

FINE BRITISH POTTERY & PORCELAIN

Wednesday 12 November 2014



Bonhams

LONDON







FINE BRITISH POTTERY & PORCELAIN

Wednesday 12 November 2014 at 14.00

101 New Bond Street, London

VIEWING

Sunday 9 November
11:00 to 15:00
Monday 10 November
9:00 to 16:30
Tuesday 11 November
9:00 to 16:30

SALE NUMBER

21957

CATALOGUE

£20.00

BIDS

+44 (0) 20 7447 7448
+44 (0) 20 7447 4401 fax
To bid via the internet please
visit bonhams.com

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

Telephone bidding

Bidding by telephone can only be accepted on lots with a low estimate in excess of £1,000.

Live online bidding is available for this sale

Please email bids@bonhams.com with 'live bidding' in the subject line 48 hours before the auction to register for this service

ENQUIRIES

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

John Sandon
+44 (0) 207 468 8244
john.sandon@bonhams.com

James Peake
+44 (0) 207 468 8347
james.peake@bonhams.com
porcelain@bonhams.com

European Ceramics and Glass Department

Simon Cottle
+44 (0) 207 468 8383
simon.cottle@bonhams.com

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

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

Sophie von der Goltz
+44 (0) 207 468 8349
sophie.vondergoltz@bonhams.com
porcelain@bonhams.com

Department Administrator
Vanessa Howson
+44 (0) 207 468 8243

CUSTOMER SERVICES

Monday to Friday 8.30 to 18.00
+44 (0) 20 7447 7448

Please see page 4 for bidder information including after-sale collection and shipment

IMPORTANT INFORMATION

The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol Φ printed beside the lot number in this catalogue.

Bonhams 1793 Limited

Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

Bonhams 1793 Ltd Directors

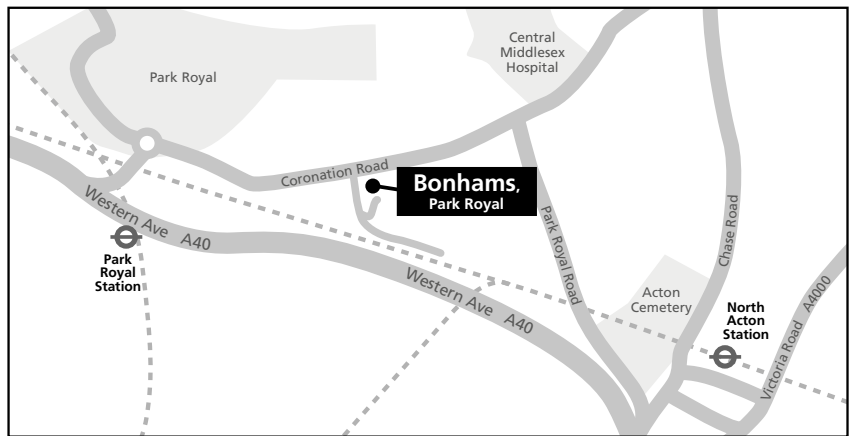
Robert Brooks Co-Chairman,
Malcolm Barber Co-Chairman,
Colin Sheaf Deputy Chairman,
Matthew Girling Global CEO,
Patrick Meade Global CEO,
Geoffrey Davies, Jonathan Horwich,
James Knight, Caroline Oliphant,
Hugh Watchorn.

Bonhams UK Ltd Directors

Colin Sheaf Chairman, Jonathan Baddeley,
Antony Bennett, Matthew Bradbury,
Harvey Cammell, Simon Cottle, Andrew Currie,
David Dallas, Paul Davidson, Jean Ghika,
Charles Graham-Campbell, Miranda Grant,
Richard Harvey, Robin Hereford, Asaph Hyman,
Charles Lanning, Sophie Law, Fergus Lyons,
Paul Maudsley, Gordon McFarlan,

Andrew McKenzie, Simon Mitchell, Jeff Muse,
Mike Neill, Charlie O'Brien, Giles Peppiatt,
Peter Rees, Julian Roup, Iain Rushbrook,
John Sandon, Tim Schofield, Veronique Scorer,
James Stratton, Roger Tappin, Ralph Taylor,
Shahin Virani, David Williams,
Michael Wynell-Mayow, Suzannah Yip.

SALE INFORMATION



Bids

+44 (0) 20 7447 7448
+44 (0) 20 7447 7401 fax
bids@bonhams.com
www.bonhams.com

Payments

Buyers
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Sellers

Payment of sale proceeds
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

Valuations, taxation and heritage

+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

Catalogue subscriptions

To obtain any Bonhams catalogue or to take out an annual subscription:
Subscriptions Department
+44 (0) 1666 502200
+44 (0) 1666 505107 fax
subscriptions@bonhams.com

Shipping

For information and estimates on domestic and international shipping as well as export licenses please contact Bonhams Shipping Department on:
+44 (0) 20 8963 2849
+44 (0) 20 8963 2850
+44 (0) 20 7629 9673 fax
shipping@bonhams.com

Collection & Storage after sale

All lots will be subject to transfer and storage charges if they are not collected within the period outlined below.

All sold lots will remain in Bonhams New Bond Street Collections department until Wednesday 26 November 2014 without charge. After this date please contact the department.

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. The regulations may be found at www.ukcites.gov.uk or may be requested from:

UK CITES Management Authority
Zone 117
Temple Quay House
2 The Square
Temple Quay
BRISTOL BS1 6EB

Important Notice

A surcharge of 2% is applicable when using Mastercard, Visa and overseas debit cards.

The following symbol is used to denote that VAT is due on the hammer price and buyer's premium

† VAT 20% 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

Ruby and Jadeite:

Please note that as a result of recent legislation 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. Items affected are marked with a symbol ≈

VAT refunds on exports from the EU

To submit a claim for refund of VAT HMRC require lots to be exported from the EU within strict deadlines.

For lots on which Import VAT has been charged; marked in the catalogue with a * or Ω, lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots export must take place within 3 months of the sale date.

For further VAT information please contact:
declan.kelly@bonhams.com







THE STEVE MCMANUS COLLECTION

lots 1-39

Casual purchases 20 years ago first of an 18th century blue and white Worcester porcelain bowl and second of a delftware plate led me to an interest in ceramics which, with its combination of aesthetic pleasure and endless scope for study and research, has kept me absorbed ever since. The mainstay of my collecting has been the myriad designs on English delftware. Wherever possible I have sought out dated or documentary examples. A particular highlight of my collecting career was the acquisition of the exceptional posset pot (lot 9), painted in no fewer than five high temperature colours. Not only is it dated 1695 - meaning that it was made around half way through the very long period during which tin-glazed earthenware was manufactured in England - but it also bears the initials SM which through a delightful piece of serendipity just happen to be my initials. As I explained in a lecture to the English Ceramic Circle (2012 Transactions), this pot has a very interesting **Provenance**: it was first recorded in the December 1903 Sotheby's sale of the collection of John Hodgkin Esq, son of John Eliot Hodgkin FSA who along with his daughter Edith Hodgkin compiled the pioneering study, 'Examples of Early English Pottery, Named, Dated and Inscribed', privately printed in 1891. Researching my pieces in this way brought me enormous satisfaction and I hope that other collectors will derive the same enduring pleasure and enjoyment I have had from handling and studying delftware pots, plates and tiles.

S.J McManus, October 2014

Further delftware and tiles from the S J McManus Collection will be sold in Bonhams specialist Oak Sale on 28 January 2015 and also in a subsequent ceramics sale in the spring, both held at Bonhams Oxford salerooms.





1



1



2

1

A LONDON DELFTWARE FLOWER VASE AND A POWDERED MANGANESE MUG, CIRCA 1650-60

Both probably Southwark, the white-glazed vase of ovoid shape on a spreading circular foot, three nozzles alternating with shell shaped scrolls applied below the wavy rim, 11cm high (discoloured, some restoration), the small mug of cylindrical shape widening towards the base, the exterior with powdered manganese decoration, 8.2cm high (handle replaced) (2)

£1,500 - 3,000
US\$2,400 - 4,800

Provenance:
The S J McManus Collection

For related vases bearing dates between 1650 and 1683, see Lipski and Archer, *Dated English Delftware* (1984), p.355. A plain example is illustrated by Michael Archer and Brian Morgan, *Fair as China Dishes* (1977), p.31 and another from the Simon Sainsbury Collection was sold by Christie's, 18 June 2008, lot 23.

For a similar mug with powdered manganese decoration see Frank Britton, *London Delftware* (1987), p.121.

2

A NETHERLANDS DELFTWARE ALTAR VASE, FIRST HALF 16TH CENTURY

Of squat globular shape with ring handles at both sides, painted in dark blue on either side with the Sacred Monogram IHS flanking a crucifix, 9.3 cm high (incomplete)

£600 - 1,000

US\$970 - 1,600

Provenance:

The Derek Sherborn Collection
With Sampson and Horne
The S J McManus Collection

Exhibited:

Sampson and Horne Exhibition 2008

Similar examples are illustrated by Frank Britton, London Delftware (1987), pp 98-99. Although many Flemish potters were working in Aldgate, London, it is likely that the group of vessels to which this lot belongs were made in the Netherlands, even though a number have been excavated in London.



3

3

AN ENGLISH DELFTWARE ADAM AND EVE CHARGER, CIRCA 1690-1700

Probably Brislington, painted in blue, green, manganese and yellow with a serpent coiled around a branch of the Tree of Life, tempting Eve with a yellow apple as she hands another apple to Adam, flanked by further trees, within a blue-dash rim, 34cm diam (restored)

£1,000 - 1,500

US\$1,600 - 2,400

Provenance:

The S J McManus Collection

Literature:

Illustrated by W M Beaumont, The Pedigree of Blue-dash Chargers, in The Connoisseur magazine, September 1925, p.5, no. V.

4

A NETHERLANDS DELFT CHARGER AND THREE TILES, CIRCA 1620-60

The dish painted in blue with a unicorn, its mane and tail picked out in yellow, a formal border inside the rim also picked out in yellow, 29.6cm diam (restored), Together with three early Dutch tiles, two painted in blue and the other in yellow, blue, green and ochre, each painted with a unicorn within a formal frame, 13cm square (some chips and losses) (4)

£1,200 - 1,700

US\$1,900 - 2,700

Provenance:

The charger with Gary Atkins
The S J McManus Collection

Similar tiles are illustrated by C H de Jonge, Dutch Tiles (1971), pl nn8 and 48.



4



4



5

5

A LONDON DELFTWARE TULIP CHARGER, CIRCA 1675-1685

Painted in blue, ochre and green with a large tulip flanked by two similar flowers, two carnations and seed pods among leaves, within ochre and blue concentric circles and blue dashes to the rim, the back lead glazed with green streaks, original holes pierced for suspension through the footrim, *34.4cm diam* (restored)

£1,500 - 2,000
US\$2,400 - 3,200

Provenance:

The S J McManus Collection

Similar examples with freely painted leaves are illustrated by Michael Archer, *Delftware* (2013), pp.35-39. Most closely related is the example shown on p.38, fig. A 56.

6

A BRISLINGTON DELFTWARE CHARGER AND AN ENGLISH DELFTWARE SAUCER DISH, CIRCA 1680

The Brislington charger painted in blue, manganese and yellow with a figure within a highly stylised Chinese landscape, *34.5cm diam* (restored), the saucer dish probably London, painted in blue with two figures within an oriental landscape, *24cm diam* (rim chip and cracks) (2)

£1,400 - 2,000
US\$2,300 - 3,200

Provenance:

The S J McManus Collection

A charger also painted with a Chinese figure and with a similar painted background is illustrated by Leslie B Grigsby, *The Longridge Collection* (2000), vol 2, p 137. Shards excavated at Brislington have the same flowers, see Michael Archer, *Delftware Chinoiserie at Brislington in the late Seventeenth and early Eighteenth Centuries*, *ECC Transactions*, Vol 19, part 3, p 520.



6



6

7

TWO ENGLISH DELFTWARE PLATES, DATED 1689 AND 1716

One of flat shape, inscribed in blue with 'R G 1689' within a wreath, 22.1cm diam (large chip, crazed), the other inscribed in blue 'B S H 1716' within a similar wreath, 22cm diam (stabilised crack, associated filled chip, crazed) (2)

£1,000 - 1,400
US\$1,600 - 2,300

Provenance:

The S J McManus Collection

A number of plates related to the first example are recorded by Louis Lipski and Michael Archer, *Dated English Delftware* (1984), nos 131, 148, 173, 173a, 174, 178 and 194, bearing dates from 1670 to 1692. A plate inscribed RG 1689 is recorded at p 57, no 180 but is not illustrated. Another example in the Longridge Collection is illustrated in Leslie Grigsby's *Catalogue*, p.115, fig D81. A plate matching the second example, with initials BSH 1716 is in Ipswich Museums and is illustrated by Lipski and Archer, *op cit*, p.75, no 282.



7

8

AN ENGLISH DELFTWARE POSSET POT, CIRCA 1710-20

Probably London, of baluster form with an everted rim and broad strap handles, painted in dark blue with four Cupids holding bows and arrows, sponged trees in between, 16cm high (minor chips only, cover lacking)

£1,500 - 1,800
US\$2,400 - 2,900

Provenance:

The S J McManus Collection

A very similar posset pot is illustrated by Michael Archer, *Delftware at the Fitzwilliam Museum* (2013), p 210.



8



9

AN IMPORTANT ENGLISH DELFTWARE POLYCHROME POSSET POT, DATED 1695

Of bellied form with grooved handles applied with snakes, their bodies picked out in green and their heads protruding at the upper terminals, painted in blue, orange, brown, yellow and turquoise-green with birds perched on wispy branches, the spout flanked with the initials 'SM' and date '1695', the reverse with further birds and a handsome peacock, formal borders around the spreading foot and everted neck, 16cm high (cover lacking, minor chips and flaking)

£20,000 - 30,000

US\$32,000 - 48,000

Provenance:

The John Eliot Hodgkin Collection

His son, John Hodgkin's sale at Sotheby's 2 December 1903

The S J McManus Collection

Literature:

This important posset pot is discussed by Steve McManus in a paper to the English Ceramic Circle, published in the Transactions, Vol.23, 2012, pp. 181-192. This pot is mentioned by Louis Lipski and Michael Archer, Dated English Delftware (1984), p.211, no. 931 as being in the collection of J Hodgkin. John Eliot Hodgkin was an early authority on British ceramics and as well as his pioneering book on inscribed and dated pottery, he published the first categorised list of Liverpool printed tiles.

A very similar posset pot painted with the same design in this rare polychrome palette, was sold by Christie's, 10 February 1986, lot 2. This example, which also lacked a cover, was inscribed in the interior 'BBS 1695'. It sold to the dealer Tristram Jellinek for £5,000. Most early English delftware posset pots are decorated just in blue or in blue and black and these are very rarely found in five colours as here.

Snake handles on posset pots first appear in the 1670s, becoming more exuberant in form early in the 18th century, the latest example recorded by Lipski and Archer being dated 1703. Simpler applied scrolls seem to have followed on from the use of snakes. Another example with snakes is illustrated by Leslie B Grigsby, The Longridge Collection (2000), pp. 310-311. An example with two entwined snakes applied to each handle is illustrated by Frank Britton, English Delftware in the Bristol Collection, p.73, no.4.16.







10



10

10

TWO ENGLISH DELFTWARE 'ARION' PLATES, CIRCA 1740-60

One painted in blue with a boy holding a harp riding on the back of a dolphin, the masts of sailing ships in the distance, a sponged tree on an island to the right, 23cm diam (minute rim chips only), the other in manganese with a similar scene with the ships painted in more detail, 22.5cm diam (restored, minor rim chips) (2)

£1,200 - 1,600

US\$1,900 - 2,600

Provenance:

The S J McManus Collection

The boy may represent Greek mythological musician Arion, saved by a dolphin after pirates had thrown him overboard. A similar plate painted in blue was sold in these rooms 5 December 2007, lot 72 and a pair in manganese was in the Sampson and Horne Collection, 28 April 2010, lot 379.

11

AN ENGLISH DELFTWARE PUZZLE JUG, CIRCA 1760

Probably Liverpool, of globular form with a cylindrical neck pierced with flowerheads and heart shaped petals, the tubular rim with three short nozzles, the body painted in blue with Chinese figures in a continuous landscape, 19.5cm high (losses to nozzles, cracked)

£1,000 - 1,400

US\$1,600 - 2,300

Provenance:

The S J McManus Collection

Most British delftware puzzle jugs bear written inscriptions or occasionally birds and flowers are found. Painted landscape decoration on a puzzle jug is very unusual.



11



12



12

12

TWO LONDON DELFTWARE PUNCHBOWLS, CIRCA 1755

Painted on the exterior with Chinese landscapes in blue and manganese, one inscribed inside in blue with 'Success To the British Arms', a *bianco-sopra-bianco* border of diaper panels and florets below the rim, 26.4cm diam (cracks, a few rim chips), the other inscribed in blue 'One Bowl More And then', a floral *bianco-sopra-bianco* band below the rim, 26.3cm diam (rim chips and wear) (2)

£1,200 - 1,600

US\$1,900 - 2,600

Provenance:

The S J McManus Collection

A range of similar bowls dated 1755 are known. See Louis Lipski and Michael Archer, *Dated English Delftware* (1984), pp.273-274. See also Frank Britton, *London Delftware* (1987), p.150

13

A LARGE ENGLISH DELFTWARE PUNCHBOWL, DATED 1726

Of deep form, the exterior painted in blue with alternate panels of a seated Chinaman in a landscape and stylised floral decoration, the interior with the inscription 'Drink fairer, dont swaeir 1726', 30cm diam (damaged)

£1,000 - 1,400

US\$1,600 - 2,300

Provenance:

The S J McManus Collection

The design used on the exterior of this bowl is unrecorded. The motto 'Drink Fair Don't Swear' has been noted on a number of punch bowls bearing dates in the 1720s and 1730s. See Lipski and Archer, *Dated English Delftware* (1984), pp 243-253



13



13



15



14

14

A RARE ENGLISH DELFTWARE TEABOWL AND A PICKLE DISH, CIRCA 1750

The teabowl of plain form, painted in blue with a trailing flowering stalk and an insect in flight, 7.5cm diam (tiny chips to rim), the pickle dish of triangular form, painted in blue with mimosa and a single insect, formal scrolls below the rim, 10.6cm (chipped) (2)

£1,200 - 1,600
US\$1,900 - 2,600

Provenance:

Louis L Lipski Collection
The S J McManus Collection

Two pickle dishes of similar shape are illustrated by Leslie B Grigsby, The Longridge Collection, Volume 2, p 225

15

AN ENGLISH DELFTWARE TEA CANISTER, CIRCA 1760-70

Probably Bristol, of octagonal shape with concave front and side panels, painted in blue with a smart gentleman holding a walking stick, the reverse with a woman carrying a basket, the sides with a floral design, the corner panels and top with a diaper pattern, 10.5cm high (minor chips only, cover lacking)

£2,500 - 3,500
US\$4,000 - 5,600

Provenance:

The S J McManus Collection

Similar examples are illustrated by Michael Archer, Delftware at the Fitzwilliam Museum (2013), pp.290-91.

