 1870

Of upright rectangular shape, finely painted with three peregrine falcons perched on a mossy branch, a further bird in flight in the distance, the reverse signed in red 'John Randall F.G.S. Coalport Nov. 1870', 24cm x 34.1cm

£2,000 - 3,000

US\$3,000 - 4,500

Provenance: Godden Reference Collection

John Randall was born in Shropshire in 1810 and was apprenticed to his uncle, Thomas Martin Randall, at Madeley. After working at Rockingham, he returned to Shropshire and worked at Coalport for the rest of his painting career. He specialised in birds, both in formal 'Sèvres-style' and in the naturalistic style seen on the present lot. See Michael Messenger, Coalport (1995), colour plate 31 for a Coalport vase and cover painted by Randall in similar style with another peregrine



155

A fine Minton plaque by R Daniel, dated 1977

Entitled 'Rhodedendron Pool and Peacock', painted with a flowering rhodedendron bush reflected in the water of a pond edged with rocks and marginal plants, trees and mountains in the distance and a magnificent peacock in the foreground, signed R Daniel, *image area* 26.7cm x 35cm, marks in black

£2,000 - 3,000

US\$3,000 - 4,500

Provenance: From the Dining Room of Minton House. See the footnote to the following lot

156

A Minton plaque by R Daniel, dated 1976

Entitled 'Autumn Refrain', painted with a still life study, a dish of autumn fruits including a pomegranate resting on a Turkish rug, a ewer containing flowers to the right, before a green curtain pulled back to reveal garden bathed in pale autumn light, a peacock strutting beside a fountain, signed R Daniel, *image area* 34.5cm x 26.7cm, marks in black

£2,000 - 3,000

US\$3,000 - 4,500

Provenance: From the Dining Room at Minton House. This plaque and the previous lot belong to a series of thirty plaques, painted by the Malvern based freelance artist R. Daniel. They were commissioned by the directors of the Minton factory between 1976 and 1978 to adorn the Dining Room of Minton House, all depicting still-lives including birds and landscapes. Joan Jones lists the titles of these plaques in her book *Minton: The first two hundred years of production* (1993), p.311-312, as well as illustrating two plaques from this series on pp.312 and 313. Two other plaques from the series were sold in these rooms 18 April 2012, lots 294 and 295



155



156



157

A massive pair of Minton Renaissance Figures by Albert Carrier de Belleuse, with marble plinths, dated 1876

Representing Spring and Autumn after the original models by Carrier de Belleuse, both modelled as a scantily clad maiden, one carrying a sheaf of corn, her left foot resting on a turtle, the other pouring water from a vase into a much larger vessel beside her, the figures left white, their costumes in green and celadon picked out in gold, *the figures 74.5 and 71cm high*, impressed MINTONS and date codes, incised 384, one impressed 'A Carrier' on upper surface of base (some wear to gilded highlights, one base drilled with associated crack), together with a pair of tall marble columns, 94cm high (4)

£10,000 - 15,000

US\$15,000 - 23,000

These impressive models were exhibited by Minton at the London International Exhibition in 1862. Both were described as a 'Renaissance Figure'. For versions in unglazed parian see Paul Atterbury (Ed.), *The Parian Phenomenon*, p.79, fig.120.

Albert Ernest Carrier, also known as Carrier de Belleuse (1824-1887) trained in Paris at the Ecole des Beaux-Arts and settled in England, working at Minton as a senior modeller alongside fellow Parisian Leon Arnoux. Carrier returned to Paris in 1855 from where he continued to supply models to Minton and other manufacturers in France and England. While working at Sèvres from 1864-71 Carrier was assisted in his studio by Auguste Rodin





159



158

158

A Minton Royal Service specimen plate for the marriage of the Prince and Princess of Wales, circa 1863-65

With a blue ground border of pink and blue scrollwork with hanging garlands of flower baskets alternating with circular medallions of classical busts in profile and oval medallions of trees in skiescapes, the centre with the crowned royal cipher AA for Albert Edward and Alexandra, in tooled gilding, 24.3cm diam, puce 'Ermine' mark

£1,000 - 1,500

US\$1,500 - 2,300

The Prince of Wales, Albert Edward, married Princess Alexandra of Denmark in 1863

159

A Minton pâte-sur-pâte vase and cover by Alboin Birks, circa 1900

Of slender shield shape, the two laurel wreath handles with ribbon terminals in high relief, decorated with cupid looking at a sign inscribed 'Mintons' within a green-ground medallion, the blue ground gilt with neoclassical borders, signed Birks, 35.5cm high, globe mark in gold (finial restored) (2)

£1,200 - 1,500

US\$1,800 - 2,300



160

160

A Minton Majolica rabbit comport, dated 1868

In the form of two white rabbits upon a shaped base amongst foliage, supporting a bowl modelled as a large cabbage leaf and glazed in rich turquoise green, 24.2cm wide, impressed MINTON and date cipher (some restoration)

£1,000 - 1,200

US\$1,500 - 1,800

161

A Royal Worcester ewer, dated 1889

In 'old ivory' and of classical form, richly decorated in raised and tooled gold with a swan swimming amongst reeds and lilies, the moulded neoclassical borders also picked out in gold, 26.4cm high, puce mark, shape number 1309 (slight wear)

£700 - 1,000

US\$1,100 - 1,500



161



162

163

162

A Royal Worcester vase and cover by Charley Baldwin, dated 1906

Of inverted pear shape, two acanthus leaf handles in coral and gold and two hanging garlands in high relief, the body painted with four swans in flight emerging from raised gold water grasses, signed C.H.C Baldwin, against a blue ground, the reverse painted with a swallow, 25cm high, puce mark, shape number 1937 (2)

£2,400 - 2,800

US\$3,600 - 4,200

163

A Royal Worcester vase and cover by George Johnson, dated 1911

Of inverted pear shape, the acanthus leaf handles in coral and gold hung with garlands around the neck, painted with a five swans emerging from aquatic plants in raised gold, signed G Johnson, against a matt blue ground, the reverse painted with a single swallow, 25cm high, puce mark, shape number 1927 (2)

£1,500 - 2,000

US\$2,300 - 3,000



164

164

A pair of Royal Worcester vases by Charley Baldwin, dated 1900

Of slender classical form with mask and ring handles in high relief, painted with four swans in flight against a matt sky blue ground, the reverse with a swallow in flight, the moulded borders picked out in bronze, gold, salmon and green, unsigned, 26.5cm high, green marks, shape number 1410 (one vase restored) (2)

£2,500 - 3,500

US\$3,800 - 5,300

165

A pair of Royal Worcester ewers by George Johnson, dated 1909 and 1910

Of Classical form with elaborately moulded borders and scrolled bifurcated handles picked out in metallic colours, painted with four swans in flight against a matt, light sky blue ground, both signed G Johnson, the reverse with swallows in flight, 27.5cm high, puce marks, shape number 1309 (one with restored chip to rim) (2)

£3,000 - 4,500

US\$4,500 - 6,800

This kind of decoration is most associated with Charley Baldwyn. When he left the factory in 1904 to become a freelance watercolourist, George Johnson took over the painting in this distinctive style



165

166

A Royal Worcester vase and cover by Walter Powell, dated 1910

Of globular shape with four pierced panels to the neck, the moulded borders shaded in coral, ivory and bronze, painted with a continuous scene of a desert oasis, two storks by a pool of water flanked by grasses in raised gold, signed W Powell, 16.8cm high, puce mark, shape number 1515 (cover restored) (2)

£1,100 - 1,500

US\$1,700 - 2,300

167

A good Royal Worcester ewer by Walter Powell, dated 1910

The handle formed from two entwined serpents shaded in salmon and green and highlighted in gold, the spreading foot and plinth also gilt, painted with an all over scene of a stork drinking at a desert oasis, palm trees beside the water set against the clear blue sky, signed W Powell, 20.1cm high, puce mark, shape number 1968