16

A LONDON DELFTWARE ARMORIAL PILL SLAB, DATED 1785

Probably Mortlake, of octagonal shape, painted in blue with the arms of the Society of Apothecaries with unicorn supporters, the motto OPIFERQUE PER ORBEM DICOR in manganese on a scroll below, the edge also in manganese, the reverse inscribed in diamond-point 'J Butler 1785', pierced for suspension, 26 high, 21.5cm wide (very minor chips)

£4,000 - 6,000

US\$6,400 - 9,600

Provenance:

The Charles Lomax Collection

The A S Marsden-Smedley Collection

With Jonathan Horne 2002

The S J McManus Collection

Literature:

Illustrated by Lipski and Archer, Dated English Delftware (1984), p 392 where the diamond point inscription is reproduced. A similar example was sold in these rooms in 28 April 2010, lot 181. Fragments similar to the present lot were found in the Museum of London's excavations at Mortlake within a context datable to 1775-1800. See Sloane, Hoad, Cloake, Perarce and Stephenson, Early Modern Industry and Settlement (2003). A history of the Mortlake potters is explored by Jack Howarth and Robin Hildyard, Joseph Kishere and the Mortlake Potteries (2004)

There are many Butlers who in the 18th century were described as apothecaries. The will of John Roberts Butler, an apothecary in Battersea, was probated on 31 Oct 1746 (The National Archives PROB 11/750/44). A fire insurance was paid in 1778 by Richard Butler, an Apothecary in Highworth and John Butler, proprietor of a Herb Shop in Duke Street voted in the Westminster elections of 1784.



16

17

AN ENGLISH DELFTWARE PLATE AND A RARE TILE, CIRCA 1720 AND 1740-70

Both probably Bristol, the plate freely painted in blue with a smoking bottle kiln in a landscape, 20.3cm diam (some rim chips only), the tile painted in blue with a man looking towards a smoking kiln all within two circular lines, flowerhead decoration at the corners, 12.7 x 12.7cm (a few chips only) (2)

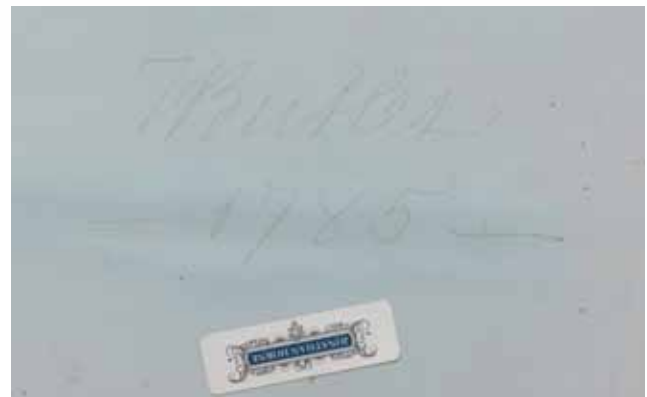
£1,100 - 1,600

US\$1,800 - 2,600

Provenance:

The S J McManus Collection

A similar plate is illustrated by Michael Archer, Delftware in the Fitzwilliam Museum (2013), p 97 and another was sold in these rooms 10 September 2003, lot 38. For similar tiles, see Jonathan Horne, English Tin-Glazed Tiles (1989), p 32.



16 (reverse inscription)



17



18

18

A LONDON DELFTWARE 'MERRYMAN' PLATE, DATED 1720

Inscribed '(1) What is a Merryman 1720' in blue within a wreath, 22.5cm diam (broken and restored, chips to rim)

£1,400 - 1,800

US\$2,300 - 2,900

Provenance:

The S J McManus Collection

Merryman plates were made in sets of six, each with one line from a well-known drinking verse...

1. What is a merryman
2. Let him do what he can
3. To entertain his guests
4. With wine and merry jests
5. But if his wife do frown
6. All merrymen goes down

Dated examples range from 1682 to 1752, illustrating the popularity of the sentiment. A set dated 1734 is illustrated by Frank Britton, *London Delftware* (1987), p 143 and an earlier one of 1717 by Louis Lipski and Michael Archer, *Dated English Delftware* (1984), p 76.



19

19

AN ENGLISH DELFTWARE POLYCHROME 'MERRYMAN' PLATE, CIRCA 1720

Inscribed in red '(2) Let him do what he can', within a blue and green wreath, 22.cm diam (some rim chips)

£2,000 - 3,000

US\$3,200 - 4,800

Provenance:

The S J McManus Collection

Merryman plates with decoration in polychrome are exceptionally rare.

20

**ANOTHER ENGLISH DELFTWARE
POLYCHROME 'MERRYMAN' PLATE, CIRCA
1720**

Inscribed in red '(5) But if his Wife do frown', within
a blue and green wreath, 22.2cm diam (some rim
chips)

£2,500 - 3,500
US\$4,000 - 5,600

Provenance:

The S J McManus Collection

21

**LONDON DELFTWARE 'MERRYMAN' PLATE,
DATED 1741**

Painted in blue '(5) But if his wife do frown (1741)',
within a blue wreath, 22cm diam (stabilised crack,
rim chips)

£1,000 - 1,400
US\$1,600 - 2,300

Provenance:

The F H Garner Collection

The John Philip Kassebaum Collection

The S J McManus Collection

Literature:

Illustrated by Lipski and Archer, Dated English
Delftware (1984), p 108

22

**A LONDON DELFTWARE 'MERRYMAN' PLATE,
CIRCA 1710-50**

Inscribed in blue '(6) All merriment goes down',
within a blue wreath, 22.5cm diam (minor chips only)

£1,000 - 1,400
US\$1,600 - 2,300

Provenance:

The S J McManus Collection



20



21



22



23

23

AN ENGLISH DELFTWARE PLATE, CIRCA 1765

Probably London, painted in blue with a portrait of John Wilkes flanked by the initials W and L (standing for Wilkes and Liberty) and the number '45' above, 22cm diam (restored crack)

£2,000 - 3,000

US\$3,200 - 4,800

Provenance:

With Gary Atkins

The S J McManus Collection

John Wilkes (1727-1797) was a radical, journalist and politician. The number '45' refers to issue 45 of the North Briton, a satirical pamphlet published by Wilkes which criticised the Prime Minister. He was subsequently arrested for seditious libel, but freed under Parliamentary Privilege. His supporters used the phrase 'Wilkes, Liberty and Number 45' to show their support for him.

Delftware with a portrait of John Wilkes is rarely found. A related plate in the Warren Collection at the Ashmolean Museum is illustrated by Anthony Ray, English Delftware Pottery (1968), pl.11, fig.33. A punchbowl in the Bristol Collection is illustrated by Frank Britton, London Delftware, p.158, fig.153.

24

A DELFTWARE SAUCER DISH, DATED 1750

Probably London, painted in blue with a Chinaman keeping a stag at bay with a pitchfork, a pine tree, flowering plants and rockwork to the right, inscribed on the reverse 'I*C 1750', 19.5cm diam (restored)

£1,000 - 1,500

US\$1,600 - 2,400

Provenance:

The F H Garner Collection

With Jonathan Horne 2003

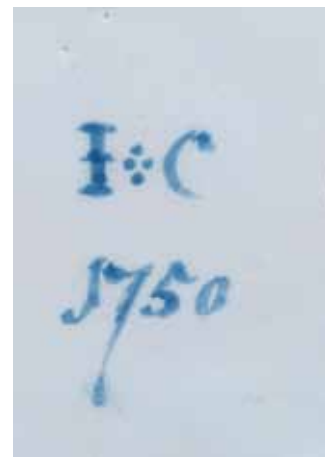
The S J McManus Collection

Literature:

Illustrated by Lipski and Archer, Dated English Delftware (1984), p.124.



24



25

**A LONDON DELFTWARE BALLOONING
SAUCER DISH AND A PLATE, CIRCA 1785**

The dish painted in blue with two men seated in a distinctive 'gondola', drifting over a landscape with 'sponged' trees, 22.1cm diam (restored), the plate painted in blue, manganese, green and yellow with a hot-air balloon above a fenced garden, a house to the left, within a festooned border, 23cm diam (minor chips to rim only) (2)

£1,800 - 2,700
US\$2,900 - 4,300

Provenance:

The S J McManus Collection

The saucer dish probably represents Jean-Pierre Blanchard (1753-1809) as he appears to have favoured a 'gondola'. He was one of the pioneers of balloon flight, taking off from Chelsea on 16 October 1784, only a month after Vincenzo Lunardi. His route would have passed over Lambeth and Vauxhall, where the potters would have been able to view the balloon overhead. Blanchard was the first to fly over the English Channel in 1785. For a similar scene on a plate, see Michael Archer, *Delftware* (2013), p 92. The plate represents Vincenzo Lunardi who took off from Moorfields in London on the 15 September 1784, accompanied by a dog, a cat and a caged pigeon. Fragments of such plates were found in waste tips in Lambeth, suggesting an attribution to the Lambeth High Street or Glasshouse Street factories.



25



25



26



27

28

26

THREE EARLY LONDON DELFTWARE PAVING TILES, CIRCA 1590-1620

Two probably Aldgate pothouse, painted in blue, green and ochre with, respectively, a running fox and mating chickens, within medallions with a manganese band, 12.5cm 113.5cm wide (chickens tile reduced), and a Southwark tile with a running dog painted in blue, green, manganese, yellow and ochre within a medallion with a yellow band, 13.4cm x 13cm (restored) (3)

£1,300 - 2,400
US\$2,100 - 3,900

Provenance:

The S J McManus Collection
The fox tile sold in these rooms 13 December 2006, lot 105

A similar example of the Southwark tile is illustrated by Ian Betts and Rosemary Weinstein, *Tin-Glazed Tiles from London* (2010), p 101.

27

FOUR LONDON DELFTWARE PAVING TILES, CIRCA 1580-1620

Possibly Aldgate pothouse, all painted in blue, green, yellow, ochre and manganese with individual animals within concentric circles of blue and manganese, comprising two tiles with a running dog, one with a turtle and one with a calf, all with three oval 'slits' in the corners in white on dark blue, 13.2cm to 13.4cm wide (all with wear and chips) (4)

£1,600 - 2,400
US\$2,600 - 3,900

Provenance:

The S J McManus Collection

A similar example with a turtle is illustrated by Michael Archer, *Delftware* (1997), p 429. An example with the running dog is illustrated by Ian Betts and Rosemary Weinstein, *Tin-Glazed Tiles from London* (2010), p.99, fig 45. The Aldgate pothouse is the first recorded in London, listed in 1571 with seven Flemish potters. See the discussion by Betts and Weinstein, *op cit*, pp.14-15.



29

28

TWO EARLY DELFTWARE PAVING TILES AND TWO FRAGMENTS, CIRCA 1580-1620

Attributed to London, one painted with a chequerboard pattern within a medallion and three oval slit corners in blue, manganese, green and ochre, the other with a bear within a medallion painted in blue, manganese, yellow, green and ochre, 13.2cm-13.5cm wide (chips and flaking), together with two tile fragments, one painted with a lion in ochre, blue, green and manganese, the other with a geometric and floral composition painted in blue, yellow and green, 13.5cm x 9cm (losses) (4)

£1,000 - 2,000
US\$1,600 - 3,200

Provenance:

The S J McManus Collection

A similar example of the chequerboard pattern is illustrated by Frank Britton, London Delftware (1986), p 172. The pattern of the medallion around the bear tile is rare and derives from a Dutch prototype.

29

SIX LIVERPOOL PRINTED DELFTWARE TILES, CIRCA 1756-80

Comprising two fable tiles in red by Sadler and Green within '88' borders, one depicting 'The One-Eyed Doe', the other 'The Cock in the Tree and the Fox', 12.8 and 12.9cm (a few chips), another printed in black with 'Miss Nancy Dawson Dancing the Hornpipe, within an '88' border, 12.6cm (a few chips), another in black with 'Mademoiselle Camargo Dancing' within a rococo frame, signed S. Sadler Liverp.l., 12cm (reduced, filled chips), a rare early wood block tile also by Sadler after J E Nilson depicting a lady and her suitor attended by cupid, 12.7cm (chipped, broken and restuck), and a theatrical tile in black, probably by Guy Green with 'Mrs Yates in the character of Jane Shore', together with the source print from Lowndes's 'New English Theatre' of 1776, 12.8cm (some chips) (7)

£1,300 - 1,750
US\$2,100 - 2,800

Provenance:

The S J McManus Collection

Two similar fable tiles were sold in these rooms 6 June 2007, lots 84 and 85. The Nancy Dawson print appears in *The Ladies Amusement* and was widely adapted. The print of Mademoiselle Camargo is adapted from an engraving by Laurent Cass of Lancret's painting, now in the Wallace Collection. A similar woodblock tile from the Norman Stretton Collection was sold in these rooms 21 February 2001, lot 337.



30



31

30

EIGHT ENGLISH DELFTWARE TILES, CIRCA 1740-75

Painted in blue, comprising five London tiles forming a continuous hunting scene with a running fox, dog, rabbit, a hunter on horseback and another on foot, with unusual corner motifs, 12.6-12.8cm wide (a few minor chips only), a Liverpool tile painted with two running horses within 'Buttercup' corners, 12.5cm wide (chipped), and two Liverpool tiles with fox and stag hunting scenes within 'Barred Ox-head' corners, 12.6-12.8cm wide (minor chips) (8)

£800 - 1,180
US\$1,300 - 1,900

Provenance:

The S J McManus Collection

Six tiles closely related to the first-mentioned set are illustrated by Jonathan Horne (1989), pp.48-49, nos 234-239. Fragments of the corner motif have been excavated in London. The first Liverpool tile is one of a series with animal scenes copied from pls.111 and 112 of *The Ladies Amusement*. Four manganese examples are illustrated by Horne, op cit, p.51, nos 258-261.

31

TWO RARE ENGLISH DELFTWARE FAZACKERLY TILES, CIRCA 1750

Probably Liverpool and painted in 'Fazackerly' colours, one with boldly painted flowers arranged within a shallow blue and white bowl which stands on a rudimentary shelf, 12.7cm wide (drilled hole and minor chips), the other with flowers arranged within a naively-proportioned classical vase, a small bird perched amongst the leaves, the unrecorded blue corners reserving stylised florets, 12.5cm wide (rim chips) (2)

£800 - 1,100
US\$1,300 - 1,800

Provenance:

The S J McManus Collection



32

32 NINE ENGLISH DELFTWARE TILES, CIRCA 1730-40

Comprising: a Liverpool tile painted in blue with a country house within a gated garden, powder blue ground and 'Dandelion' corners, 12.6cm (chipped), two manganese tiles, probably Liverpool, with scenes within a 'Barbed Medallion' border, 12.7cm (one with minor chips), two London tiles painted in blue with scenes within 'Diaper' corners, 12.9 and 13cm wide (chipped), two tiles, Bristol or Liverpool, with a formal design of flower baskets, 12.9cm wide (one not examined out of frame), and two rare tiles, probably Liverpool, one painted in manganese with two goats, 13.1cm wide (chipped, sections lacking from rim), the other in blue with two reclining sheep, 12.1cm (minor chips) (9)

£1,100 - 1,400
US\$1,800 - 2,300

Provenance:
The S J McManus Collection

A similar powder blue ground tile is illustrated by Jonathan Horne, *English Tin-Glazed Tiles* (1989), p.20. Tiles with 'Diaper' corners are illustrated by Anthony Ray, *English Delftware Tiles* (1973), pl.13, nos 137 and 138. Similar tiles to the last-mentioned are discussed by Ray, *op cit*, pl.55, nos 544-545. The animal tiles are from an important series derived from etchings of sheep and goats by Nicolaes Berchem (1620-1683). Others are illustrated by Jonathan Horne, *English Tin-Glazed Tiles* (1999), figs 266-273 and Anthony Ray, *English Delftware Tiles* (1973), figs 339-348. It seems likely that the prints were pricked for transfer onto the tiles as they are identical in size. Three manganese tiles from the series from the Sampson and Horne Collection were sold in these rooms 28 April 2010, lot 526.



33

33 TWO LONDON DELFTWARE TILES, CIRCA 1725-40

One painted in blue and red with a fisherman seated on a rocky outcrop, a bridge and buildings in the distance, reserved within an octagonal panel on a very rare powder green ground, red 'Carnation' corners, 12.7cm wide (chipped), the other painted with a flower vase in blue, green, red and yellow, reserved within an octagonal panel on a powder blue ground, red 'Carnation' corners, 12.7cm wide (chipped) (2)

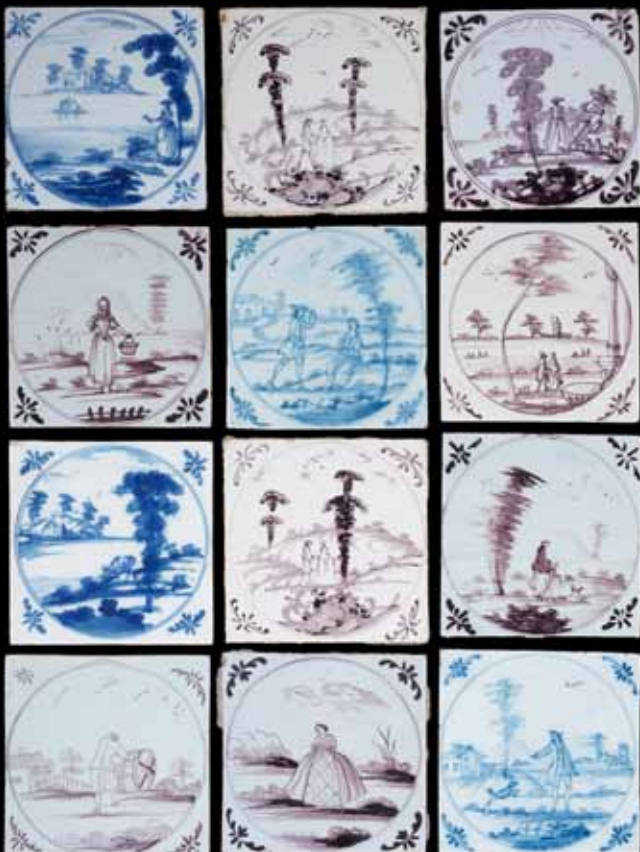
£650 - 900
US\$1,000 - 1,400

Provenance:
The S J McManus Collection

Another powder green tile with the more usual flower vase design is illustrated by Jonathan Horne, *English Tin-Glazed Tiles* (1989), p 62 no 338. A similar tile to the second-mentioned is shown at no 335 and four from the Sampson and Horne Collection were sold in these rooms on 28 April 2010, lot 518.



34



35

34

THIRTEEN ENGLISH DELFTWARE TILES, CIRCA 1740-1780

Comprising: five biblical tiles painted in blue with 'Barred Ox-head corners', the circular panels depicting 'The Temptation', 'The Flood', 'Cain Slaying Abel', 'Jonah and the Whale' and 'Jacob gives Esau a Mess of Pottage', 12.5-13.2cm wide (some chips), another tile with the same corners painted in blue with a parish church, 12.5cm wide, a rare Liverpool tile painted in blue with the Crucifixion, 12.4cm wide (corner chipped, drilled), two other tiles painted with figures, one in blue, one manganese, 12.4-12.9cm wide (some chips), and four Liverpool tiles with 'Octagonal Dash' borders, one in manganese with a standing gentleman with a gun, the others in blue with figures in rural landscapes, 12.2-12.7cm wide (some chips) (13)

£1,000 - 1,400

US\$1,600 - 2,300

Provenance:

The S J McManus Collection

The figure of a gentleman with a gun is seen on another Liverpool tile with a different border, illustrated by Anthony Ray, English Delftware Tiles (1973), pl 21, number 214.