£1,500 - 2,000

US\$2,300 - 3,000



166

167



168*

A Royal Worcester 'Aesthetic' teapot and cover, dated 1882

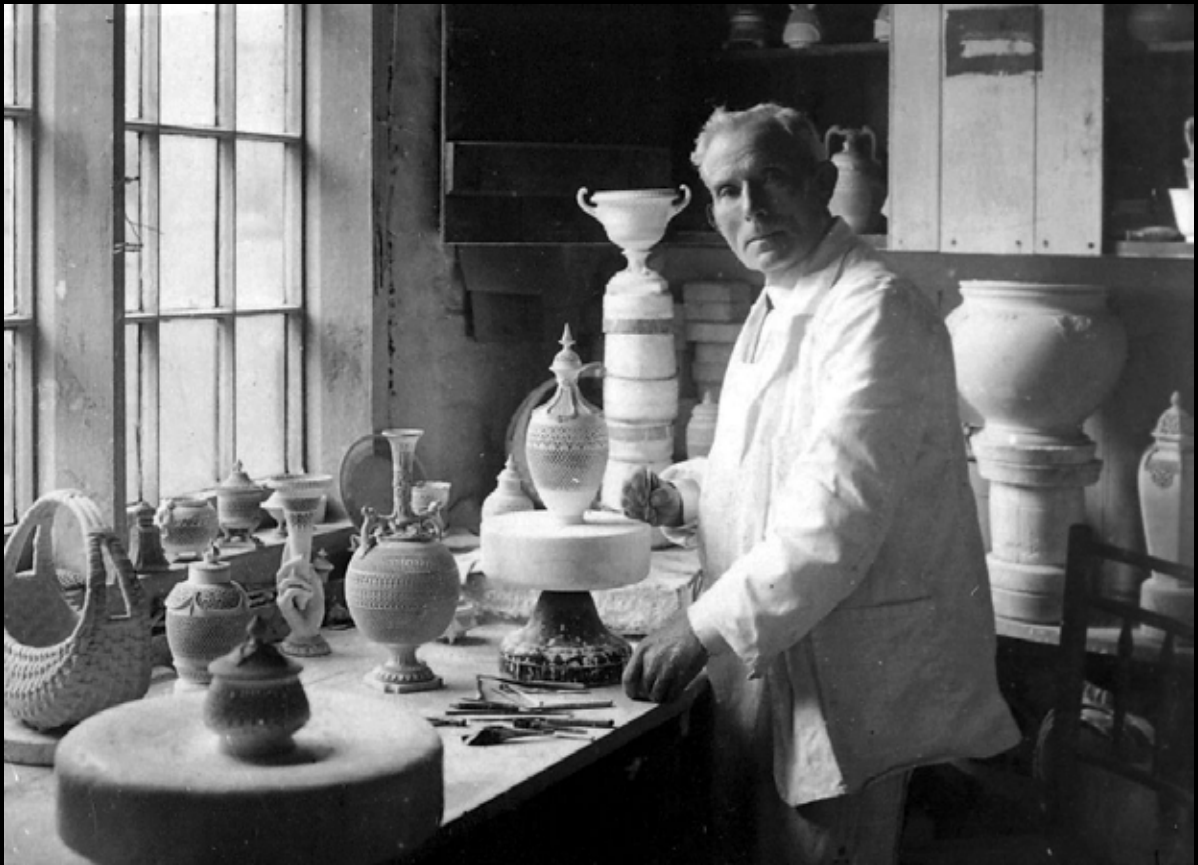
Of double sided form modelled as a flamboyant young man and woman in aesthetic fashions, the cover forming their heads, she with a bonnet and a ruffled collar, with a large applied lily at her lapel, he with long hair under a cap and a moustache, wearing a pilgrim collar tied with a bow with a large sunflower at his chest, the spout and handle formed by their arms, the base inscribed in puce 'Fearful consequences Through the Laws of Natural selection and Evolution of living up to one's teapot', signed 'Budge', 16cm high, puce mark and registration lozenge for 21st December 1881, impressed date letter T (some restoration) (2)

£5,000 - 7,000

US\$7,600 - 11,000



There are two varying models of Aesthetic teapots in which the male's collar and sunflower differ in size. A similar teapot to the present example was sold in these rooms 18 May 2011, lot 554. The teapot acts as a satire of followers of the Aesthetic movement, who were immortalised in Gilbert & Sullivan's comic opera, *Patience*, first performed in 1881. From this Worcester took the figures of the poet Archibald Grosvenor and lovesick *Patience*, the colouring based on the original stage costumes. The identity of 'Budge' whose name appears on the base has proved elusive but may possibly be a pseudonym chosen by Worcester's Art Director, R W Binns. The inscription refers to Charles Darwin's theories and to an exhibition of a single Oriental teapot at the Grosvenor Gallery, where visitors were encouraged to go home and 'live up to it'.



George Owen
(1846 - 1917)



169

169

A good Royal Worcester bottle vase by George Owen and Samuel Ranford, dated 1889

Of pear shape with a slender knopped neck, the body entirely pierced with honeycomb and two bands of unique design, one picked out in cream against the blue ground, all the piercing highlighted with raised gilt dots, the neck and foot with pierced bands reserved on a pink ground, a zig-zag border in red, blue and white raised enamel below the neck, *15.6cm high*, puce mark, gilder's mark RS for Samuel Ranford in puce inside footrim

£7,000 - 9,000

US\$11,000 - 14,000

170

A Royal Worcester reticulated vase and cover by George Owen, dated 1909

Of ovoid lobed form, the cover pierced with an acanthus leaf border with a pierced pointed finial, the body decorated with a large band of piercing highlighted with gold 'jewels' within four gilded barbed borders pierced at the shoulder, with a formal raised gold border below, with a further moulded border at the foot, *15.5cm high*, gold mark, shape number H169, incised signature G Owen (2)

£6,000 - 8,000

US\$9,100 - 12,000



170

171

A fine Royal Worcester reticulated ewer by George Owen and Harry Chair, dated 1907

The ovoid body pierced below the shoulder by George Owen with a border of unique design, above swags of pink and yellow roses delicately painted by Harry Chair, signed, the handle and the acanthus border on the circular foot also delicately pierced, the neck with a pierced panel below classical ornament picked out in gold, *16cm high*, puce mark, shape number 1581

£5,000 - 7,000

US\$7,600 - 11,000

172

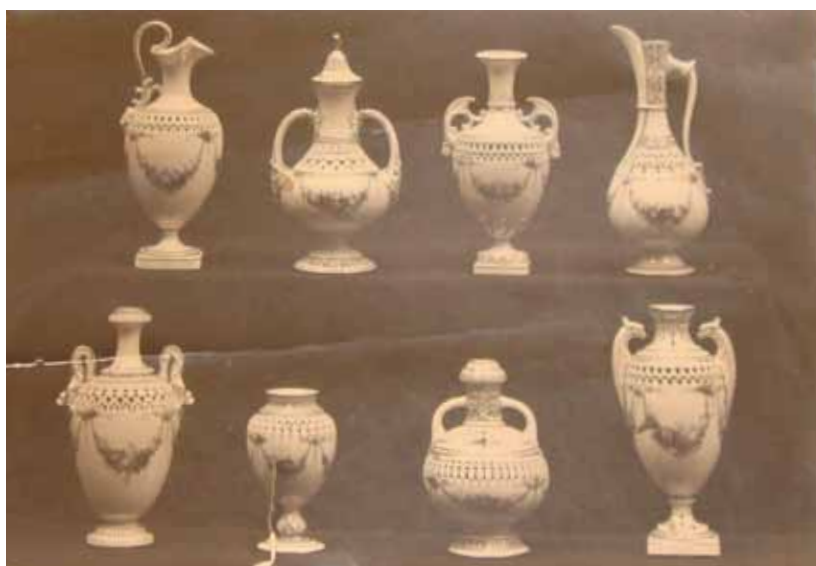
A fine Royal Worcester reticulated ewer by George Owen and Harry Chair, dated 1910

Of Persian form with a long slender handle, the tall pierced neck moulded with flowers and scrolls picked out in gilding, the body with a unique pierced border highlighted with white and gold 'jewels', above a band of colourful floral garlands painted by Harry Chair, signed, *17.9cm*, puce mark, shape number 779, retailer's mark for Taft & Pennoyer, Oakland, California

£6,000 - 7,000

US\$9,100 - 11,000

Another example of this form was sold in these rooms on 7th December 2005, lot 348



Above: A photograph from the Royal Worcester factory archives showing a selection of small vases by George Owen and Harry Chair, circa 1900-1905



173

A very large pair of Royal Worcester figural oil lamps, dated 1891

Modelled by James Hadley as a girl and a boy beneath two entwined trees, a basket-moulded oil reservoir above them, one with the children stealing a bird's nest, the other with the boy protecting the girl from an unfortunate frog beside them on the base, the decoration in blush ivory, old ivory and shot enamels picked out in gold, with metal burners, clear glass chimneys and acid-etched green-tinted glass shades, 47cm high excluding burners, chimneys, and shades, puce marks, shape numbers 1239 and 1240, moulded signature J Hadley, the burners stamped 'Hinks and Sons Patent' (shades not matching, chipped) (6)

£1,200 - 1,500

US\$1,800 - 2,300

A similar pair of lamps is illustrated by Henry Sandon, *Royal Worcester Porcelain* (1978), fig 82



Harry Davis, B.E.M. (1885-1970)



174

A fine Royal Worcester ewer by Harry Davis, dated 1905

In Renaissance style, the intricate scrolled handle and moulded borders in blush ivory and tones of gold, the body painted with a continuous Winter scene including a flock of sheep illuminated by pale yellow moonlight, the snowy landscape contrasting with the dark night sky, signed H.Davis, 40.3cm high, puce mark, shape number 1309

£8,000 - 12,000

US\$12,000 - 18,000

In the early years of the 20th century Harry Davis painted a small number of snow scenes, based partly on sketches he made on Kempsey Common near Worcester, and partly inspired by the paintings of Joseph Farquharson. Harry Davis experimented with different dramatic light effects on these winter scenes

175

A good Royal Worcester vase and cover by Harry Davis, dated 1910

Of globular shape, the blush ivory borders moulded with classical ornament picked out in gold and applied on both sides with bows, the neck with pierced panels, painted with a view of 'Jesmond Dene', the reverse with 'Stepping Stones', both scenes signed H Davis, 30.3cm high, puce mark, shape number 1428, titles in brown script (2)

£4,000 - 5,000

US\$6,100 - 7,600

Jesmond Dene is now a public park in Newcastle but originally formed the grounds of the home of William George Armstrong, who laid out the gardens in the 1860s. The park is set within a wooded valley and provides a dramatic rural landscape close to the centre of the city. Lord Armstrong presented the park to the people of Newcastle in 1883, preferring to concentrate on his home at Cragside in Northumberland. In 1910 Harry Davis was commissioned by a china dealer in Newcastle-upon-Tyne to paint a number of local views on a series of large vases