35

TWELVE BRISTOL DELFTWARE 'RING'D LANDSKIP' TILES, CIRCA 1720-50

With 'Flowerhead' corners and painted with European subjects within circular panels, comprising eight tiles in manganese including one with a cooper rolling a barrel, the others with figures in rural landscapes, the tree depicted in a distinctive manner, 13-13.4cm wide (minor chips only), and four tiles in blue with figures in landscapes and similar trees, one of these interestingly inscribed to the reverse 'Ring'd Landskip', 13.1-13.3cm wide (minor chips only) (12)

£1,200 - 1,800

US\$1,900 - 2,900

Provenance:

The S J McManus Collection

Related tiles are illustrated by Jonathan Horne, English Tin-Glazed Tiles (1989), p.33. The inscription on the back of one tile, never intended to be seen, records the name used for the design within the delft factory.

36

THREE GOOD BRISTOL POLYCHROME DELFTWARE TILES, CIRCA 1760-75

With *bianco-sopra-bianco* borders, one painted with a basket of flowers in blue, green, yellow, red and manganese, 13.4cm wide, one in similar colours with a bird standing on one leg, 13.4cm wide (tiny chips only), the last painted in blue with a zig-zag fence and flowers in Chinese style, 13.2cm wide (small chip) (3)

£900 - 1,300

US\$1,400 - 2,100

Provenance:

The S J McManus Collection

A similar tile with a blue fence is illustrated by Jonathan Horne, English Tin-Glazed Tiles (1989), p 59, no 317



36

37

A VERY RARE LIVERPOOL DELFTWARE COLOURED PRINTED TILE, CIRCA 1760-65

Transfer-printed in black by Sadler with a 'Huntsman and his Dog', the sportsman resting on a grassy mound with his dog beside him and their quarry before them, delicately coloured in enamels, 12.9cm wide, (minor glaze flake only)

£800 - 1,200

US\$1,300 - 1,900

Provenance:

The Sampson and Horne Collection, sold in these rooms 28 April 2010, lot 287

The S J McManus Collection

A similar tile is illustrated by Anthony Ray, *English Delftware Tiles* (1973), fig 673 and *Liverpool Printed Tiles* (1994), p.34, fig C3-3.



37

38

FIVE BRISTOL DELFTWARE TILES, CIRCA 1750-70

Comprising: a rare manganese tile painted with two gentlemen boxing, 13.4cm wide (minor chips only), another tile in manganese with touches of blue, painted with a gardener watering a potted plant, 13cm wide, (minor chips only), and three 'Bowen' type Bristol tiles painted in blue with landscapes with sponged tree, one with a staghunt, the other two with figures, 12.2-13.2cm wide (minor chips only) (5)

£950 - 1,350

US\$1,500 - 2,200

Provenance:

The S J McManus Collection

Literature:

The boxing tile is illustrated by Anthony Ray, *English Delftware Tiles* (1973), pl 17, no 175.



38



39

A LONDON DELFTWARE WINE BOTTLE, CIRCA 1640-50

Probably Southwark, with a plain white glaze, of globular form with a short spreading foot, the looped handle with pointed lower terminal, *14.5cm high* (slight glaze crazing)

£3,000 - 4,000

US\$4,800 - 6,400

Provenance:

The S J McManus Collection

Without a label, plain delftware wine bottles could be re-used as serving vessels and relatively few have survived. Some of these have been labelled at a later date by forgers in an attempt to make them more desirable. Undecorated white bottles are thus quite rare.

40

A VERY RARE LONDON DELFTWARE FUDDLING CUP, CIRCA 1630-50

Probably Rotherhithe or Southwark, formed by four small conjoined vessels linked by simple twisted handles, the glaze in white, *8.1cm high* (some chips)

£5,000 - 7,000

US\$8,000 - 11,000

Examples of this basic form are recorded with dates between 1633 and 1649. Examples with four containers are extremely rare. See Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), p.189 for another example which has an extra twist on the handles. For another, attributed to Southwark in the Museum of London see Frank Britton, *London Delftware* (1986), p.117 and the *ECC Trans*, Vol.19, pt.3, p.503, fig 4.

41

A RARE LONDON DELFTWARE FUDDLING CUP, CIRCA 1630-50

Probably Rotherhithe or Southwark, formed by three small conjoined vessels linked by intertwined handles, with a plain white glaze, *8.5cm high* (loss to one rim, some chipping)

£3,000 - 5,000

US\$4,800 - 8,000

To 'fuddle' means to confuse, as with the effects of alcohol. Fuddling cups have medieval origins in Germany and the shape became popular in 17th century London. It has been suggested that each cup was filled with a different alcoholic drink and the cup was shaken until the spirits were blended. As a wager, the drinker then had to identify the contents. See the paper by Mary White in the *ECC Trans*, Vol.19, Pt.3.

Two delftware examples formed from three vessels are illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), p.189. A similar example from Harvey's Wine Museum was sold in these rooms 1 October 2003, lot 28.



40



41



42

A LONDON DELFTWARE ROYAL BLUE-DASH CHARGER, CIRCA 1690-95

Painted in green, yellow, blue, ochre and manganese with a full-length portrait of King William III, wearing coronation robes, crowned and holding an orb and sceptre, flanked by the initials WR and tiered trees, the blue-dash rim enclosing yellow dashes, *34cm diam* (fine crack, chips restored)

£9,000 - 11,000

US\$14,000 - 18,000

Provenance:

The Sampson and Horne Collection, sold in these rooms 28 April 2010, lot 71.

A similar example is illustrated by Michael Archer, *Delftware* in the Fitzwilliam Museum (2013), p.12, A.14.



43

**A LONDON DELFTWARE ROYAL BLUE-DASH CHARGER,
CIRCA 1705**

Painted in blue, yellow, black and green with a full-length portrait of Prince George of Denmark in full armour and cape, a baton in his right hand, flanked by the initials PG and sponged trees, within a yellow line and a blue-dash rim, 34.9cm diam (a few rim flakes only)

£8,000 - 11,000

US\$13,000 - 18,000

Provenance:

The John Philip Kassebaum Collection

The Longridge Collection

Literature:

Illustrated by Leslie B Grigsby, The Longridge Collection (2000), Vol 2, p 70, D38.

Prince George of Denmark (1653-1708) married the future Queen Anne on 28 July 1683 in London. George was sidelined during William III's reign, but he had an amiable and easygoing personality. He and Anne had a happy marriage marred by the impossibility of having children.



44

**AN ENGLISH DELFTWARE QUEEN ANNE PORTRAIT PLATE,
CIRCA 1702-14**

Probably Bristol, painted in blue, red and green with a portrait of the Queen flanked by the initials A R, within blue concentric lines, 22.4cm diam (minor rim wear only)

£5,000 - 7,000

US\$8,000 - 11,000

Provenance:

The Longridge Collection

Literature:

Illustrated by Leslie B. Grigsby, *The Longridge Collection*, p 68, D36, where it is attributed to Bristol based on the profile. A similar example is illustrated by Frank Britton, *English Delftware in the Bristol Collection* (1982), p143.



45

A FINE ENGLISH DELFTWARE SHIP BOWL, CIRCA 1765

Probably Liverpool, the interior painted in blue with a British frigate with sails folded, gun ports open and detailed rigging, the exterior with a continuous Chinoiserie scene of pagodas, trees and insects, formal borders below the rim, 23.2cm diam (some typical chipping only)

£3,000 - 5,000

US\$4,800 - 8,000

The ship depicted is a rare example of a warship, with the Union Jack, pennant and squadronal ensign, as opposed to the commercial ships more usually depicted on delftware. It seems to have 32 guns, such ships being classified by the Royal Navy in 1750 as fifth-rate frigates with a main battery of twenty-six 12 pounder guns and six or more smaller guns mounted on the quarterdeck. Without a name, it is not possible to identify her. Another example of a bowl with a warship is illustrated in Michael Archer, *Delftware* (1997), pp.308-09.





46

46

A LONDON DELFTWARE FARMYARD PLATE, CIRCA 1730-40

Probably Vauxhall, painted in blue, red and green with a cockerel between a flower and reeds, a stylised insect on the right, 22.6cm diam (restored)

£3,000 - 4,000

US\$4,800 - 6,400

Three related plates are illustrated by Leslie B. Grigsby, *The Longridge Collection*, (2000), p.167. A plate with the same design within a chain-link border is illustrated by Frank Britton, *London Delftware* (1987), p.142, pl.120. The painting of the cockerel is similar to that found on a group of wares attributed to Vauxhall on the basis of a fragmentary butter bowl of the pattern found on the factory site. See Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), p.120 and Massey, Marno and Spero, *Ceramics of Vauxhall* (2007), p.22.



47

47

AN ENGLISH DELFTWARE 'FARMYARD' PLATE, CIRCA 1720-30

Probably Bristol, of typical 'pancake' shape, with a peacock painted in blue, yellow and red, standing between manganese sponged trees, the rim with a single blue line, 22.5cm diam (some rim chips only)

£1,200 - 1,500

US\$1,900 - 2,400

A similar example was sold in these rooms 28 April 2010, lot 337.



48

48

A RARE BRISTOL DELFTWARE PLATE, CIRCA 1715

Brightly painted in blue, red, green and yellow with a 'jumping boy', the Chinese boy in the centre within rich patterned borders and a dentillated design around the rim, 22.1cm diam (minor rim chips only)

£1,400 - 1,800
US\$2,300 - 2,900

Provenance:

With Jonathan Horne

A plate with related decoration was exhibited by Jonathan Horne in 2006 and is illustrated in his catalogue at p.35(E).

49

AN ENGLISH DELFTWARE PLATE, CIRCA 1720

Probably Bristol, painted in blue, manganese, green and yellow with a bird swooping between sponged trees, stylised birds in the background, within a blue ribbon border, 20.5cm diam (rim wear)

£1,200 - 1,500
US\$1,900 - 2,400

A similar example is illustrated by Michael Archer and Brian Morgan, *Fair as China Dishes* (1977), p 85.



49



50



51



53

50

TWO ENGLISH DELFTWARE PLATES, CIRCA 1730-40

One painted freely in blue with a sitting rabbit between trees sponged in manganese, 21.5cm diam (minor chips only), the other painted in blue with a girl carrying a basket on her head, flanked by sponged trees, 19cm diam (minor rim wear only) (2)

£1,200 - 1,500

US\$1,900 - 2,400

51

TWO ENGLISH DELFTWARE PLATES, CIRCA 1730

One painted in red, blue, yellow and manganese with a tall pavilion between sponged trees, within a red and blue ribbon border, 20.4cm diam (restored, rim chips), the other painted in blue and manganese with a seated figure between sponged trees, a church tower in the distance, 22cm diam (rim chip and wear) (2)

£1,200 - 1,500

US\$1,900 - 2,400

A plate of similar pattern to the second example but painted in blue, red, green and manganese is illustrated by Frank Britton, *English Delftware in the Bristol Collection* (1982), p.299.

52

AN ENGLISH DELFTWARE PLATE, CIRCA 1700

Brislington or perhaps London, naively painted in blue with a single-masted ship in full sail, flanked by three smaller boats, flights of birds in the sky above, blue tramline borders inside the turnover rim, 20.4cm diam (rim chips only)

£1,000 - 1,500

US\$1,600 - 2,400

A plate with related decoration from the Harriet Carlton Goldweitz Collection was sold by Sotheby's New York 20 January 2006, lot 36. See also a punch bowl illustrated by Leslie B Grigsby, *The Longridge Collection*, Vol.2, p.333.



52



54

53

A LONDON DELFTWARE PILL JAR, CIRCA 1670-90

Of small size and ovoid shape, painted in blue with a bold strapwork label inscribed 'P: Aleophan', a fleur de lys below, flanked by pendant swags and stylised flowers, 9.5cm high (minor chips)

£1,000 - 1,200

US\$1,600 - 1,900

P Aleophan stands for pilulae Alephanginae, scented pills made from aloes, cloves, nutmeg, rose petals and other scented ingredients and used to treat epilepsy, migraines and melancholy. A jar with a similar label and dated 1675 is illustrated by Rudolf E A Drey, *Apothecary Jars* (1978), p 133.

54

AN ENGLISH DELFTWARE ANTI-JACOBITE PLATE, CIRCA 1745 OR PERHAPS 1715

Probably London, painted in blue with the inscription 'No Pretender' within a wreath, two concentric lines inside the rim, 22.3cm diam (some slight rim chips)

£4,000 - 6,000

US\$6,400 - 9,600

A similar example with the date 1745 is illustrated by Louis Lipski and Michael Archer, *Dated English Delftware* (1984), p.113. It is also possible that the plate coincides with the earlier 1715 rebellion. See the anti-Jacobite plate illustrated by Lipski and Archer, *op cit*, p.73. The cry of 'No Popery, No Pretender, King George and the Royal Family Forever' was used by Hanoverian supporters since at least 1716. See Colin Haydon, *Anti-Catholicism in Eighteenth Century England* (1993), p.57.



55

55

A GOOD STAFFORDSHIRE SLIPWARE DISH, MID 18TH CENTURY

Of rounded rectangular form with a piecrust rim, decorated with a cream-coloured ground finely trailed and combed in brown slip, 39cm wide (cracks)

£1,500 - 2,000
US\$2,400 - 3,200



56

56

AN ENGLISH SLIPWARE PORRINGER, DATED 1789

Probably Staffordshire, naively potted and applied with two strap handles, the orange-brown body applied with a dark brown slip coat, decorated in cream-coloured slip with simple motifs and inscribed under the rim 'E G 1789', 11.7cm high (damaged)

£1,000 - 1,500
US\$1,600 - 2,400



57

**57
A FINE STAFFORDSHIRE CREAMWARE LION, CIRCA 1770-80**

Boldly modelled in hollow form and seated on an oval base with its head turned to the viewer, its tail curled around its hind quarters, its mouth open to show a fine set of teeth, coloured with sponged underglaze brown oxide, *19cm high* (chipped)

**£800 - 1,000
US\$1,300 - 1,600**

A similar model in the Burnap Collection in the Nelson-Atkins Museum of Art is illustrated by Leslie B Grigsby, *The Henry H Weldon Collection* (1990), p.338. Another from the Earle Collection was in the Rous Lench sale, Sotheby's 1 July 1986, lot 142. Neither of these other examples have the pronounced teeth which are individually cut into the present lot.



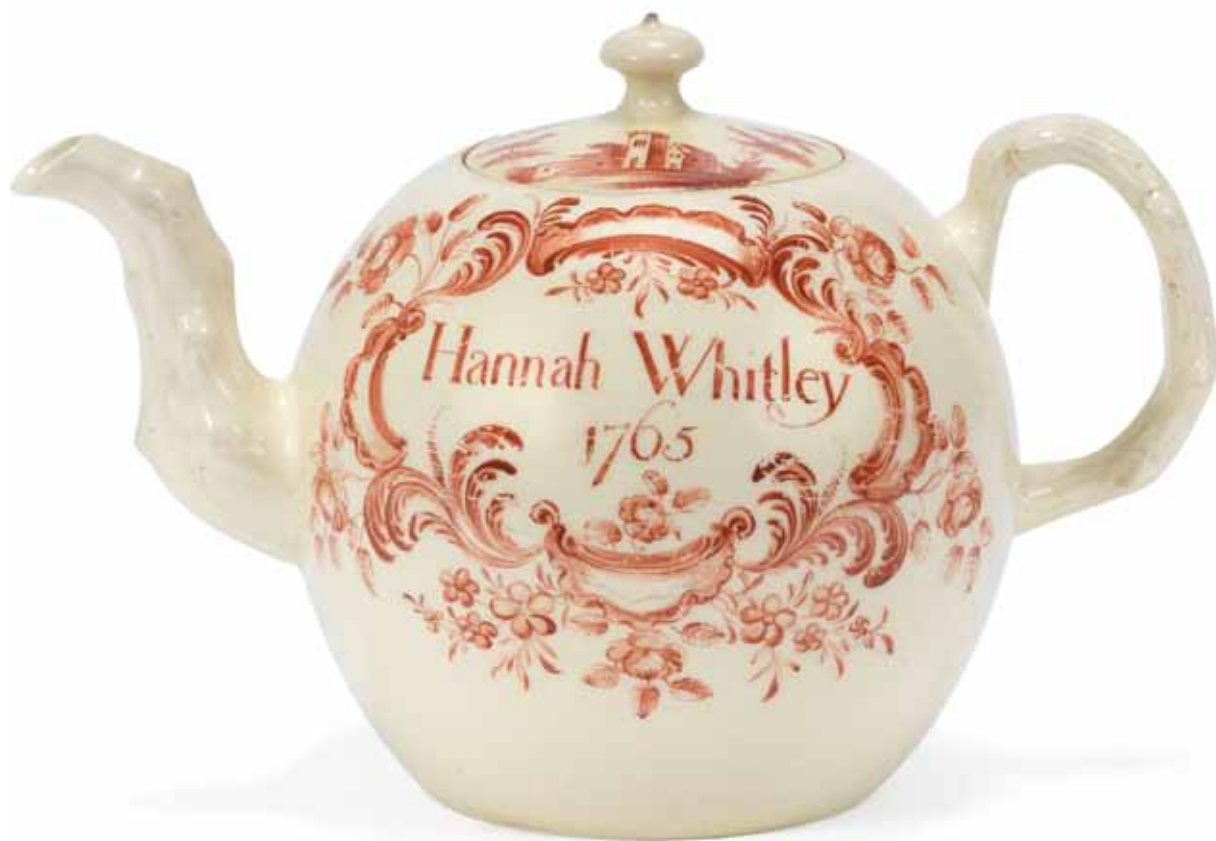
58

**58
A STAFFORDSHIRE LEAD-GLAZED FIGURE OF A FIDDLER, CIRCA 1750-70**

Standing on an oval base with rouletted borders, his breeches washed in yellow and edges of his coat in green, his fiddle and bow also in yellow, *15.4cm high* (some damage and restoration)

**£1,000 - 1,500
US\$1,600 - 2,400**

A very similar standing figure of a horn player by the same maker is illustrated by Pat Halfpenny, *English Earthenware Figures* (1991), p.27. The horn player has the same rouletted borders and decoration on the back of the support and both have a similar pose and hairstyle. See also the figure illustrated by Leslie B. Grigsby, *The Henry H Weldon Collection* (1990), p.415.



59

A RARE CREAMWARE TEAPOT AND COVER, DATED 1765

Of globular form with a crabstock handle and spout, inscribed in red 'Hannah Whitley 1765' within an elaborate cartouche of scrollwork and flowers, the reverse with a lady carrying a basket of flowers in a rural landscape including a windmill, 12.5cm high (cover and spout restored) (2)

£3,000 - 4,000

US\$4,800 - 6,400

Provenance:

The S J McManus Collection

This lot is amongst the earliest examples of dated English creamware. The distinctive shape with a crabstock handle and spout derives from Staffordshire salt-glazed stoneware and it is rare to find this form in creamware. A group of creamware teapots of the same shape and a similar date were made for the American market with the inscriptions 'No Stamp Act' and 'American Liberty Restored'. The present example is likely to be by the same maker, presumably a Staffordshire manufactory that made creamware for the American market.