176



William K. Kellogg

176

A pair of Royal Worcester plates from the Kellogg service, dated 1928

Of shaped square form, finely painted with circular landscapes in Corot style, by Harry Davis, signed, reserved on a red ground with rich raised gold decoration in neoclassical style, 21.1cm wide, special factory marks in gold, retailer's mark for Ovington Bros of New York (2)

£800 - 1,200

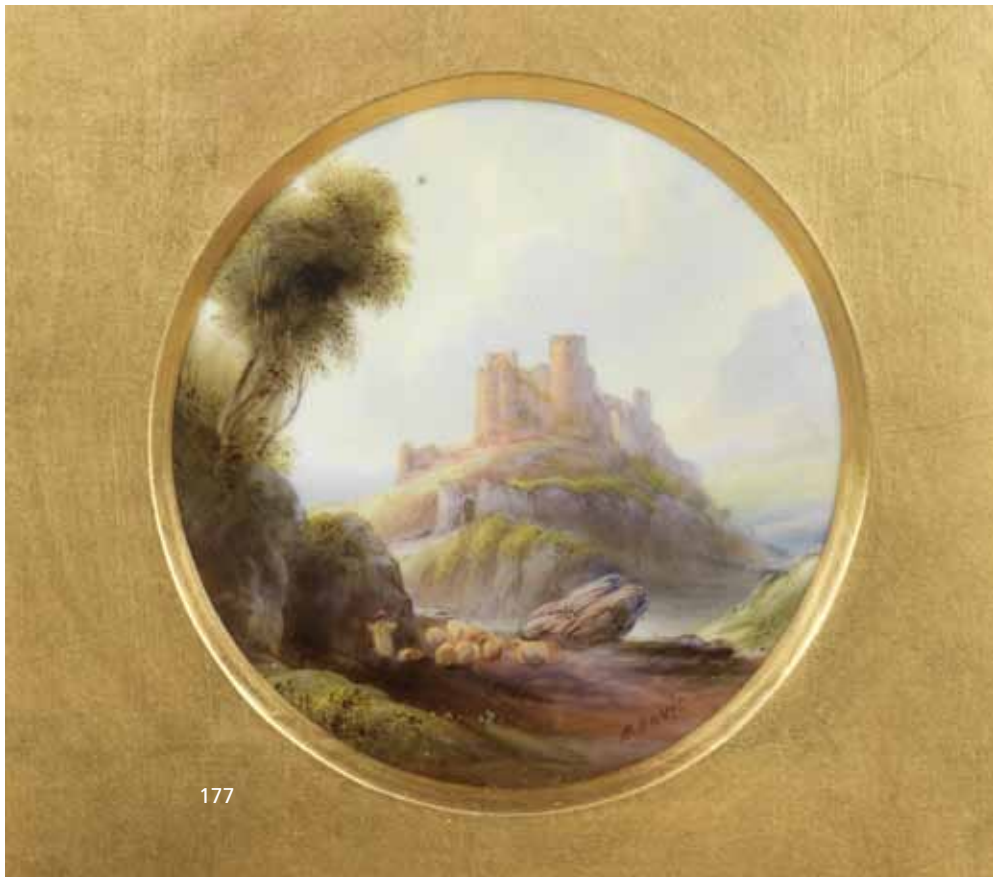
US\$1,200 - 1,800

In 1928 William K Kellogg, the founder of the Kellogg company, commissioned the Royal Worcester factory to produce a special service. Harry Stinton painted a dinner service of 25 service plates with snow scenes, while Harry Davis painted a matching dessert service of 25 plates, each with a Corot scene in the centre. These were based on a book in the library of the Royal Worcester factory, *Les Paysages de Corot* published in 1913, a favourite book of Harry's. See Henry Sandon, 'A Ceramics Centenary; the work of Harry Davis B.E.M.', *Collector's Guide* June 1985

177

A good Royal Worcester plaque by Harry Davis, dated 1916

Of circular form, finely painted with a ruined castle on a rocky mound, a shepherd tending his sheep in the foreground, signed H Davis, within original factory frame, 10.5cm diam excluding frame, puce mark (losses to frame)
£1,200 - 1,500
US\$1,800 - 2,300



177

178

A boxed Royal Worcester coffee service by James Stinton, dated 1928-31

The cups of U-shape with gilded interiors, the saucers with gilded wells, each piece painted with a brace of pheasants in misty landscapes, signed Jas Stinton, boxed and with six silver teaspoons, saucers 9.6cm diam, puce marks (one cup chipped, one with crazing cracks) (19)
£1,000 - 1,500
US\$1,500 - 2,300



178

End of Sale



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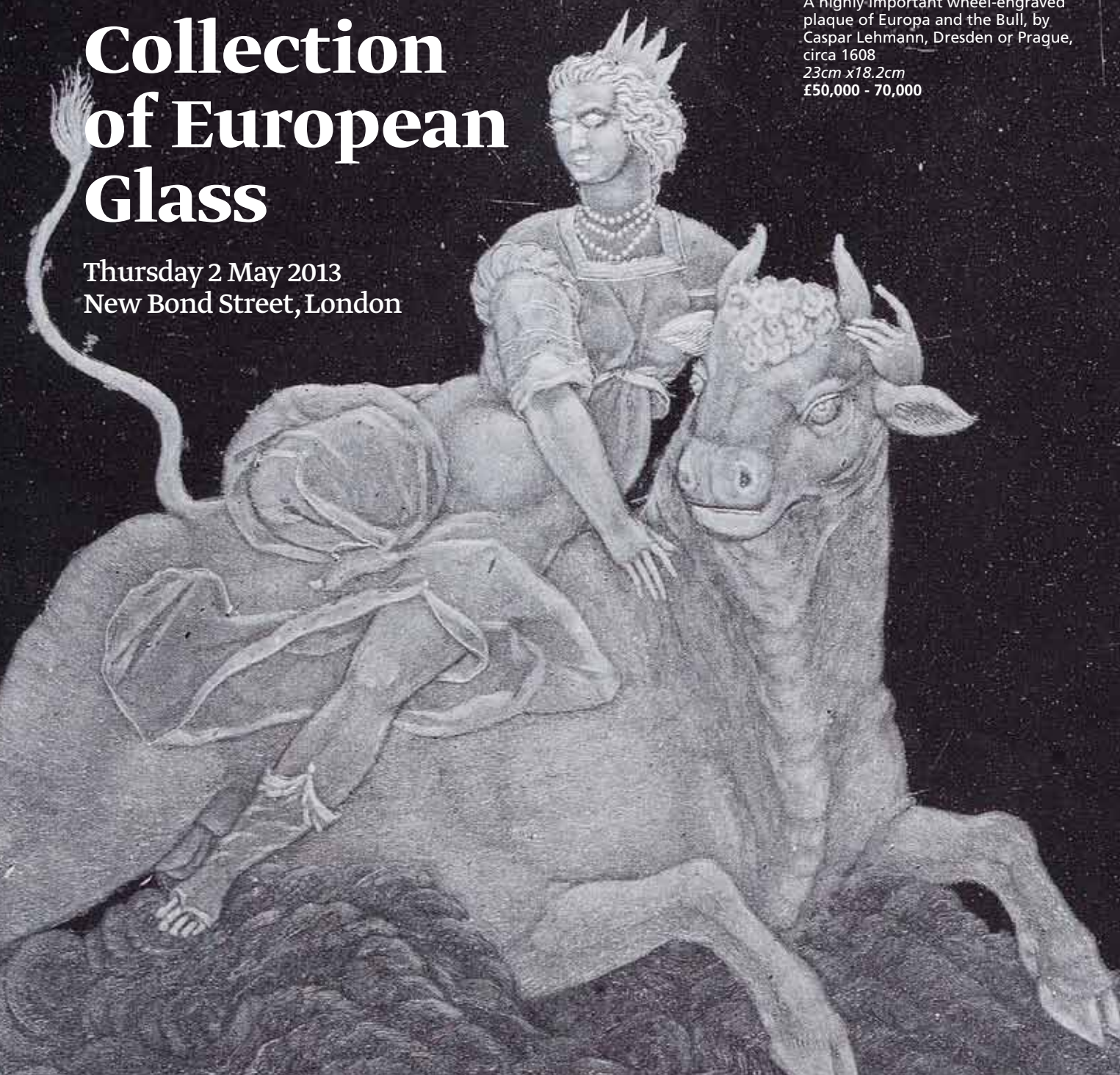
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THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £25,000 of the *Hammer Price*
20% from £25,001 of the *Hammer Price*
12% from £500,001 of the *Hammer Price*

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 3% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 3% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 3% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 10 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the " of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																							</
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11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in

writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
 - 3.1.1 the *Purchase Price* for the *Lot*;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
 - 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
 - 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
 - 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
 - 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
 - 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
 - 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- #### 5 STORING THE LOT
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6	RESPONSIBILITY FOR THE LOT		
6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.	7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .		9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		9.2.3 within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

- 10.2.2 changes in atmospheric pressure; nor will we be liable for;
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

- 10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

- 10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

- 10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 MISCELLANEOUS

- 11.1 You may not assign either the benefit or burden of this agreement.
- 11.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 11.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

- 11.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 11.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 11.8 In this agreement "including" means "including, without limitation".
- 11.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 11.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 11.11 Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 11.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

12 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" *Bonhams* 1793 limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*. **"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), *"Seller"* includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words *"you"* and *"your"*.