Hannah Whitley is not an uncommon name in the 18th century and indeed, there are a number of Whitleys, including Hannahs, mentioned in the American colonies. It is possible that this teapot was made for Hannah Wilkinson who married John Whitley in Wakefield in 1765. In 1789 another Hannah Whitley was hanged in York for the murder of Joseph Rhodes.





60

TWO PEARLWARE MUGS, ONE DATED 1781

Both of cylindrical shape and painted in blue, the smaller painted with a lady at a spinning wheel, inscribed 'Spinner' above, and a man at a weaving loom with 'Weaver' above, inscribed above the foot 'John & Ruth Best 1781', and on the base 'John & Ruth Best weaver & Spinner July 14 1781, 12cm high (fine cracks and chip on the foot), the larger mug with three figures in a rural landscape, their names inscribed above them, 'John Taylor' standing and beckoning towards 'Thos and Hannah Taylor' who hold a rake and a pitchfork, 15.2cm high (chips and fine cracks) (2)

£1,600 - 2,200

US\$2,600 - 3,500

Provenance:

The S J McManus Collection

An old paper label adhering to the underside of the larger mug refers to a Thomas Taylor who was born in 1785 and married Hannah Lasson. They had a son named John Taylor. This mug is too early in date to have been made for this Thomas Taylor and instead the people depicted on this mug must represent a previous generation of the Taylor family. This mug was sold in these rooms 18 April 2012, lot 42 together with another mug dated 1782 depicting James and Hannah Taylor.





61

61
A RALPH WOOD GROUP OF CUPID RIDING ON A PANTHER, CIRCA 1785

Cupid looking through a telescope, the light brown panther with its head turned to view its rider, the irregular base applied with sieved clay and coloured in brown and green, the fixed rectangular plinth left in the white, 22cm high, impressed 'Ra Wood Burslem' and number 46 (plinth chipped, some restoration)

£1,200 - 1,500
US\$1,900 - 2,400

Provenance:
A M Patrick Collection

A similar example, also incised '46', is illustrated by Pat Halfpenny, *English Earthenware Figures* (1991), p 76 and another with different colouring is shown on p 91. John Wood's account book lists 9 December 1785 to Mr John Edwards '1 pair Lyon and Panther with cupids coloured and Gilt 4.6d'. Examples of this model are recorded with traces of gilding



62

62
A RARE STAFFORDSHIRE FIGURE OF LORD RODNEY, CIRCA 1795-1800

The model attributed to Pierre Stephan, modelled standing on a rocky mound, a cannon resting on the stump behind him, flags, an anchor and a telescope at his feet, his costume highlighted in gold and coloured in blue, orange and black, titled 'LORD RODNEY 5' in gold within the interior of the base, 32.1cm high (some restoration)

£1,000 - 1,500
US\$1,600 - 2,400

This fine model belongs to a series of enamelled pearlware figure of British heroes, some of which appear to be derived from Derby porcelain prototypes. Related models are seen in unglazed creamware and black basalt. Figures such as Howe, Hood and Duncan have been noted. One figure in enamelled pearlware of Prince Frederick Augustus, Duke of York is recorded with the moulded signature 'Stephan F.' This was sold in these rooms 26 September 1984, lot 109. Pierre Stephan was engaged at the Derby porcelain factory until 1778. His later career has been the subject of much speculation. In *The Staffordshire Pottery Directory* of circa 1800 Stephan was listed as a modeller and in 1819 he was described as 'a Modeller and Artist... having been employed in [the ceramic industry] nearly all his life'. See Hilary Young's paper in the ECC publication *British Ceramic Design 1600-2002*, pp. 23-25 where a basalt figure of Rodney is shown as fig 14.



63



63

63

AN INTERESTING PAIR OF PEARLWARE PORTRAIT MEDALLIONS OF WEDGWOOD INTEREST, DATED 1796

Potted by William Sheldon, of circular form with reeded and beaded borders, one moulded in relief with a portrait of Josiah Wedgwood, the other with Edward Bourne, the frames and reliefs picked out in colours, *14cm diam*, incised in script 'William Sheldon Etruria November 7th 1796' above titles 'Josiah Wedgwood' and 'Edward Bourne' (chipped) (2)

£1,000 - 1,500
US\$1,600 - 2,400

These plaques are discussed by Geoffrey Godden, *The Encyclopaedia of British Pottery and Porcelain Marks* (1991), Appendix S, p 732 where he states that William Sheldon was employed by Wedgwood. Edward Bourne was a bricklayer at the Etruria factory and was known as 'Old Bourne'. Both portraits appear to be taken from Wedgwood moulds, although Bourne is normally depicted with a trowel to the right of the bust. The portrait of Bourne was modelled by William Hackwood in 1778 and Josiah Wedgwood by Joachim Smith in 1773. See Robin Reilly, *Wedgwood the Portrait Medallions* (1973), pp.69 and 333. Dated 1796, these plaques were made the year after the death of Josiah Wedgwood I in 1795 but the circumstance of their manufacture is uncertain.

64

A RALPH WOOD 'MOULD 51' TOBY JUG, CIRCA 1785-90

Modelled wearing a dark-brown tricorne hat, light-brown coat and pale-yellow breeches, a beaker raised to his mouth, a jug resting on his knee and a pipe at his side, *25cm high* (repair to hat, chip to foot, star crack to base)

£1,000 - 1,500
US\$1,600 - 2,400

Provenance:

The Lord Mackintosh of Halifax Collection
Inventory number 144



64



65

65

A GOOD STAFFORDSHIRE SALT-GLAZED SAUCEBOAT, CIRCA 1750-55

Of quatrelobed form, the rim and handle moulded with scrollwork, the sides with flower sprays picked out in bright enamels, a border of leaves and tufts of grass around the foot, half flowerheads and a green seeded border below the interior rim, 18.8cm long

£800 - 1,200

US\$1,300 - 1,900

Provenance:

The Wallace Elliot Collection

The floral moulding is unusual, most examples of this form having a moulded mosaic ground of the type also made in porcelain at Longton Hall

66

A STAFFORDSHIRE SALT-GLAZED 'HOUSE' TEAPOT AND COVER, CIRCA 1740-50

Crisply moulded in the form of a classical house of three storeys on one side and two on the other, a figure and vine moulded on the flank walls, with a hand and serpent spout and a flattened loop handle, 14.5cm high (some restoration, cover replaced) (2)

£800 - 1,200

US\$1,300 - 1,900

Provenance:

Anthony Belton Collection

A similar example is illustrated by Bernard Rackham, *The Glaisher Collection of Pottery and Porcelain* (1987), vol.2, p.41.



66



67

A STAFFORDSHIRE SALT-GLAZED 'JACOBITE' TEAPOT AND COVER, CIRCA 1745-50

Of globular shape with a crabstock handle and spout, enamelled in colours with a half-length portrait of Prince Charles Edward Stuart, within a chain cartouche flanked by a thistle and a white rose with a bud, the reverse with red rose and bud and other flowers, the cover painted with a further thistle, red rose and a bud, 13.2cm high (some damage) (2)

£4,000 - 5,000
US\$6,400 - 8,000

This teapot forms part of a group of Staffordshire salt-glazed items decorated with Jacobite emblems. See the closely related cream jug sold in these rooms 5 December 2007, lot 57 and the larger example in the Schreiber Collection in the Victoria and Albert Museum (no.C.40-1955). Other known Jacobite pieces show cartoon-like figures and more formal Jacobite flowers, for example a small mug sold by Bonhams at Trellissick House, 24 July 2013, lot 439.





68

68

THREE STAFFORDSHIRE SALT-GLAZED TEAPOTS AND COVERS, CIRCA 1760

Comprising a teapot with a titled profile portrait of the King of Prussia, titled 'Fred. Prussia Rex', the reverse with a crowned eagle inscribed 'Semper Sublimis', reserved on an ermine ground, *11.1cm high* (restored, cover replaced), a large teapot and cover on three hoof feet painted with Chinese figures and flowers, *14.4cm high* (restored), and a teapot and cover of small size, painted with a fashionable lady, *10.3cm high* (damaged, spout restored) (3)

£1,000 - 1,500
US\$1,600 - 2,400



69

69

TWO RARE STAFFORDSHIRE SALT-GLAZED STONEWARE MUGS, DATED 1764

With everted rims and broad strap handles with 'pinched' lower terminals, both inscribed in black 'John and Ellin Nuton, 1764, Woodhead' within a cartouche of leaves and shells in green, orange, blue and yellow, naively painted flowering plants to either side, *16.2cm and 12.7cm high* (large mug with a small restored chip, smaller mug with handle restored) (2)

£1,500 - 2,500
US\$2,400 - 4,000



70

70
A STAFFORDSHIRE WHITE SALT-GLAZED PLATE, CIRCA 1756-63

The border crisply moulded with three diaper panels reserving a portrait of the King of Prussia, an eagle and a group of war trophies, the panels between inscribed 'SUCCESS TO THE KING OF PRUSSIA AND HIS FORCES', 23cm diam

£1,200 - 1,800
US\$1,900 - 2,900

Provenance:
With Garry Atkins
The S J McManus Collection

A similar plate is illustrated by Diana Edwards and Rodney Hampson, *White Salt-Glazed Stoneware* (2005), p 162. These plates were advertised for sale in America and shards have been found in excavations in Williamsburg, Virginia.

71
A RARE STAFFORDSHIRE ENAMELLED SALT-GLAZED STAND, CIRCA 1760

Of oval shape, brightly painted with a Chinoiserie figure of a bird seller between a building and a cactus, details of his puce robe gilded, the rim moulded with alternate panels of basket-work washed in brown, yellow, puce and blue, with the edge picked out in green, 16cm wide (chip to rim)

£800 - 1,200
US\$1,300 - 1,900

A similar example, with matching butter tub and cover was sold in the Rous Lench Collection, Sotheby's 1 July 1986, lot 107 and is in the Henry Weldon Collection, illustrated by Leslie B Grigsby, *English Pottery* (1990), p1.39. Another example is in the Colonial Williamsburg Collection.



71



72

72
A RARE STAFFORDSHIRE SALT-GLAZED SPOON TRAY AND FOUR SWEETMEAT OR PICKLE TRAYS, CIRCA 1745-50

The shaped spoon tray press-moulded with scrolling plants, 16.5cm wide (rim chips), one pickle dish of triangular form with similar decoration, 12.7cm, another of scalloped triangular form, 10.2cm, the last press-moulded with Chinoiserie scenes, 11.9cm wide (one damaged, one restored) (5)

£1,000 - 1,500
US\$1,600 - 2,400

A similar spoon tray, triangular dish (shown together with its block mould) and shaped triangular dish are illustrated by Arnold Mountford, *Staffordshire Salt-Glazed Stoneware* (1971), pls.103, 104 and 105 where they are attributed to Thomas and John Wedgwood of the Big House Burslem.



73

A COLLECTION OF KNIFE AND FORK HANDLES, CIRCA 1720-1775

All with metal fittings, comprising a pair of Chinese *famille verte* knife and fork handles, 8.3 and 9.0cm, two Chinese imari knife handles, 8.7cm, a pair of Worcester knife and fork handles painted in blue with the 'Knife Handle Formal Daisy' pattern (I.E.43), 9.2cm and 7.8cm, a Worcester fork handle of 'Rose and Formal Sprays' pattern (I.E.30), 6.5cm, a Bow knife handle painted in colours with floral sprays, 8.4cm (cracked), a Bow knife handle painted in blue with a formal design of scrollwork, 7cm, and a St Cloud fork handle painted in blue with a similar design, 6.1cm (10)

£1,200 - 1,500
US\$1,900 - 2,400

Provenance:

The Chinese handles from the Benjamin Edwards Collection

74

AN EXCEPTIONAL PAIR OF SOUTH STAFFORDSHIRE ENAMEL PLAQUES, CIRCA 1770

Of rectangular form, both finely painted with extensive rural landscapes, one with a traveller crossing a bridge, a ruined castle and a town in the distance, the other with a shepherd and his flock, a ruinous building on the hill above and a church on a distant hill, 14.4cm x 19.4cm, old paper labels inscribed 'Miss M A Worthington' and 'For dear Mary in remembrance of her Uncle and Aunt Kentish May 1864' (fine cracks) (2)

£3,000 - 5,000
US\$4,800 - 8,000

The composition of these plaques is similar to the work of John Smith of Chichester, including some of the fifty-three prints published by John Boydell in 1770. The quality of the painting and size of the plaques is exceptional





75



75 *

A CHELSEA GROUP OF HARLEQUIN AND COLUMBINE DANCING, CIRCA 1755

Modelled in the round and arm in arm, Harlequin wearing a comedic mask, broad-brimmed hat, pink breeches and pale yellow tunic, Columbine with pink bodice and floral skirt, a corsage at her breast, the scroll-moulded base picked out in gold and applied with flowers and leaves, 17.6cm high (some damage)

£2,000 - 3,000

US\$3,200 - 4,800

Provenance:

With Winifred Williams, Eastbourne, 1965
The James L Houston Collection, Seattle

This group is copied from the Meissen model of Harlequin and Columbine Dancing, modelled by J J Kändler in 1743. A Meissen example was probably one of those lent by Sir Charles Hanbury Williams to Sir Everard Fawkener for Chelsea to make copies. Various known as the 'Dutch Dancers', 'Tyrolean Dancers' and 'Polish Dancers', it was copied in Chinese Export porcelain, at Chelsea and at Bow. Meissen, Chelsea and Chinese examples are illustrated by Rosalie Wise Sharp, *Ceramics, Ethics and Scandal* (2002), pp.150-152, and another, slightly later, Bow example by Peter Bradshaw, *Bow Porcelain Figures* (1992), p.143. A Meissen example was sold in these rooms 16 May 2001, lot 230 and another Chelsea example on 3 October 2012, lot 59.

76 *

TWO BOW FIGURES OF HARLEQUIN AND COLUMBINE, CIRCA 1765

Standing in exaggerated poses on delicately painted scrolled bases, Harlequin masked and wearing a brightly coloured suit, a slapstick in his right hand, Columbine with her dress painted with playing cards, also holding a slapstick, 18.5cm and 17.9cm high (some losses and restoration) (2)

£1,000 - 1,400

US\$1,600 - 2,300

Provenance:

With Winifred Williams, Eastbourne, 1965 and 1972
The James L Houston Collection, Seattle

The figure of Columbine appears to be based upon two Meissen models. The basic pose follows the Peter Reinicke model of 1747 but the raised right arm suggests the slightly later model by Elias Meyer. See Reinhard Jansen (ed), *Commedia Dell'Arte* (2001), no.37, p.55 and no.43, p.58.



76



77

77

A VERY RARE LONGTON HALL CUP, CIRCA 1752

Of plain U shape with a slightly everted rim, the rustic stalk handle bearing applied leaves and buds, pencilled in black with a Chinese island with a pagoda, dense vegetation and rockwork, a traveller walking to the left, two small boats to either side, the interior with flowers, 6.4cm high (minute losses to handle)

£2,000 - 4,000

US\$3,200 - 6,400

The curious stalk handle is unique to Longton Hall. A polychrome decorated cup of similar shape from the Watney Collection, was sold in these rooms on 22 September 1999, lot 87. The same handle is found on cylindrical cans or mugs as illustrated Bernard Watney, Longton Hall (1957), pl 27B. Pencilling is an extremely rare form of decoration at the factory with only a few examples being recorded. See the sauceboat from the Watney Collection sold in these room on 10 May 2000, lot 501. Watney, op cit, p 37 refers to the occurrence of small fluted dishes with this style of decoration and reproduces at p 69 an entry from the Salisbury Journal of 8 September 1790 which refers to the sale of factory stock to include '...pencil'd...' wares

78

A CHELSEA WHITE 'GOAT AND BEE' JUG, CIRCA 1745-50

The baluster-shaped jug supported by two goats lying nose to tail, a bee with delicate diaphanous wings resting on a flowering plant moulded below the lip, the rustic handle applied with oak leaves, 11cm high (some losses, chipped and cracked)

£3,000 - 5,000

US\$4,800 - 8,000

Probably modelled by Nicholas Sprimont. A possible source for the design has been suggested by Zorka Hodgson, Sources of inspiration for the Goat and Bee jug and other Chelsea creations, ECC Trans, Vol.14, pt 1, p 40, figs 21 and 22, where a woodblock print by Domenico Campagnols (1500-67) is suggested. A similar example from the Zorka Hodgson Collection was sold in these rooms 10 September 2008, lot 8.



77



78



79

79

A GOOD CHELSEA SAUCER, CIRCA 1752-54

Of fluted form, probably painted by Jefferyes Hamett O'Neale with the fable of 'The Crow and the Fox', the crow perched high in the branches of a tree, the fox seated below, surrounded by a brightly coloured moth and floral sprays and sprigs, brown line rim, 11.7cm diam, red anchor mark (fine crack, slight wear)

£1,500 - 2,000

US\$2,400 - 3,200

Provenance:

The Nigel Morgan Collection

Exhibited:

Flowers and Fables, National Gallery of Victoria, 1 November 1984-10 February 1985 and illustrated by Margaret Legge in the catalogue at p.56. Also by Stephen Hanscombe, Jefferyes Hamett O'Neale (2010), no 24, p.47 and Anton Gabszewicz and Errol Manners, A Selection from the Nigel Morgan Collection of English Porcelain, No 22.

The fable of 'The Crow and the Fox' concerns a fox that coaxes a crow to sing so that he can steal the food he has in his beak. Another saucer with the same fable is illustrated by Hanscombe, op cit, No 13, p.39.

80

A RARE CHELSEA TEACUP, CIRCA 1752-54

Of fluted form with a delicate scrolled handle applied to the side, probably painted by Jefferyes Hamett O'Neale with the fable of 'The Fox and the Cockerel', the cockerel perched on a fence, the cock seated below, a colourful moth and spray of flowers to the reverse, the interior with a caterpillar and another insect, brown line rim, 7.6cm diam (loss to tip of thumbrest on handle, slight wear)

£2,500 - 3,000

US\$4,000 - 4,800

Provenance:

The Nigel Morgan Collection

Exhibited:

Flowers and Fables, National Gallery of Victoria, 1 November 1984-10 February 1985 and illustrated by Margaret Legge in the catalogue at p.56. Also by Stephen Hanscombe, Jefferyes Hamett O'Neale (2010), no 24, p.47 and Anton Gabszewicz and Errol Manners, A Selection from the Nigel Morgan Collection of English Porcelain, No 22.

The Aesop fable of 'The Fox and the Cockerel' concerns a fox who tries to entice a cock from his perch. The cock agrees, but the fox does not know that a dog is travelling with the cock. A teabowl and a saucer painted with the same fable are illustrated by Stephen Hanscombe, op cit, no 2, p.31 and no 23, p.45. A similar cup, also with a fable subject, is illustrated by John C Austin, Chelsea Porcelain at Williamsburg (1977), p.75.