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Greer Adams
+61 2 8412 2222

African and Oceanic Art

UK
Philip Keith
+44 2920 727 980
U.S.A
Fred Baklar
+1 323 436 5416

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 207 468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art

Litsa Veldekis
+61 2 8412 2222

Australian Colonial Furniture and Australiana

James Hendy
+61 2 8412 2222

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A
Christina Geiger
+1 212 644 9094

British & European Glass

UK
Simon Cottle
+44 20 7468 8383
U.S.A.
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

UK
John Sandon
+44 20 7468 8244
U.S.A
Peter Scott
+1 415 503 3326

Contemporary Art

U.S.A
Jeremy Goldsmith
+1 212 644 9656

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
Mark Dance
+44 8700 27361
U.S.A.
Hadji Rahimpour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
+1 415 503 3333
HONG KONG
Julian King
+852 2918 4321

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A
Paul Song
+1 323 436 5455

Contemporary Art & Modern Design

UK
Gareth Williams
+44 20 7468 5834
U.S.A
Sharon Goodman Squires
+1 212 644 9128

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

UK
Stephanie Connell
+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

Ethnographic Art

Jim Haas
+1 415 503 3294

Football Sporting Memorabilia

Dan Davies
+44 1244 353118

Furniture & Works of Art

UK
Fergus Lyons
+44 20 7468 8221
U.S.A
Jeffrey Smith
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

Deborah Allan
+44 20 7468 8276

Islamic & Indian Art

Alice Bailey
+44 20 7468 8268

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A
Susan Abeles
+1 212 461 6525
AUSTRALIA
Patti Sedgwick
+61 2 8412 2222

Marine Art

UK
Veronique Scorer
+44 207 393 3962
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A
Sharon Goodman Squires
+1 212 644 9128

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
USA
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471
AUSTRALIA
Damien Duigan
+61 2 8412 2232
Automobilia
UK
Toby Wilson
+44 8700 273 619
USA
Kurt Forry
+1 415 391 4000

Motorcycles

Ben Walker
+44 8700 273616
Automobilia
Adrian Pipiros
+44 8700 273621

Musical Instruments

Philip Scott
+44 20 7393 3855

Natural History

U.S.A
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew McKenzie
+44 20 7468 8261
U.S.A
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A
Judith Eurich
+1 415 503 3259

Portrait Miniatures

Camilla Lombardi
+44 20 7393 3985

Prints

UK
Rupert Worrall
+44 20 7468 8262
U.S.A
Judith Eurich
+1 415 503 3259

Russian Art

UK
Sophie Hamilton
+44 20 7468 8334
U.S.A
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Michael Moorcroft
+44 20 7468 8241
U.S.A
Aileen Ward
+1 800 223 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Toys, Dolls & Chess

Leigh Gotch
+44 20 8963 2839

Travel Pictures

Veronique Scorer
+44 207 393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Paul Maudsley
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
HONG KONG
Carson Chan
+852 2918 4321

Whisky

UK
Martin Green
+44 1292 520000
U.S.A
Joseph Hyman
+1 917 206 1661
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 207 468 5811
U.S.A
Doug Davidson
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

UNITED KINGDOM

London
101 New Bond Street •
London W15 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street •
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

**South East
England**

Brighton & Hove
19 Palmeira Square
Hove, East Sussex
BN3 2JN
+44 1273 220 000
+44 1273 220 335 fax

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Tunbridge Wells
Ground Floor
Royal Victoria House
51-55 The Pantiles
Tunbridge Wells, Kent
TN2 5TE
+44 1892 546 818
+44 1892 518 077 fax

Isle of Wight
+44 1983 282 228

Representative:
West Sussex
Jeff Burfield
+44 1243 787 548

**South West
England**

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Winchester
The Red House
Hyde Street
Winchester
Hants SO23 7DX
+44 1962 862 515
+44 1962 865 166 fax

Tetbury
22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia

Bury St. Edmunds
21 Churchgate Street
Bury St Edmunds
Suffolk IP33 1RG
+44 1284 716 190
+44 1284 755 844 fax

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford •
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

**Yorkshire & North East
England**

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester •
New House
150 Christleton Road
Chester, Cheshire
CH3 5TD
+44 1244 313 936
+44 1244 340 028 fax

Carlisle
48 Cecil Street
Carlisle, Cumbria
CA1 1NT
+44 1228 542 422
+44 1228 590 106 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Southport
33 Botanic Road
Churchtown
Southport
Merseyside PR9 7NE
+44 1704 507 875
+44 1704 507 877 fax

Channel Islands

Jersey
39 Don Street
St.Helier
JE2 4TR
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh •
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Glasgow
176 St. Vincent Street,
Glasgow
G2 5SG
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Cardiff
7-8 Park Place,
Cardiff CF10 3DP
+44 2920 727 980
+44 2920 727 989 fax