80

A RARE CHELSEA CREAM JUG, CIRCA 1752-54

Of deep fluted shape with a graceful scroll handle, probably painted by Jefferyes Hamett O'Neale with the fable of 'The Wolf and the Goat', a yellow flower and caterpillar to the reverse, a dragonfly and a caterpillar within the interior, brown line rim, 5.4cm high (minute chip to rim)

£5,000 - 8,000

US\$8,000 - 13,000

Provenance:

The Notley Abbey Collection

A similar jug painted with the fable of 'The Wolf and the Crane' is illustrated by John C Austin, Chelsea at Williamsburg (1977), p 75, no 58. A taller milk jug with fable decoration, from the Billie Pain Collection, was sold in these rooms on 26 November 2003, lot 32. The fable of 'The Wolf and the Goat' tells of a wolf who sees a goat on the summit of a steep precipice, where he has no chance of reaching her. He calls to her and begs her to come down lest she falls, adding that the meadows where he stands have plenty of tender grass. She replies that it is not for her benefit that she is invited. It is the wolf who is in want of food. The same fable is seen on an octagonal saucer in the Victoria and Albert Museum, illustrated by William H Tapp, Jefferyes Hamett O'Neale (1938), fig 38





82



82

A PAIR OF CHELSEA SUNFLOWER DISHES, CIRCA 1755

With crisply moulded petals picked out in pale yellow, the handles formed by a thick stem secured by ribbons painted with puce florets and a band of black dots, a leafy branch to one side bearing three smaller flowers picked out in puce, purple and orange, 15.1cm long (some small chips, one dish with small section of rim restuck) (2)

£3,000 - 4,000

US\$4,800 - 6,400

A similar example was sold in these rooms 7 June 2006, lot 100

83

A GOOD CHELSEA BEAKER VASE, CIRCA 1755

Of trumpet form growing from a baluster base, particularly well and fully painted with scattered sprays and sprigs of European flowers, including iris, lily, tulip and chrysanthemum, gold line rim and borders, 19.8cm high

£1,000 - 1,500

US\$1,600 - 2,400

Nicholas Sprimont, the proprietor at Chelsea is known to have purchased 'Six Jars and Beakers of Dresden China Ware' from the chinaman Thomas Morgan. A similar garniture appears in the Chelsea sale catalogue of 29 March 1756, 1st day's sale, lot 66 'One fine high jar, and 2 beakers enamel'd with flowers'. A matching set is at Stourhead, inventory STO/C/75&62, see Patricia Ferguson's paper, Porcelain Purchases of Henry Hoare II of London and Stourhead, ECC Trans, Vol.20, pt.1, pp.58-60.



83



84

84

A CHELSEA SCENT BOTTLE AND STOPPER, CIRCA 1765

Modelled as a hound killing a fox at the base of a flower encrusted tree, a cat climbing the tree on the other side, a gold flower painted on the underside of the base, the porcelain stopper formed as a flower spray, *8.1cm high* (some restoration) (2)

£1,000 - 1,500

US\$1,600 - 2,400

See G. E. Bryant, *Chelsea Porcelain Toys* (1925), pl.16, no. 1, for a similar example.



85

85

A CHELSEA DOUBLE SCENT BOTTLE AND TWO STOPPERS, CIRCA 1755

Modelled as a monkey holding a flower, seated on a domed base painted with flower sprigs, a basket strapped to its back containing a baby monkey emerging from applied flowers, the underside painted with a floral spray, *6.1cm high* (some damage and restoration, one stopper replaced) (3)

£1,500 - 2,000

US\$2,400 - 3,200

See G. E. Bryant, *Chelsea Porcelain Toys* (1925), pl.5, no. 4. A similar example was sold in these rooms 2 June 2004, lot 187.



86

AN IMPORTANT CHELSEA FIGURE, CIRCA 1754-55

Modelled as a Chinese lady standing on a scrolled base picked out in puce and applied with flowers and leaves, her hair tied up within a black headscarf, her white dress outlined in puce and coloured in blue with simple floral motifs, her turquoise coat lined in yellow and trimmed in red, 21cm high, red anchor mark (one hand lacking, some minor damage)

£3,000 - 5,000

US\$4,800 - 8,000

This figure is not recorded in the **Literature** but fits well within a small group of Chelsea red anchor figures modelled in the Chinese style by Joseph Willems. The group includes two similar models of three Chinese musicians attended by a boy, one in the Victoria and Albert Museum (Museum Number C.40-1974) and the other illustrated by Yvonne Hackenbroch, *The Irwin Untermyer Collection* (1957), fig 39, pls.29-3. The outer garment of one of the three adult musicians on the Untermyer example is painted with florets which are very similar to those on the dress of the present lot. Other figures within the group include a pair of Chinese boy musicians on tree stumps, illustrated by Elizabeth Adams, *Chelsea Porcelain* (2001), fig 9.1, p.119, another Chinese boy musician from the same series sold in these rooms 6 June 2007, lot 211, and a perhaps slightly earlier pair of a Chinaman and a man wearing a Chinese mask, illustrated by Peter Bradshaw, *18th Century English Porcelain Figures* (1981), p.106. The present lot is the only figure in the group to exhibit the distinctive scrolled base.



87

A PAIR OF CHELSEA VASES AND COVERS, CIRCA 1762

Of ovoid form with pierced necks and scrolled feet, the covers also pierced and with flower finials, delicately painted on both sides with heart-shaped panels of finely dressed young people making merry, reserved on a deep mazarine blue ground, sprays of white jasmine flowers applied to the sides, the necks and feet picked out in gold, 24cm high, gold anchor marks (one vase with neck restored, losses and restoration to flowers and knobs) (4)

£3,000 - 5,000
US\$4,800 - 8,000

In the 1770 catalogue of Sprimont's last sale was listed ...'two beautiful heart-shap'd vases, ornamented with jessamine flowers, and finely enamelled in birds'. A vase of the same shape with a mazarine ground and panels of Cupids is in the Jones Collection in the Victoria and Albert Museum, illustrated by John Mallet, *Chelsea Gold Anchor vases*, ECC Trans, Vol.17, pt.1, p.149, fig 40. Another pair of Gold Anchor-period vases of the same shape was sold in these rooms 13 September 1995, lot 279.



88

A FINE CHELSEA VASE AND COVER, CIRCA 1760

Of quatrelobed form supported by four scrolled feet, the domed cover and neck delicately pierced, the cover surmounted by a spray of flowers, finely painted with four panels of numerous brightly coloured birds including a peacock, ducks, a turkey and an owl, reserved on a raspberry-coloured ground picked out in turquoise and gold, 30cm high, gold anchor mark (loss and restoration to the knob) (2)

£8,000 - 10,000

US\$13,000 - 16,000



This important vase forms part of a range marketed by Nicholas Sprimont, proprietor of the factory, in the Spring of 1759 and discussed by J V G Mallet, *ECC Trans*, Vol. 17, Pt.1, p.126. An undecorated vase of the same form stands on the table beside Sprimont in an unsigned and unattributed group portrait with his wife Ann and sister-in-law Suzanne Protin, illustrated by Elizabeth Adams, *Chelsea Porcelain* (2001), frontispiece. A pair of vases of the same form is illustrated by F Severne Mackenna, *The Gold Anchor Wares*, pl.35 and one of these is illustrated by J V G Mallet, *op cit*, p.129. Mallet suggests that the form may have been brought to Chelsea from Vincennes by Flanchet, a pupil of John-Claude Duplessis pere, modeller of the Vincennes original.





**A GOOD PAIR OF LARGE CHELSEA FIGURES OF THE
'IMPERIAL SHEPHERDS', CIRCA 1765**

Both standing before bocage with one arm outstretched, their elaborate costumes exuberantly patterned in bright enamels and gold, the shepherd with a bag slung over his shoulder and a dog seated at his feet, the shepherdess carrying a basket of flowers, a sheep standing beside her, 34-34.5cm high, gold anchor marks (minor restorations) (2)

£8,000 - 10,000

US\$13,000 - 16,000

Provenance:

The Barbara Leake Collection, sold in these rooms 12 March 2008, lot 10

A smaller pair is illustrated by Peter Bradshaw, 18th Century English Porcelain Figures (1981), pl.49, p.121. See also the Cheyne Book of Chelsea, pl.17, no. 247.





90

A LARGE CHELSEA 'HANS SLOANE' DISH, CIRCA 1755

Of lobed circular form, painted in characteristic style with a variety of flowers, fruit, vegetables and four *ombrierte* insects, brown line rim, 36cm diam, red anchor mark (restored)

£2,000 - 4,000

US\$3,200 - 6,400

Provenance:

Albert Amor Ltd

A dish of similar form was sold in these rooms 2 December 2009, lot 39.



91

AN EARLY WORCESTER CREAMBOAT, CIRCA 1753-54

Of shallow ribbed form with a scrolled handle, moulded in relief on both sides with a Chinese landscape within scrolled borders, a pagoda and a pavilion beside a towering rock on one side, a pavilion beside a fence on the other, the moulding picked out in colours, the interior painted with precious objects and a flower spray, 13.2cm long (restored chip, small firing crack slightly extended)

£2,400 - 2,800

US\$3,900 - 4,500

Provenance:

Private collection, North Wales

A similar example is in the Colonial Williamsburg Collection, accession no. 1982-49, illustrated by Samuel M Clarke, Worcester Porcelain in the Colonial Williamsburg Collection (1987), p.15, pl.1. Another example of this rare model, from the Crane Collection was sold in these rooms 31 March 2010, lot 29.

92

A VERY RARE WORCESTER SALT, CIRCA 1768

Of squat circular shape on three scrolled feet, painted in underglaze blue with a so-called 'Bubble border', a flower sprig painted in the interior, 7.6cm diam, 4.7cm high, crescent mark (cracked)

£1,000 - 1,500

US\$1,600 - 2,400

A waster of an identical salt was found during excavations of the Worcester factory site and is illustrated by John Sandon, Dictionary of Worcester Porcelain (1993), p.148. The 'Bubble' border is usually found with the 'Peony' pattern but was used on its own on a small number of table salts. A similar example was sold in these rooms 13 November 2013, lot 191.



91 (reverse)



92



93

93

A VERY RARE WEST PANS TEABOWL AND SAUCER, CIRCA 1764-70

The exterior of the teabowl moulded with a triangular border, glazed all over in 'Little's Blue', saucer 12.3cm diam (saucer with rim chip) (2)

£1,000 - 1,500
US\$1,600 - 2,400

The moulding on the teabowl is in similar style to the range of moulded forms found on the factory site and illustrated in the catalogue *Out of the Blue*, 18th Century Scottish Porcelain exhibition at the Museum of Edinburgh (2008), although the exact form was not found.

94

A RARE BRISTOL MASK JUG, CIRCA 1775

Of baluster form with a grooved strap handle, the spout moulded as the face of a bearded man picked out in colours, well painted sprays and sprigs of flowers on the body of the jug and a formal floral border below the rim, 18.1cm high, crossed swords mark

£1,000 - 1,500
US\$1,600 - 2,400

A somewhat larger jug of similar form is illustrated by F Severne Mackenna, *Champion's Bristol Porcelain* (1947), fig 69 and is inscribed J B/1775.



94



95

A VERY RARE VAUXHALL WET MUSTARD POT, CIRCA 1755-57

Of squat cylindrical form and neatly turned at the shoulder and foot, a plain handle applied to one side, painted in blue with a Chinaman standing on an island before a pine tree growing within a fenced enclosure, looking out towards a fisherman in a sampan, a lattice border around the shoulder and a feather-like motif on the handle, 4.7cm high (cover lacking, chips to rim)

£2,000 - 4,000

US\$3,200 - 6,400

No Vauxhall mustard pots appear to be recorded in the **Literature**. The same pattern is recorded on a large Vauxhall bowl from the Geoffrey Godden Collection, sold in these rooms 30 June 2010, lot 20, illustrated by Geoffrey Godden, *English Blue and White Porcelain* (2004), pl.234, p.189 and by Massey, Marno and Spero, *Ceramics of Vauxhall* (2007), no. 77, p.63 where it is shown alongside a waste from the factory site bearing the same pattern. Only a small number of wet mustard pots are recorded in English porcelain prior to 1760 and examples in silver from the same period are equally scarce.





96

96

A WORCESTER TEAPOT AND COVER, CIRCA 1768-70

Of baluster shape in Meissen style with an octagonal moulded spout and flower finial, the scale blue ground reserving mirror-shaped panels painted in 'Rich Kakiemon' style with so-called 'Wheatsheafs', chrysanthemums and bamboo, the panels framed with gold rococo scrollwork, 15cm high, square mark in blue (repair to tip of spout) (2)

£600 - 900

US\$970 - 1,400

It is unusual to find this 'Meissen' shape of teapot with scale blue decoration.

97

A GOOD WORCESTER VASE, CIRCA 1768

With a tall trumpet neck and spreading foot, painted in 'Rich Kakiemon' style with fan-shaped panels of banded hedges, flowering plants and long-tailed birds, alternating with smaller circular floral panels and reserved on a fine powder blue ground, within formal floral borders, 12.8cm high

£700 - 900

US\$1,100 - 1,400

A tea canister of the same pattern from the Zorensky Collection was sold in these rooms on 22 February 2006, lot 168



97



98

A FINE WORCESTER PLATE BY JEFFERYES HAMMETT O'NEALE, CIRCA 1768-70

With a lobed and gilded dentil rim, painted by Jefferyes Hammett O'Neale with the fable of 'The Three Red Foxes', reserved on a wet blue ground within a formal gilded border of 'Heathcote' type, 19.4cm diam, square mark

£4,500 - 6,000
US\$7,200 - 9,600

Provenance:

Probably from the A R Heathcote Collection, sale at Sotheby's 21 February 1947, lot 79
With Albert Amor Ltd

J H O'Neale moved to Worcester in 1767 or 1768 and returned to London in March 1770. Nineteen Worcester fable plates with the same gilded border were sold in the Heathcote sale by Sotheby's in 1947. See Stephen Hanscombe, Jefferyes Hammett O'Neale (2010), p.108 and nos 104, 106 and 107. The Heathcote sale included as part of lot 79 a plate with a fable described as 'The Three Red Foxes'. Part of a lot description giving this title is attached to the reverse of this plate.

The actual Aesop fable illustrated is that of 'The Fox Without a Tail'. This tells of a fox that lost his tail escaping from a trap. Since he was made fun of for his loss, he schemed to convince all the other foxes that being tail-less was much more attractive and tails were inconvenient.



99

A GOOD PAIR OF WORCESTER DISHES PAINTED IN THE WORKSHOPS OF JAMES GILES, CIRCA 1770-72

Of lobed circular form with a shaped central well and decorated in Meissen style, the centres with delicate floral sprays painted in a characteristically soft palette, the borders with a leafy stalk undulating around a brown line, gilt dentil rims, 22.6cm diam (2)

£1,200 - 1,500
US\$1,900 - 2,400

100

A PAIR OF DERBY FLOWER POTS, CIRCA 1795-1800

Of bucket shape with scrolled handles, painted on both sides with titled views in Derbyshire, possibly by 'Jockey' Hill, within blue and gold borders, a band of white 'jewels' below the rim, 11.8cm high, crown, crossed batons, D marks and titles in blue, incised N77 (cover lacking, chipped, one handle restuck) (2)

£1,000 - 1,200
US\$1,600 - 1,900



101

A PAIR OF CHELSEA-DERBY VASES AND COVERS, CIRCA 1780

Of classical form, the loop handles with satyr mask terminals picked out in gold, painted on both sides with brightly coloured figures at leisure within landscapes dominated by distinctive buildings, the moulded borders picked out in blue enamel and gold, 24.1 and 24.8cm high, patch marks, incised 'No 60' (some restoration) (4)

£1,000 - 1,400
US\$1,600 - 2,300

These vases are likely to have been made at the Derby factory during the time in which William Duesbury was running the Chelsea and Derby factories in parallel. The group of buildings to the right of the scene with a central church are almost identical to those on a bowl from the Crane Collection sold in these rooms 31 March 2010, lot 29. Both pieces are undoubtedly by the same hand. The bowl bears a gold anchor mark, suggesting that the decoration was probably applied at Chelsea, or possibly by an outside decorator. Other pieces by the same hand are discussed by Stephen Mitchell, *The Marks on Chelsea Derby and the Early Crossed Batons Wares* (2007), p 45 where he discusses the possibility that this group may have been painted at Chelsea by Zachariah Boreman prior to his move to Derby in 1783.



100



101



102

102

A RARE CAUGHLEY JUG, CIRCA 1785

The body of the jug moulded with cabbage leaves, the spout in the form of a mask, printed in blue on both sides and under the spout with the rare 'Travellers' pattern of a man riding on a donkey with a woman and a child at his side, scattered floral sprigs in between and on the handle, 23.5cm high (chipped)

£2,500 - 3,500

US\$4,000 - 5,600

Provenance:

The S J McManus Collection

A similar jug is illustrated by Geoffrey Godden, Caughley and Worcester Porcelains (1969), colour plate II. The 'Travellers' print is derived from an engraving by Paul Sandby, discussed by Gaye Blake-Roberts, ECC Trans., Vol.10, Pt.1, p.66 and pl.24.

103

A VERY RARE CAUGHLEY TEAPOT, COVER AND STAND, CIRCA 1795

Of spirally shanked oval form with a distinctive scrolled handle and knob, enamelled in French style with scattered cornflower sprigs within a foliate border bearing more cornflowers and red poppies, 14.5cm high (wear to gilding) (3)

£1,000 - 1,500

US\$1,600 - 2,400

Fragments of the same distinctive handle form were found on the factory site. One of these is illustrated by Geoffrey Godden, Caughley and Worcester Porcelains (1969), pl 202 where it is shown alongside a teapot of similar form moulded with vertical flutes rather than the spiral shanking seen on this example. The Godden example bears a rustic knob. The knob on the present lot is closely related to the form of the handle and does not appear to be recorded in the **Literature**



103

104

A CAUGHLEY TOY DINNER SERVICE, CIRCA 1785-90

Painted in blue with the 'Island' pattern, comprising two sauce tureens and covers, two sauceboats, four platters in graduated sizes and seven plates, *plates 4.4cm diam*, some with S marks (one tureen and one sauceboat cracked) (17)

£1,800 - 2,200

US\$2,900 - 3,500



104

105

TWO RARE CAUGHLEY TOY TEABOWLS, COFFEE CUPS AND SAUCERS, CIRCA 1785-90

One painted in blue with the 'Island' pattern, the borders picked out in gold, *saucer 7.1cm diam*, S marks, the other printed in blue with the 'Fisherman' pattern, the border picked out in gold enclosing a gilded formal band, *saucer 7.1cm diam*, S marks (6)

£1,000 - 1,500

US\$1,600 - 2,400



104

106

A CAUGHLEY TOY TEA AND COFFEE SERVICE, CIRCA 1785-90

Painted in blue with the 'Island' pattern, comprising a coffee pot and cover, teapot and cover, sucrier and cover, milk jug, six teabowls and saucers and six coffee cups, *the coffee pot 9.5cm high*, S marks (teapot restored, a few pieces damaged) (25)

£1,500 - 2,000

US\$2,400 - 3,200



105



106



107

107

A RARE DERBY PLANT POT AND STAND, CIRCA 1800

Of bucket shape with small angular handles, the stand with everted sides, painted by George Robertson with a river landscape, three ships in full sail with a rowing boat moored on the bank, a windmill also on the bank and a spire in the distance, reserved within gilded borders on a bright yellow ground, *13.3cm high*, crown, crossed batons and D marks in blue, pot titled 'On the Dutch Coast' (restored) (2)

£1,500 - 2,000

US\$2,400 - 3,200

108

A DERBY SUCRIER AND COVER FROM A CABARET SERVICE, CIRCA 1800

Painted by George Robertson with a three-masted ship flying a British naval flag, titled on the underside 'a Frigate before the wind, Light breeze', another ship in full sail in the distance, reserved on a green ground, gilded formal borders around the rims and foot, *9.8cm high*, crown, crossed batons and D mark in blue (knop lacking) (2)

£1,200 - 1,500

US\$1,900 - 2,400

Literature:

Illustrated with other pieces from the original cabaret service by John Twitchett, *Derby Porcelain* (1980), pl. 223, p. 188



108



109

109

A RARE DERBY VASE AND COVER, CIRCA 1800

The bronzed twin handles applied with satyr masks at the upper terminals, the borders moulded in classical style and picked out in gold, painted on both sides with an oval panel of flowers in the style of William Billingsley, reserved on a richly gilded blue ground, 23cm high, incised star mark for Isaac Farnsworth, incised '2' and 'No 80' (chipped, knob restored) (2)

£1,000 - 1,500

US\$1,600 - 2,400

Provenance:

Rowland Williams Collection

This vase is illustrated by John Twitchett, *Derby Porcelain* (1980), pl 276, p 218. Number 80 in the Bemrose list is 'Large oval vases, 2 sizes'.

110 *

A RARE PINXTON MUG, CIRCA 1800

Of cylindrical form with turned bands below the rim and above the foot, well painted with a rectangular panel of an isolated building in a rural landscape, scattered sprigs of cornflowers with gilded foliage on either side, blue and gilt borders, 10.9cm high, P mark in red (fine crack)

£1,200 - 1,500

US\$1,900 - 2,400

A number of similarly decorated Pinxton mugs are recorded, including the example painted in sepia monochrome with Brookhill Hall, illustrated by Nick Gent, *The Patterns and Shapes of the Pinxton China Factory* (1996), fig 50, p 46.



110



111

111

A RARE DERBY CABARET SERVICE, CIRCA 1840

Richly decorated in Sèvres style with panels of brightly coloured birds reserved on a deep 'Mazarine' blue ground, the scrollwork border in finely tooled raised gold, comprising octagonal tray, teapot and cover, sucrier and cover, milk jug, slop bowl and two teacups and saucers, tray 36.5cm wide, pseudo-Sèvres marks (some restoration) (11)

£1,500 - 2,000

US\$2,400 - 3,200

Exhibited:

Royal Crown Derby Museum

Literature:

Illustrated by John Twitchett, *Derby Porcelain* (2002), colour plate 242, p 246 where it is suggested that the bird painting is the work of John Hancock Junior.

112

A VERY RARE MINTON BISCUIT FIGURE OF CHARLES JAMES FOX, CIRCA 1835

Probably modelled by George Cocker of Derby, seated in a handsome armchair, a scroll in his left hand, a stack of books under the chair, on a pierced and scrolled irregular base, 19.2cm high

£1,000 - 1,500

US\$1,600 - 2,400

A similar figure from the Tony Banks Collection, together with the companion figure of William Pitt, was sold in these rooms on 3 May 2007, lot 24. George Cocker was an independent modeller working at Derby who supplied models to Minton during the 1830s and 40s. The model appears drawn in the Minton Design Book as number 72, illustrated by Maureen Batkin and Paul Atterbury, *The Parian Phenomenon*, p 95



112



113

113

TWO RARE BLOOR DERBY FIGURES, CIRCA 1825

Their costume elaborately patterned in enamels and gold, one a figure of a shepherd, modelled by Jean-Jacques Spengler, leaning against a woody stump, his dog looking up adoringly at him, 33.6cm high, incised 'XI' and 'No 396', sheep inscribed 'RB' on back (minor losses, restoration to sheep), the other a group of Palemon and Lavinia standing side by side, Palemon holding Lavinia's right hand in both of his, 33.2cm high, incised 'XI' and 'No 366', crown, crossed batons and D mark in red (minor losses, restored) (2)

£1,800 - 2,200

US\$2,900 - 3,500

See Peter Bradshaw, *Derby Porcelain Figures* (1990), pp 399 and 374, for a discussion of the origins of these models. A biscuit example of the shepherd was sold in these rooms on 5 December 2007, lot 282.

114

A RARE PAIR OF DERBY VASES, CIRCA 1810-15

Of slender campana form with gilded handles, painted with octagonal panels of shells, seaweed and coral, reserved on a blue ground gilt with neoclassical ornament, 17cm high, crown, crossed batons and D marks in red (one restored, wear to gilding) (2)

£1,000 - 1,500

US\$1,600 - 2,400

Shell decoration is only very rarely found on Derby porcelain



113



114



115

A RARE FLIGHT WORCESTER PLATTER FROM THE 'HOPE' SERVICE, CIRCA 1790

Made for the Duke of Clarence, the centre finely painted in monochrome by John Pennington with a seated figure of Hope gesturing towards a ship in full sail in the distance, an anchor at her feet, surrounded by an elaborate gilded formal band, the shaped border gilt with paterae and arched panels reserved on a blue ground gilt with stars, 48cm wide, crown, Flight and crescent mark in blue

£4,000 - 5,000
US\$6,400 - 8,000

John Flight recorded in his diary in January 1790... 'We used our two best painters last week to make some very fine designs for the Duke of Clarence, we have already completed 3 plates and I have sent them to London. One is a gold arabesque design, another the figure of Hope, the other of Patience.' A few days later on 24th January

John Flight added... 'Apart from the two plates mentioned... we have made two others with figures, Peace and Plenty. H.R.H. Duke of Clarence has decided on the Hope design with the decoration that we put on the Peace plate, he has ordered a table service that will amount to more than £700 sterling. He has given us a year in which to complete it...'. The task of painting the figures of Hope on every piece fell to John Pennington who had only recently joined the factory from London. With a single painter responsible for so many scenes, the time given of one year to complete the set was ambitious. Even so, Flights were only slightly late with their delivery. On April 13, 1791, John and Joseph Flight advertised in a Worcester newspaper that the nearly completed service was available for view and invited ladies and gentlemen to come and see it. The Duke of Clarence service is discussed at length by Henry Sandon, *Flight and Barr Worcester Porcelain* (1978) and also by Henry Sandon and John Twitchett in an article in *Collectors Guide Magazine*, March 2002, p. 32. A plate from the service was sold in these rooms on 13 November 2013, lot 239.



116

116

A MASSIVE CHAMBERLAIN'S WORCESTER TOPOGRAPHICAL TRAY, CIRCA 1840

The border and handles moulded in relief with scrollwork and anthemions picked out in gold against the matt light blue ground, the centre painted with a view of Hyde Park Corner in London, with the Ionic screen at the entrance to Hyde Park, the statue of Achilles just visible to the right, a crowded scene of people in carriages, on horseback and on foot in the foreground, within a raised gold border, 58.6cm wide, title and script marks referring to Coventry Street address in red (broken and restored)

£1,000 - 1,400
US\$1,600 - 2,300

The painting is copied from a print of The Grand Entrance to Hyde Park by R & C Rosenberg after James Pollard. James Pollard (1792-1867) was a very successful and widely published painter of coaching and sporting scenes. A hand coloured aquatint published in 1828 by J Watson, was sold in these rooms 29 November 2004, lot 74B



117

117

A RARE PAIR OF FLIGHT WORCESTER FLOWERPOTS AND STANDS, CIRCA 1785-90

Richly decorated in blue and gold in neoclassical style, a Greek key border just below the rim, the flowerpots with garlands of flowers below, 13.5cm high, crescent marks (slight wear to gilding) (4)

£1,000 - 1,500
US\$1,600 - 2,400



119



119

TWO PAIRS OF SPODE BEADED MATCH POTS, CIRCA 1815-20

Each of trumpet shape, both pairs painted in the 711 pattern, one with fruits and flowers, the other just with flowers on gold background, *11.6cm high*, one pair with Spode mark and 711 pattern number, the other pair just with pattern number (two with chips, all with wear on the gilding) (4)

£1,000 - 1,500
US\$1,600 - 2,400

The shape of these match pots is number 110 in the Spode Shape Book of 1820, as illustrated by Leonard Whiter, Spode (1970), pp 100-101. A similar pair of vases was sold by Bonhams at Trellisick House 24 July 2013, lot 576.

120

A FINE SPODE ORNITHOLOGICAL DESSERT SERVICE, CIRCA 1820

The centres finely painted with a variety of birds including 'Guillermo', 'Pied Flycatcher', 'Puffin-Auk' and 'Dartford Warbler', within bold blue and green borders, comprising twelve plates, a pair of oval dishes, a shell-shaped dish and a lozenge-shaped dish, *plates 21.3cm diam*, titles of birds and Spode 2882 in puce (three plates chipped, one with associated crack, some slight wear on a few pieces) (16)

£2,000 - 3,000
US\$3,200 - 4,800

Provenance:

Purchased by Argentine general and diplomat Tomas Guido, 1788-1866. Thence by descent. Guido was Chief Secretary of the Army during the Argentine war of independence and helped with the liberation of Chile and Peru.

Ornithological painting on Spode porcelain is only rarely found. Two Spode plates with related decoration from the Copeland Collection at Trellisick House were sold by Bonhams, 24 July 2013, lot 535.



118

118

A SPODE SOUP TUREEN, COVER AND STAND, CIRCA 1815-20

Richly decorated in Japan style with pattern 967 of stylised vegetation beside a zig-zag fence, within an elaborate formal border, *stand 42.2cm wide*, SPODE 967 in red (3)

£1,000 - 1,500
US\$1,600 - 2,400





121



122

121

A BARR, FLIGHT AND BARR WORCESTER TEACUP, COFFEE CAN AND SAUCER, CIRCA 1810

With ring handles, painted with still life panels of shells and seaweed, reserved on a light blue ground within gilded octagonal panels, formal borders gilded below the rims, *saucer 12.6cm diam*, impressed crown and BFB marks, saucer with printed marks referring to Coventry Street address (slight wear to saucer) (3)

£1,800 - 2,200
US\$2,900 - 3,500

A group of dessert plates and dishes of the same pattern from the Colin Harper Collection were sold in these rooms 25 January 1991, lots 310-313. One plate is illustrated by John Sandon, *The Dictionary of Worcester Porcelain* (1993), col. pl.76.

122

A BARR, FLIGHT AND BARR WORCESTER SUGAR BOAT, CIRCA 1810

Of boat shape with twin handles picked out in gold, painted on both sides with shells, seaweed and coral, reserved on a light blue ground within gilded octagonal borders, *11.9cm high*, impressed crown and BFB, printed mark referring to Coventry Street address (chip to underside of foot, flake to gilding on rim)

£2,500 - 3,500
US\$4,000 - 5,600



123

123

A RARE NANTGARW LARGE PLATE, CIRCA 1818-20

Locally decorated, probably by Thomas Pardoe, the centre in green monochrome with war trophies highlighted in gold, the C-scroll border painted in light blue with floral garlands left in the white, alternating with colourful birds perched on wispy branches, the rim and cavetto picked out in gold, 25.1cm diam, impressed NANT-GARW CW (very slight wear to gilding on moulded highlights)

£1,000 - 1,500

US\$1,600 - 2,400

Provenance:

The Steele and Garnett Collection

A related plate, attributed to Thomas Pardoe, is illustrated by W D John, Nantgarw Porcelain (1948), coloured illustration 50A and Nantgarw Porcelain Album (1975), illustration 47. Both plates share the same gilding pattern, moulded floral garlands left in the white against a coloured ground and central monochrome painting highlighted with gold. The birds on the border of the present lot are very much in Pardoe's style.

124

A GOOD NANTGARW TOPOGRAPHICAL PLATE, CIRCA 1818-20

The border with crisp C-scroll moulding, locally painted with a dramatic mountainous landscape, probably by Thomas Pardoe, a group of buildings to the left including a rotunda and an impressive gateway, the border gilt with insects and sprigs, gilt dentil rim, 21.8cm diam, impressed NANT-GARW CW

£1,200 - 1,500

US\$1,900 - 2,400



124



125

125

A RARE NANTGARW DISH, CIRCA 1818-20

Of oval form, richly decorated in London with a formal arrangement of pink roses surrounded by elaborate rococo gilding, the borders with circular panels of naively painted yellow birds, alternating with pale blue panels gilt with foliage, 29.5cm wide, impressed NANT-GARW CW (two fine hairlines in the border)

£1,500 - 2,000

US\$2,400 - 3,200

Provenance:

With Harold Davies

Private Collection, South Wales

Examples of this pattern are only rarely found, suggesting that only one service was produced. The London decorator responsible is not known. A square dish from the service is illustrated by W D John, *The Nantgarw Porcelain Album* (1975), illustration 74.



126



126

A RARE NANTGARW SQUARE DESSERT DISH, CIRCA 1818-20

Of Brace service type, decorated in London in the Bradley workshop with a full central flower spray, including rose, chrysanthemum, bluebell and a finely painted iris, the C-scrrolled borders with a bird on a branch, a spray of fruit, a flowering rosebush and another floral spray, gilded dentil rim, *24.2cm diam*, impressed NANT-GARW CW

£1,000 - 1,300

US\$1,600 - 2,100

A related dish was sold in these rooms, 3 October 2012, lot 213. Dishes of Brace type are only rarely encountered, the wider border panels allowing for more detailed birds and fruit than is found on plates of the same pattern. Another is illustrated by W D John, *Nantgarw Porcelain* (1948), illustration 31B, stated to be from the dessert service presented to the Rt Hon William Brace PC. The attribution of the decoration to the Bradley workshop is based upon the similarities of the border sprigs found on a series of Nantgarw porcelain painted with birds taken from George Edwards' *Natural History of Uncommon Birds* and inscribed 'J Bradley and Co'. See Oliver Fairclough, *The London China Trade*, ECC Trans, Vol.16, Pt.2, pp.206-207.

127

AN IMPORTANT NANTGARW INKWELL, CIRCA 1818-20

Of circular form tapering towards the heavily turned foot, the upper surface with a concave depression and applied inside the rim with a border of tiny white jewels, the sides applied with four small animal masks picked out in gold, alternating with green enamel florets, the centre of each floret formed by another applied white jewel, locally decorated with a green and gold classical border around the foot, pink rose sprigs on the upper surface surrounding a wide green and gold band, *5.9cm high* (one tiny jewel lacking, slight wear to gilding)

£3,000 - 5,000

US\$4,800 - 8,000

Nantgarw inkwells are found in two forms and examples are very rare. The first has a convex upper surface and is applied to the side with two female masks. See Rowland Williams, *Nantgarw Porcelain 1813-1822*, figs 84 and 85. See also the locally decorated example sold in these rooms 2 November 2011, lot 251. The second form is that found on the present lot. Two damaged examples of this form have been sold in these rooms, 10 December 2008, lot 309 and 2 December 2009, lot 262. A marked example from the B A Williams Collection is illustrated by W D John, *Nantgarw Porcelain* (1948), Illustration 19C. However, the jewelled band and the border of applied masks and jewelled florets seen on this lot have not been recorded on other inkwells of the form.



128

A FINE NANTGARW DISH, CIRCA 1818-20

Of cruciform shape, painted in London with a spray of flowers and fruit, including grapes, peaches, roses, cornflowers and daffodils, the green borders reserving panels painted with more formal sprays and edged with raised and tooled gold flowers and scrolls, 23cm diam, impressed NANT-GARW CW (slither chip to footrim)

£2,500 - 3,000

US\$4,000 - 4,800

Another dish with closely related decoration was sold in these rooms, 5 December 2007, lot 500 and is illustrated by W D John, *Nantgarw Porcelain Supplement Number One* (1956), Illustration 1. The centre sprays are certainly by the same hand, many of the fruits and flowers in the central spray being almost identical on both examples. The decoration may be attributed to the Powell workshop as a similarly-painted coffee cup and saucer in The National Museum and Gallery, Cardiff, bears the distinctive gilded border found on marked Powell pieces. See Oliver Fairclough, *The London China Trade 1800-1830*, ECC Trans, Vol.16, Pt.2, p.209. The quality of the painting and gilding represent the very best of London decoration on Welsh porcelain.

ROYAL WORCESTER PORCELAIN

Lots 129 - 149





129

**A VERY RARE SET OF SIX ROYAL WORCESTER FIGURES
FROM THE INDIAN CRAFTSMEN SERIES, DATED 1887-1907**

Modelled by James Hadley, comprising Haji Mijak, the coppersmith, Nazer Hassan, the ivory miniature painter, Bakshiran, the old potter, aged 104, Karan Singh, the trinket maker, Shaban, the gold brocade maker and Munnasall, the clay figure maker, their faces and hands in ivory, their costumes in blush ivory highlighted in enamels and gold, *13.5cm-18.5cm high*, puce marks, shape numbers 1207, 1226, 1186, 1204, 1203 and 1222 (Munnasall with firing crack on one leg slightly extended) (6)

£4,000 - 7,000

US\$6,400 - 11,000

Figures of Haji Mijak and Shaban in the Museum of Royal Worcester are illustrated by Henry Sandon, *Royal Worcester Porcelain* (1978), pl.102. The source of this remarkable set is not known although it has been suggested the images were derived from an album of photographs collected by R W Binns. The series is regarded as amongst James Hadley's finest work.



130

**A PAIR OF RARE ROYAL WORCESTER JUGGLER
CANDLESTICKS, DATED 1883**

Modelled by James Hadley as Japanese figures balancing four balls in a tower above them, the uppermost ball pierced to receive a candle, one figure lying on his back, the other seated and supporting the tower with his left hand, their costumes picked out in bronze and gold, *19cm high*, green marks and impressed factory marks, shape number 796, date letter U impressed (minor chip to one foot only) (2)

**£1,200 - 1,500
US\$1,900 - 2,400**

The pair of Japanese Jugglers was modelled by James Hadley in 1876 and probably shown for the first time at the Philadelphia Centennial Exhibition in that year. The models were adapted and simplified four years later to create the present pair of candlesticks. A pair of Jugglers from 1878, probably coloured by Edouard B  jot, are in the Ewers-Tyne Collection of Worcester Porcelain at Cheekwood and are illustrated in John Sandon's Catalogue (2008), p.196, fig 124.