EUROPE

Austria - Vienna
Garnisongasse 4
1090 Vienna
+43 (0)1 403 00 01
vienna@bonhams.com

Belgium - Brussels
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0)2 736 5076
+32 (0)2 732 5501 fax
belgium@bonhams.com

France - Paris
4 rue de la Paix
75002 Paris
+33 (0)1 42 61 1010
+33 (0)1 42 61 1015 fax
paris@bonhams.com

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0)221 2779 9650
+49 (0)221 2779 9652 fax
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
+49 (0) 89 2420 7523 fax
munich@bonhams.com

Ireland - Dublin
31. Molesworth Street
Dublin 2
+353 (0)1 602 0990
+353 (0)1 4004 140 fax
ireland@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 (0)2 4953 9020
+39 (0)2 4953 9021 fax
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Rome
+39 (0)6 48 5900
+39 (0)6 482 0479 fax
rome@bonhams.com

Netherlands - Amsterdam
De Lairessestraat 154
1054 HL Amsterdam
+31 20 67 09 701
+31 20 67 09 702 fax
amsterdam@bonhams.com

Spain - Madrid
Nuñez de Balboa no.4 - 1A
Madrid
28001
+34 91 578 17 27
madrid@bonhams.com

Switzerland - Geneva
Rue Etienne-Dumont 10
1204 Geneva
Switzerland
+41 76 379 9230
geneva@bonhams.com

Representatives:
Greece
Art Expertise
+30 210 3636 404

Marbella
James Roberts
+34 952 90 62 50
marbella@bonhams.com

Portugal
Filipa Rebelo de Andrade
+351 91 921 4778
portugal@bonhams.com

Russia
Marina Jacobson
+7 921 555 2302
russia@bonhams.com

NORTH AMERICA

USA

San Francisco •
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles •
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York •
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (480) 994 5362

California
Central Valley
David Daniel
+1 (916) 364 1645

**District of Columbia/
Mid-Atlantic**
Martin Gammon
+1 (202) 333 1696

Southern California
Christine Eisenberg
+1 (949) 646 6560

Florida
+1 (305) 228 6600

Georgia
Mary Moore Bethea
+1 (404) 842 1500

Illinois
Ricki Blumberg Harris
+1 (312) 475 3922
+1 (773) 267 3300

**Massachusetts
Boston/New England**
Amy Corcoran
+1 (617) 742 0909

Nevada
David Daniel
+1 (775) 831 0330

New Mexico
Leslie Trilling
+1 (505) 820 0701

Oregon
Sheryl Acheson
+1(503) 312 6023

Texas
Amy Lawch
+1 (713) 621 5988

Washington
Heather O'Mahony
+1 (206) 218 5011

CANADA

Toronto, Ontario •
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Argentina
Daniel Claramunt
+54 11 479 37600

Brazil
Thomaz Oscar Saavedra
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong
Carson Chan
Suite 1122
Two Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Hongyu Yu
Room A515
F/5 CDB International
Mansion
No. 16 Yongan Dongli
Chaoyang District
Beijing 100022
+86(0) 10 6563 7799
+86(0) 10 6563 7788 fax
beijing@bonhams.com

Japan
Level 14 Hibiya Central Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax
tokyo@bonhams.com

Taiwan
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8757 2897 fax
summer.fang@bonhams.com

AUSTRALIA

Sydney
76 Paddington Street
Paddington NSW 2021
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Ormond Hall
557 St Kilda Rd
Melbourne VIC 3004
+61 (0) 3 8640 4088

Representative:
Adelaide
James Bruce
+61 (0) 8 8232 2860

AFRICA

South Africa - Johannesburg
Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

1793

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 3% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐

Sale title: Fine British Pottery, Porcelain & Enamels		Sale date: 1 May 2013	
Sale no. 20948		Sale venue: New Bond Street	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
£10 - 200by 10s		£10,000 - 20,000by 1,000s	
£200 - 500by 20 / 50 / 80s		£20,000 - 50,000by 2,000 / 5,000 / 8,000s	
£500 - 1,000by 50s		£50,000 - 100,000by 5,000s	
£1,000 - 2,000by 100s		£100,000 - 200,000by 10,000s	
£2,000 - 5,000by 200 / 500 / 800s		above £200,000at the auctioneer's discretion	
£5,000 - 10,000by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals) <input type="text"/>			
<input type="text"/>			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
If registered for VAT in the EU please enter your registration here:		Please tick if you have registered with us before <input type="checkbox"/>	
<input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>			

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐ I will collect from Park Royal or bonded warehouse ☐ Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/08/12



£ 1793

Bonhams

101 New Bond Street
London W1S 1SR
+44 (0) 20 7447 7447
+44 (0) 20 7447 7400 fax