130



130

131

**A RARE ROYAL WORCESTER 'ANGLO-AMERICAN' GROUP
AND A HADLEY'S WORCESTER FIGURE OF KRUEGER, DATED
1897 AND CIRCA 1901-02**

Modelled by James Hadley, the group modelled as Uncle Sam and John Bull shaking hands over the Atlantic Ocean, with shot silk decoration, *19.5cm high*, puce mark, shape number 2011, the bearded figure of Krueger standing with his hands in his pockets, his pipe on the ground before him, *21.3cm high*, green mark (2)

**£1,300 - 1,600
US\$2,100 - 2,600**

A similar group of John Bull and Uncle Sam is illustrated by Henry Sandon, Royal Worcester Porcelain (1978), pl 118



131



131

132

A VERY RARE PAIR OF HADLEY'S WORCESTER FIGURES OF CHAMBERLAIN & KRUEGER ON A STAND, CIRCA 1900-1902

Modelled by James Hadley, the elegant Chamberlain wearing a monocle, the bearded Krueger with his hands in his pockets, both wearing top hats and green overcoats, their costumes highlighted in shot enamels and gold, 23.3cm high. printed marks in green (3)

£1,000 - 1,500

US\$1,600 - 2,400

A slightly later pair is illustrated by Henry Sandon, Royal Worcester Porcelain (1978), pl 118



132

133

FIVE RARE ROYAL WORCESTER FIGURES, DATED 1916-1919

Comprising 'Family Group, Mother and Two Children', 'Ladies in Mob Caps', 'Wind', 'Crinoline Figure with Cap' and 'Crinoline Figure with Book', the first four painted predominantly in black with coloured highlights, the last in green and pink, 9.8cm-14.6cm high, puce and green marks, shape numbers 2615, 2616, 2617, 2620 and 2621 ('Crinoline Figure with Cap' with fine crack and crazing) (5)

£1,000 - 1,500

US\$1,600 - 2,400

These figures were probably inspired by contemporary Continental porcelain. The moulds were destroyed in March 1920



133



134

134

SIX GOOD ROYAL WORCESTER FIGURES FROM THE COUNTRIES OF THE WORLD SERIES, DATED 1890-1901

Modelled by James Hadley, their faces in ivory and their costume in blush ivory highlighted with enamels and gold, comprising the Welsh Man and Welsh Girl, the Negro, the Russian, the Hindu and the Chinese, 16.5cm-17.4cm high, printed and impressed marks, Welsh girl with impressed Hadley signature (6)

£1,500 - 2,000
US\$2,400 - 3,200

135

SIX GOOD ROYAL WORCESTER FIGURES FROM THE COUNTRIES OF THE WORLD SERIES, DATED 1890-1901

Modelled by James Hadley, their faces in ivory, their costumes in blush ivory picked out in coloured enamel, comprising John Bull, the Scotsman, the Irishman, the Irish Girl, the Italian and the Yankee, 15.6cm-17.8cm high, impressed and printed marks, John Bull with impressed Hadley signature (6)

£1,500 - 2,000
US\$2,400 - 3,200



136



135

136

A RARE PAIR OF ROYAL WORCESTER FIGURES OF A LADY AND GENTLEMAN FROM THE REIGN OF GEORGE III, DATED 1918

Modelled by James Hadley, wearing eighteenth century costume picked out in pastel colours and highlighted in gold, he with his left hand on his hip, she with her gloved hands clasped before her, 21cm and 20.6cm high, puce marks, shape number 1052, male figure impressed 'Hadley' to reverse (2)

£1,000 - 1,500

US\$1,600 - 2,400



137

137

A SET OF SIX ROYAL WORCESTER 'DOWN & OUT' MENU MEN HOLDERS, CIRCA 1875-80

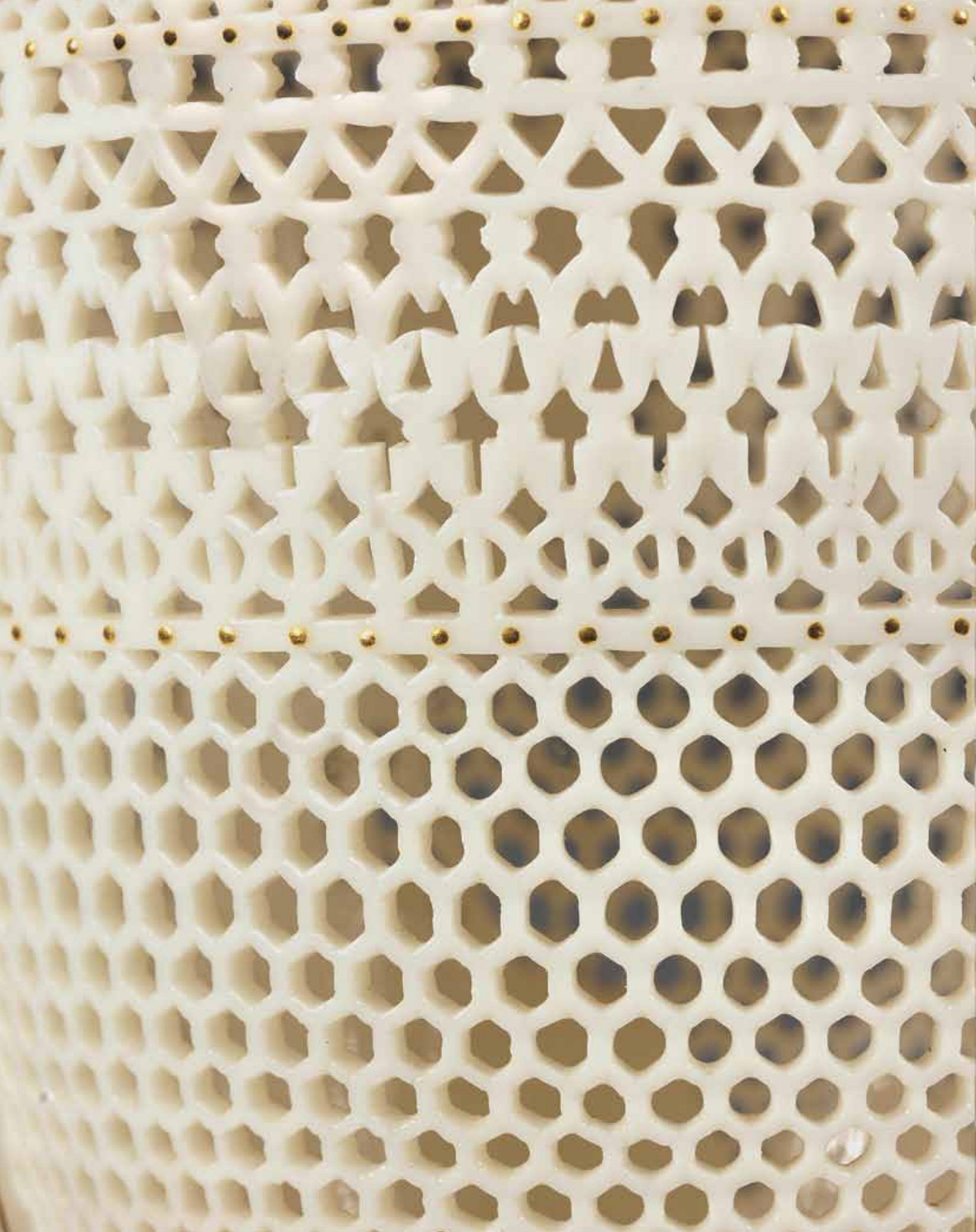
Modelled by James Hadley and picked out in colours, comprising 'The Toff', 'The Cabbie', 'The Soldier', two boys and a Chinese man wearing a smock and a cap, 14cm-16cm high, impressed marks and registration lozenges (6)

£1,000 - 1,500

US\$1,600 - 2,400



137



INVESTIGATING **GEORGE OWEN**

A mystery has baffled collectors for more than half a century. Just what was George Owen's secret?

BY JOHN SANDON





“I figured that if any piece of work can reveal George’s techniques, it would surely be this one.”

John Sandon

ABOVE:

John Sandon with his father, well-known ‘potaholic’ Henry Sandon discuss this remarkable vase. To view a video of their conversation go to <https://www.bonhams.com/video/17676/>

RIGHT:

George Owen in his workshop, one of the staged publicity photographs taken in 1913 and sent to Royal Worcester’s best customers.

When I was a boy, my Dad told me all about George Owen’s work, and I was fascinated, wondering how on earth he created his incredible vases. His methods remain a mystery because George Owen never let anybody watch him work... not even his own son. It seems he was afraid that if his secrets were known, other people would create similar work and George’s lucrative trade would be threatened.

During the 1890s, when George Owen was at the peak of his genius, he created a series of pierced masterpieces for international exhibitions. His huge Chicago vase, now in the Museum of Royal Worcester, has more than 5,000 holes in it. Another copy, unfinished and unglazed, lives in a box in a storeroom at the City Museum in Worcester, where it was bequeathed by George Owen’s son, George Potter Owen. It went wrong during the kiln firing—a real problem for George Owen—months and months of wasted work. Without glaze, though, every cut of his knife can be seen on the reticulated surface.

I recently examined this unfinished vase closely, looking for evidence of a template or any system of tools to mechanically punch out perfectly even holes. I figured that if any piece of work can reveal George’s techniques, it would surely be this one. His working methods must have left some clues.

A series of three photographs survives showing George Owen at work (*shown above right*), and in one of the

photographs he is seen actually piercing a vase. Sadly, these photographs cannot be taken at face value. They were shot as publicity photographs for Royal Worcester to send to china shops and department stores to prove their reticulated vases really were handmade. Cameras can tell lies of course and the photographs are clearly staged. George is surrounded by a great assortment of finished vases, all fired into the biscuit stage and George is only pretending to pierce a vase. The photographs are a fraud.

The photographs were probably taken in 1913 to publicise a ‘personal appearance’ at a London department store. According to Eli Haywood, a previous director of the Museum, in October 1913 George Owen was due to appear at Selfridges alongside a show of his reticulated porcelain. Haywood’s surviving notes give a brief history of Owen’s work and mention that...

‘... Mr Owen has just completed a vase with over 4,000 perforations of hexagon and other forms; it has in addition, over 400 porcelain beads made separately and placed on in the design. This piece will be shown undecorated, with other specimens of this work; and it has been arranged for Mr Owen to give a display shewing the working of his very ingenious craft—’

It seems astonishing that the ever-so-secretive George Owen would demonstrate his actual methods to the general public in Selfridges department store. No doubt he just pretended.



Eli Hayward's notes fill in some gaps in George Owen's life story. 'As a boy of eight or nine years, Mr Owen took up wood carving, and later, when he found employment at the [Royal Porcelain] Works he watched with great interest those who were engaged on perforated work, and was so enamoured with it that he gave up his life work to the development of that branch.'

George Owen began his career at Worcester in June 1859 at the age of 13. He was engaged as a China Presser

in the Ornamental department, under the supervision of Edward Locke. To begin with Owen would have been given the task of cutting out the holes on cups and saucers and teapots made

"George wouldn't even let his son watch him work and thus learn his secrets"

at Worcester copying Sèvres, with piercing that followed moulded outlines, work that was coarse and mechanical. George felt he could do better and finer, with no need for the moulded guidelines.

Hayward continues... 'After much thought and experiment, he succeeded in carrying out the difficult problem of making

a perforated teapot with an inner lining, and this piece was exhibited, and gained for him not only praise, but resulted in his making 300 copies of it.'

Bonhams has sold a number of these teapots over the years, but it is astonishing to think that quite so many as 300 were made. Lots of these do appear to be virtually identical. Some, however, have a much finer network of smaller holes, as George perfected his working methods and skill. The earliest examples were produced during the late 1860s. By the 1880s, however, he had brought his artistry to an astonishing level of competence.

Much of what we know about George's methods has been repeated and passed down by word of mouth into folklore. When my father, Henry Sandon wrote his book on the history of Royal Worcester forty years ago, he interviewed all the older potters and craftsmen, noting their earliest recollections, for some of them had spent all their working lives at the factory. Some of the older workmen remembered George Owen.

Owen started with a very thinly-cast vessel of moist clay, removed from the mould and barely dry, in a state known as 'green'. George Owen's son, George Potter Owen, specialised in creating 'blanks' of exceptional thinness for his father to pierce, even though according to work colleagues George wouldn't even let his son watch him work and thus learn his secrets.



ABOVE:
Edward Salter, the master painter responsible for the pheasant modelled on the wet clay before Owen carved and pierced his tiny hexagons.



RIGHT:
A close up of the pheasant shows textured gold built up over successive kiln firings

To cut his tiny perforations Owen designed and made his own tools, using a special kind of strengthened steel—my father learnt from experience how these tools were made, for even fifty years after George Owen died, potters at Royal Worcester still used the same kind. George Owen made his tools by filing down the metal stays from lady's corsets. Henry remembers visiting rag-and-bone men in Worcester on behalf of the casting department, to beg for any old corsets. The potters were so happy to receive a new supply of steel stays so they could replenish their tools.

Aside from his apprenticeship days, George Owen never used any moulded guidelines. As the Pottery Gazette reported in 1896 ... 'The artist tooled every one of these minute apertures without

"Owen made his tools by filing down the metal stays from lady's corsets"

having any tracery, or any other assistance whatever to guide him to regularity, except his eye and his hand.... If on the last day

of his work his knife had slipped, and so made two 'holes' into one, the whole piece would have been ruined.'

When creating an intricate pierced vase by hand, there is an enormous hurdle to overcome. As he worked, the clay dried out and George could only pierce the clay while it remained moist. The thin china could only be pierced for maybe an hour or so until it became too dry and would have cracked when it was cut

or tooled. Apparently George Owen invented his own method of keeping his vessels pliable and workable. He would pierce a vase until it was too dry to continue, and then place it in a 'wet box', a container full of wet sponges or damp cloths. Over a period of days or even weeks, the clay vessel gradually drew the moisture back inside. George could take it out and carry on carving for another hour or two, then it was back into the wet box. I imagine his workshop contained dozens of these wet boxes, each containing one piece. It was therefore true to say that every vase took many months to create, just a little bit at a time.

The pattern is primarily a fine graduated honeycomb—a network of six-sided holes of perfect geometry. In addition every piece is decorated with a section of unique pierced ornament, created individually, supposedly to ensure every vase is unlike any other. The Pottery Gazette of May 1919 mentioned this in a memorial tribute published two years after Owen's death...

'There was nothing slavish or mechanical in his productions. He would delight to originate a special Arabesque frieze, or a special panel, in order to give a fresh production a distinctiveness of its own, with the result that in the long series of vases which he produced in his career one will never see the same Arabesque duplicated.'

The reviewer for The Pottery Gazette must have known George Owen and was more than familiar with his working methods and seems to have been party to some of his secrets, the report continues...

'It was the custom of the late Mr Owen ... to design a special unit for each fresh piece of ware that he undertook, and, having designed the unit, and being satisfied with it, he would carefully



RIGHT:

Under high magnification it is possible to see a single row of tiny dots marked out by George Owen's callipers, visible to the right hand side of the golden bird.

measure with his callipers round the article to be perforated, and play about with it until he was perfectly satisfied that the scheme would fit.'

So, was this George Owen's secret? Callipers, the most simple of tools, used to measure around the surface of the vase? If he used such a method, what kind of marks did he leave?

A collection of experimental vessels donated by George Owen's son to Worcester Museum includes a number of curious trials made of earthenware. Some of these show concentric guide lines drawn with a compass. These pottery vessels also reveal a problem that confronted George Owen as he worked... how to remove the cut-out pieces and to stop the bits falling inside. One pottery vase in the museum has a cut-out hole that never came away. The piece remains lodged in place and looking closely, there is a dot, apparently six-sided, left by a pointed tool impressed in the centre of the 'hole'. George must have poked this shaped point into the middle of the intended hole and then cut around it. He then withdrew the tiny piece of waste clay that stuck to his tool. Whether he used honey or a sticky oil to help, we'll never know, but the evidence is there, visible under a strong lens.

So what about any marks left by callipers? I looked closely at the large unglazed exhibition vase at Worcester. Along one bottom row of the unique Arabesque frieze carved around the vase can be seen evenly spaced dots, pressed into the wet clay to mark out George's 'unit'. These dots provided a guideline for George's skilful eye to work out in his mind the position of each hole. You don't notice these tiny dots when they are covered with glaze and further disguised by gilding.

So the clues were there all along, in the pages of *The Pottery*

Gazette and visible on the unfinished vase in the Museum storeroom. George Owen did use callipers and a compass to plot his unique 'unit', and then he cut each hole out by hand, pressing a shaped point into each tiny shape to withdraw the piece of clay before it had a chance to fall inside.

With all of this in mind, I wondered if any further clues could be learnt from the Owen/Salter bird vase included in this sale. The pattern of pierced holes is just what I would expect, with bands of George's graduated honeycomb divided by a unique Arabesque band. The pheasant was modelled into the wet clay first, presumably by Edward Salter, and then George Owen has carved his holes, row upon row, stopping where the bird was drawn. I looked at the vase closely with a strong magnifying lens. Around the circumference of the vase, following a single line at the top of George's Arabesque frieze, there is a row of very tiny dots, pressed individually into the wet clay. This is exactly what I saw on the unfinished vase in Worcester. This single line of dots will have been marked out by George Owen before he started, using callipers and a fine pointed tool (made from stays). This line of dots was the only guide that he needed. All the rest of his incredible work is by hand and eye alone.

Knowing some of George Owen's secrets does not in any way belittle my perception of his skills. Each piece is just as much a masterpiece of ceramic artistry as before. I just understand them better now and I can only marvel, even more, at this incredible pheasant vase.

*An expanded version of this article appeared in *Ars Ceramica* no.24, September 2012, published by the Wedgwood Society of New York and discussing the Lydia Starr Collection*



138

**AN EXCEPTIONAL ROYAL WORCESTER VASE AND COVER BY
GEORGE OWEN AND EDWARD SALTER, DATED 1899**

Of large size and elegant slender form, pierced with a wide band of unique design, flanked by bands of honeycomb, one side reserving a pheasant-like bird perched on a rock, modelled in shallow relief, its plumage in delicately tooled gold highlighted in colours, the twin handles, neck and fixed circular plinth also pierced and picked out in gold and turquoise, the plinth with four large panels of piercing, 43.2cm high, puce mark, shape number 1957 (finial restored) (2)

£60,000 - 80,000
US\$96,000 - 130,000

Provenance:

A private collection, London

This vase represents a unique collaboration between two of Royal Worcester's finest craftsmen. George Owen has 'reticulated' a fine large vase with his distinctive honeycomb and a unique 'Arabesque' band around the middle. Reserved proudly on the front is a Chinese pheasant, modelled in clay and highlighted with tooled and shaded goldwork by Edward Salter. Edward (or Edwin) Salter (1860-1902) was a fine painter as well as an accomplished gilder. He specialised in landscapes but was versatile and he is also known for painting fish and birds. Sometimes his work included part of the design in raised gilding. A vase signed by E Salter with bird decoration in tooled gold, made in 1898 and closely related to the present vase, was sold by Bonhams in Edinburgh 7/8 July 2010, lot 587.





139

**A GOOD ROYAL WORCESTER VASE BY GEORGE OWEN,
DATED 1907 AND 1909**

Of globular form supported by three lappet feet, the elaborate applied ring handles suspended from satyr masks applied below the rim, the rim and applied details picked out in gold, pierced by George Owen with a unique formal band above semicircular panels of honeycomb edged with applied beads, 8.7cm high, gold mark, shape number 2442, incised 'G Owen 1907'

£4,000 - 6,000

US\$6,400 - 8,000

George Owen was clearly fond of shape 2442 and is known to have pierced it in a number of different ways. Chains of tiny jewels were used on some of George Owen's finest pieces and the carving of the present lot is particularly delicate. An example of the shape with the same distinctive rim ornament is in the Lydia Starr Collection, illustrated by John Sandon, *Investigating George Owen, Ars Ceramics* 24 (2012), p.25, fig 19.

In 1912 a series of publicity photographs were produced by Royal Worcester showing George Owen at work. In one of these photographs, reproduced in this catalogue, another vase of shape 2442 is visible on the windowsill.



140

**A ROYAL WORCESTER POT POURRI VASE AND TWO COVERS
BY HARRY DAVIS, DATED 1925**

With a pierced outer 'crown' cover picked out in gold, the inner cover with a mushroom finial, painted with two sheep grazing in a rural landscape, three more beneath a tree in the background, a church in the distance, signed H Davis, the reverse with a landscape, the moulded basketwork border below picked out in gold, *18.9cm high*, puce mark, shape 1286 (outer cover restored) (2)

£2,500 - 3,000
US\$4,000 - 4,800



141

141

RAYMOND RUSHTON: BLUEBELLS AT KEW, A WATERCOLOUR DATED 1948

A Royal Worcester artist watercolour depicting a spring scene at Kew Gardens, swaths of bluebells in a lightly wooded and sunlit landscape, signed R Rushton 1948, 33.9cm x 52.7cm *visible image*

£800 - 1,200

US\$1,300 - 1,900

142

A RARE ROYAL WORCESTER VASE AND COVER BY RAYMOND RUSHTON, DATED 1906

Of slender classical form with scrolled handles picked out in gold and a pointed finial, painted with a view of Worcester Cathedral, signed R Rushton, reserved on a blue ground within raised gold scrollwork, 28cm high, green mark, shape number 2312 (2)

£1,000 - 1,500

US\$1,600 - 2,400

143

A GOOD ROYAL WORCESTER VASE AND COVER BY HARRY DAVIS, DATED 1904

The ovoid body with gilt scrolled handles and pierced panels to the neck, well painted with deer within a dramatic continuous highland landscape, signed H Davis, the moulded borders picked out in green and gold, 20cm high, blue mark, shape number 1515 (2)

£2,000 - 3,000

US\$3,200 - 4,800



142



143



144

A VERY FINE ROYAL WORCESTER PLAQUE BY HARRY DAVIS, DATED 1908

Of upright oval form, painted with a magnificent roaring stag in a wooded Highland landscape, standing on a mound formed by a fallen tree and a rock and covered with grasses, ferns and heathers, two does in the distance, signed Harry Davis, 31.1cm high x 21cm wide, puce mark

£20,000 - 25,000

US\$32,000 - 40,000

This important panel is one of the largest plaques painted by Harry Davis and the quality of the painting is outstanding. Well known for his Highland sheep subjects, a stag at bay is a very unusual departure for Harry Davis. Deer very occasionally feature in smaller vases, see for example the previous lot in this sale executed in 1904. In 1907, Harry Davis had painted a very similar stag in a panel on a presentation vase with a green ground. This is illustrated by Pete Marsh and Craig Smith, *Hand Painted Royal Worcester Porcelain* (2005), p.12. The artist returned to this subject a year later with an almost identical composition as he realised this would fit so well onto the shape of an upright oval plaque. No other example of a plaque with a stag is recorded by this most versatile artist.







145

**A ROYAL WORCESTER 'BOW' VASE AND COVER
BY HARRY DAVIS, DATED 1910**

Of globular form, the cylindrical neck pierced with scrollwork and applied with swags tied with gilded bows, the moulded borders and handles picked out in tones of gold and bronze, painted with a group of three Highland sheep, signed H Davis, the reverse with further atmospheric landscape, *30.2cm high*, puce mark, shape number 1428 (knop repaired) (2)

£6,000 - 8,000
US\$9,600 - 13,000

146

**A ROYAL WORCESTER VASE AND COVER BY
HARRY DAVIS, DATED 1912**

Of ovoid form with moulded handles and borders in ivory picked out in bronze and gold and with a moulded fish-scale ground, the reserved front panel well-painted with two Highland sheep grazing on a misty mountainside, signed H Davis, the reverse with a landscape, *36.5cm high*, puce mark, shape number 2330 (base adapted for electricity, one handle and cover chipped) (2)

£2,500 - 3,500
US\$4,000 - 5,600





148



147

147

A ROYAL WORCESTER VASE BY HARRY DAVIS, DATED 1912

The ovoid body with a moulded fish-scale ground, the handles and borders in ivory picked out in bronze and gold, painted with two Highland sheep grazing on a misty mountainside, signed H Davis, 32.4cm high, puce mark, shape number 2330 (cover lacking, stem restored)

£1,000 - 1,500

US\$1,600 - 2,400

148

A LARGE ROYAL WORCESTER VASE BY JOHN STINTON, DATED 1908

Of slender form with satyr mask handles and classically-moulded foot, neck and borders picked out in coral, green, bronze and gold, painted with two Highland cattle grazing on a misty mountainside, two more in the background, signed John Stinton, the reverse with a further landscape, 38.7cm high, puce mark, shape number 1410

£2,500 - 3,500

US\$4,000 - 5,600



149

A BOXED SET OF TWELVE ROYAL WORCESTER 'PAINTED FRUIT' CUPS AND SAUCERS, DATED 1917/1918

Painted with autumn fruits set against a mossy ground, by Ernest Phillips, Tom Lockyer, F Harper, William Ricketts and William Hart, all signed, the exterior of the cups and wells of the saucers gilded, saucers 10.6cm diam, puce marks (a few saucers crazed) (12)

£3,000 - 4,000

US\$4,800 - 6,400



150

**A FINE PAIR OF ROYAL CROWN DERBY VASES AND COVERS
BY DESIRE LEROY, DATED 1901**

Of shield shape with twin handles and elaborately moulded feet picked out in gold, finely painted with sprays of roses and forget-me-nots, signed Leroy, within rich raised and tooled gold borders highlighted with turquoise enamel, reserved on a deep blue ground, *15.6cm high*, printed puce marks, 7132/1197 and L/S in red (4)

**£3,000 - 5,000
US\$4,800 - 8,000**



151

**A PAIR OF MINTON PÂTE-SUR-PÂTE VASES BY LAWRENCE
BIRKS, CIRCA 1890**

Of slender form with twin handles, decorated in white with panels of roses and other flowers, butterflies in flight above, set against a lilac-grey ground, alternating with classical foliate decoration in tones of green against a salmon ground, formal borders around the feet and necks, *39.7cm high*, gold and impressed marks, signed with initials LB within the decoration on one vase (one with foot restuck, one restored) (2)

**£3,000 - 4,000
US\$4,800 - 6,400**

Lawrence Birks was one of Marc Louis Solon's first apprentices at Minton, apprenticed in circa 1877 and remaining at the factory until 1894. The vases are of shape number 1986 and an example by Solon is illustrated by Joan Jones, Minton (1993), p 197 (bottom right)





152

A PAIR OF FINE FRENCH PÂTE-SUR-PÂTE PLAQUES BY LOUIS SOLON, CIRCA 1867

Of upright rectangular form, the green grounds finely decorated with figures representing 'Morning' and 'Evening', the first as a lady riding on waves, wearing a diaphanous dress and conical hat, the sun gilded above, its rays radiating around her, 'Winter' as a scantily dressed lady in a gondola, the gilded sun setting behind her, framed, 15.8cm x 10.4cm visible image, apparently unsigned (2)

£4,000 - 6,000

US\$6,400 - 9,600

A very similar pair of plaques of the identical subject is illustrated by Bernard Bumpus, *Pâte-sur-Pâte* (1992), fig 36, p.62 where it is suggested that the gondola shaped boat was inspired by Solon's visit to Venice in 1867. A pair of preliminary sketches by Solon for these plaques is in the Minton archive and the sketch for 'Evening' is illustrated by Bumpus at fig 37 and reproduced here. Like the present lot, the illustrated pair is unsigned. It is likely the present pair was among the collection of plaques that Solon created in Paris and brought to England where they were sold after he joined Minton.





153

**A FINE FRENCH PÂTE-SUR-PÂTE PLAQUE BY LOUIS SOLON,
DATED 1869**

Of large size and oval shape, the mottled green ground decorated with a lady wearing a diaphanous dress and a shawl tied loosely around her shoulders, her arms outstretched towards a group of ten putti who play 'ring o' roses' around her, the group supported by a classical shelf, framed, 27.8cm x 30.5cm, signed 'Miles 69' in the paste

£8,000 - 12,000

US\$13,000 - 19,000

A closely related plaque by Solon, produced in the same year and from the Minton Museum Collection, was sold in these rooms 23 July 2002, lot 192. Both plaques were made and decorated in France and bought to England by Solon as he escaped the Prussian invasion. Solon's first contact with Minton allowed him to sell such products subject to the factory being given first refusal.



154

A MASSIVE GEORGE JONES MAJOLICA JARDINIÈRE, CIRCA 1875

Of footed form, the exterior moulded in sharp relief with swans swimming among water lilies and bulrushes, the water mottled in tones of blue, set against a pale blue ground, the rim picked out in orange and black and the interior lilac, *42cm high*, impressed GJ & Sons crescent monogram, applied registration lozenge and 3568/111 in black (chipped)

£2,000 - 3,000

US\$3,200 - 4,800

A similar example was sold by Bonhams New York, 6 May 2008, lot 4033.

**THE GEOFFREY GODDEN
COLLECTION OF
ENGLISH-DECORATED
CHINESE PORCELAIN**

Wednesday 20 May 2015
New Bond Street, London

**A SUPERB CHINESE
TEAPOT AND COVER**
painted in London, circa 1755
£3,000 - 4,000

ENQUIRIES
+44 (0) 20 7468 8244
porcelain@bonhams.com



Bonhams

LONDON

bonhams.com/britishceramics

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

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 equaling 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 £50,000 of the <i>Hammer Price</i>
20% from £50,001 to £1,000,000 of the <i>Hammer Price</i>
12% from £1,000,001 of the <i>Hammer Price</i>

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 2% 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 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% 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 11 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 have been 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		2	SELLER'S UNDERTAKINGS	4.2	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.
THE FOLLOWING SYMBOLS ARE USED TO DENOTE					
Y	Subject to CITES regulations when exporting these items outside the EU, see clause 13.	2.1	The <i>Seller</i> undertakes to you that:	5	RISK, PROPERTY AND TITLE
W	Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.	2.1.1	the <i>Seller</i> is the owner of the <i>Lot</i> or is duly authorised to sell the <i>Lot</i> by the owner;	5.1	Risk in the <i>Lot</i> passes to you when it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> . The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.
≈	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.	2.1.2	save as disclosed in the <i>Entry</i> for the <i>Lot</i> in the <i>Catalogue</i> , the <i>Seller</i> sells the <i>Lot</i> with full title guarantee or, where the <i>Seller</i> is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the <i>Lot</i> ;	5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i> .
Δ	Wines lying in Bond.	2.1.3	except where the <i>Sale</i> is by an executor, trustee, liquidator, receiver or administrator the <i>Seller</i> is both legally entitled to sell the <i>Lot</i> , and legally capable of conferring on you quiet possession of the <i>Lot</i> and that the <i>Sale</i> 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);	6	PAYMENT
AR	An <i>Additional Premium</i> will be payable to us by the <i>Buyer</i> to cover our <i>Expenses</i> relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.	2.1.4	the <i>Seller</i> has complied with all requirements, legal or otherwise, relating to any export or import of the <i>Lot</i> , and all duties and taxes in respect of the export or import of the <i>Lot</i> have (unless stated to the contrary in the <i>Catalogue</i> or announced by the <i>Auctioneer</i>) been paid and, so far as the <i>Seller</i> is aware, all third parties have complied with such requirements in the past;	6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .
○	The <i>Seller</i> has been guaranteed a minimum price for the <i>Lot</i> , either by <i>Bonhams</i> 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 <i>Sale</i> or a financial loss if unsuccessful.	2.1.5	subject to any alterations expressly identified as such made by announcement or notice at the <i>Sale</i> venue or by the <i>Notice to Bidders</i> or by an insert in the <i>Catalogue</i> , the <i>Lot</i> corresponds with the <i>Contractual Description</i> of the <i>Lot</i> , being that part of the <i>Entry</i> about the <i>Lot</i> in the <i>Catalogue</i> which is in bold letters and (except for colour) with any photograph of the <i>Lot</i> in the <i>Catalogue</i> and the contents of any <i>Condition Report</i> which has been provided to the <i>Buyer</i> .	6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.
▲	<i>Bonhams</i> owns the <i>Lot</i> either wholly or partially or may otherwise have an economic interest.	3	DESCRIPTIONS OF THE LOT	7	COLLECTION OF THE LOT
Ⓞ	This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.	3.1	Paragraph 2.1.5 sets out what is the <i>Contractual Description</i> of the <i>Lot</i> . In particular, the <i>Lot</i> is not sold as corresponding with that part of the <i>Entry</i> in the <i>Catalogue</i> which is not printed in bold letters, which merely sets out (on the <i>Seller's</i> behalf) <i>Bonhams'</i> opinion about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i> , whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i> , or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i> , is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.	7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> .
•, †, *, G, Ω, α see clause 8, VAT, for details.		3.2	Except as provided in paragraph 2.1.5, the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by or on behalf of the <i>Seller</i> including by <i>Bonhams</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i> .	7.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i> .
DATA PROTECTION – USE OF YOUR INFORMATION		4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	7.3	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.
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		4.1	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.4	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .
APPENDIX 1					
CONTRACT FOR SALE					
IMPORTANT: These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> 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 <i>Seller's</i> liability in respect of the quality of the <i>Lot</i> , its fitness for any purpose and its conformity with any <i>Description</i> is limited. You are strongly advised to examine the <i>Lot</i> for yourself and/or obtain an independent examination of it before you buy it.					
1	THE CONTRACT				
1.1	These terms govern the <i>Contract for Sale</i> of the <i>Lot</i> by the <i>Seller</i> to the <i>Buyer</i> .				
1.2	The Definitions and Glossary contained in Appendix 3 in the <i>Catalogue</i> are incorporated into this <i>Contract for Sale</i> and a separate copy can also be provided by <i>Bonhams</i> on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.				
1.3	The <i>Seller</i> sells the <i>Lot</i> as the principal to the <i>Contract for Sale</i> , such contract being made between the <i>Seller</i> and you through <i>Bonhams</i> which acts in the sole capacity as the <i>Seller's</i> agent and not as an additional principal. However, if the <i>Catalogue</i> states that <i>Bonhams</i> sells the <i>Lot</i> as principal, or such a statement is made by an announcement by the <i>Auctioneer</i> , or by a notice at the <i>Sale</i> , or an insert in the <i>Catalogue</i> , then <i>Bonhams</i> is the <i>Seller</i> for the purposes of this agreement.				
1.4	The contract is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> when it is knocked down to you.				

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> 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 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> 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.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> 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 any lack of conformity with, or 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 relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>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> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, 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, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or 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, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> 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, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	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.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base 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;	9.4	Nothing set out in paragraphs 9.1 to 9.3 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 the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is 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.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> 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.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and				
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		10	MISCELLANEOUS	11	GOVERNING LAW
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> 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 <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

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 *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
 - 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
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
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.	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
		9.2.2	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
		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> .
		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> , VAT 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 <i>Lot</i> 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 <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) 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.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	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.
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.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and 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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 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.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> 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 MISCELLANEOUS	13	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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		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 .
		12.2 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.		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.
		12.3 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.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		12.4 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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (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.		
		12.5 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.		
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

“**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 of 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* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

“**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

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

UK
Philip Keith
+44 2920 727 980
U.S.A.
Fredric Backlar
+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) 20 7468 8340

Art Nouveau & Decorative Art & Design

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

Australian Art

Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+1 415 861 7500

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

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
Mark Dance
+44 8700 27361
U.S.A.
Hadji Rahimipour
+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
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

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

UK
Ralph Taylor
+44 20 7447 7403
U.S.A.
Jeremy Goldsmith
+1 917 206 1656

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

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

UK
India Phillips
+44 20 7468 8328
U.S.A.
Tanya Wells
+1 917 206 1685

Islamic & Indian Art

Claire Penhallurick
+44 20 7468 8249

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
Anellie Manolas
+61 2 8412 2222
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 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.
Alexis Chompaial
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

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

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A.
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
+44 8700 273 619
U.S.A.
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

Native American Art

Jim Haas
+1 415 503 3294

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

Jennifer Tonkin
+44 20 7393 3986

Prints

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

Russian Art

UK
Sophie Law
+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

Leigh Gotch
+44 20 8963 2839

Travel Pictures

Veronique Scorer
+44 20 7393 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
Nick Biebuyck
+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) 20 7468 5811
U.S.A.
Doug Davidson
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street •
London W1S 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

Isle of Wight
+44 1273 220 000

Representative:
Kent
George Dawes
+44 1483 504 030

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

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
Tuchlauben 8
1010 Vienna
Austria
+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

Greece - Athens
7 Neofytou Vamva Street
10674 Athens
+30 (0) 210 3636 404
athens@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 Lairesestraat 154
1075 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:
Denmark
Henning Thomsen
+45 4178 4799
denmark@bonhams.com

Spain – Bilbao
Teresa Ybarra
+34 680 34 76 06
teresa.ybarra@bonhams.com

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

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

Russia - Moscow
Anastasia Vinokurova
+7 964 562 3845
russia@bonhams.com

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

MIDDLE EAST

Dubai
Deborah Najar
+971 (0)56 113 4146
deborah.najar@bonhams.com

Israel
Joslynn Halibard
+972 (0)54 553 5337
joslynn.halibard@
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

Southern California
Christine Eisenberg
+1 (949) 646 6560

Colorado
Julie Segraves
+1 (720) 355 3737

Florida
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630

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

Pennsylvania
Margaret Tierney
+1 (610) 644 1199

Texas
Amy Lawch
+1 (713) 621 5988

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

**Washington DC
Mid-Atlantic Region**
Martin Gammon
+1 (202) 333 1696

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 •
Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Hongyu Yu
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Japan
Akiko Tsuchida
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
akiko@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan
Summer Fang
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
Como House
Como Avenue
South Yarra
Melbourne VIC 3141
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax

AFRICA

Nigeria
Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

**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.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

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 2% 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: BRITISH POTTERY & PORCELAIN	Sale date: 12 November 2014												
Sale no. 21957	Sale venue: New Bond Street, London												
<p>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.</p> <p>General Bid Increments:</p> <table><tr><td>£10 - 200by 10s</td><td>£10,000 - 20,000by 1,000s</td></tr><tr><td>£200 - 500by 20 / 50 / 80s</td><td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td></tr><tr><td>£500 - 1,000by 50s</td><td>£50,000 - 100,000by 5,000s</td></tr><tr><td>£1,000 - 2,000by 100s</td><td>£100,000 - 200,000by 10,000s</td></tr><tr><td>£2,000 - 5,000by 200 / 500 / 800s</td><td>above £200,000at the auctioneer's discretion</td></tr><tr><td>£5,000 - 10,000by 500s</td><td></td></tr></table> <p>The auctioneer has discretion to split any bid at any time.</p>		£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	
£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													
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)													
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.													
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>												
If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>													
Please tick if you have registered with us before <input type="checkbox"/>													

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 SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. 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/06/14



1793

Bonhams

101 New Bond Street
London
W1S 1SR

+44 (0) 20 7447 7447

+44 (0) 20 7447 7400 fax

