

# **FINE BRITISH POTTERY AND PORCELAIN**

Wednesday 20 May 2015  
Knightsbridge, London



# **Bonhams**



# FINE BRITISH POTTERY & PORCELAIN

Wednesday 20 May 2015 at 14.00

Knightsbridge, London

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1



2

1

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

Probably Rotherhithe or Southwark, formed by three small conjoined vessels with a cordon around the neck junction, linked by intertwined handles, with a plain white glaze, 8.2cm high (slight loss to rim, chips and handle wear)

**£3,000 - 5,000**  
**US\$4,500 - 7,400**

Similar types of fuddling cups with cordons are illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), pp.189-90. A number of dated fuddling cups seem to have a cordon at the neck juncture and this could be a factory trait.

A three-container fuddling cup was sold in these rooms 12 November 2014, lot 41.

2

**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)

**£2,000 - 3,000**  
**US\$3,000 - 4,500**

**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.



3

3

**A GOOD SLIPWARE DRAINER, 18TH CENTURY**

Midlands or Northern English and of circular form, the buff body with an unglazed plain rim, decorated in slip with a trellis design on a dark brown slip coat, the central section pierced with evenly spaced triangular holes, 34.3cm diam (a few chips)

£3,000 - 5,000

US\$4,500 - 7,400

4

**A SMALL DELFTWARE CHARGER, NETHERLANDS OR POSSIBLY ENGLISH, CIRCA 1700-20**

Painted in blue with a highly-stylised bird in a 'sponged' tree, within two concentric lines and a 'blue dash' border, 22.4cm diam (broken and restored)

£1,000 - 2,000

US\$1,500 - 3,000

**Provenance**

With Jonathan Horne



4



5

5

**A RARE LONDON DELFTWARE 'BLEU PERSAN' PLATE, CIRCA 1680-90**

Painted in white on a dark blue tin glaze with an Oriental figure sitting among formal grasses and rocks, the border with an 'egg and dart' pattern of concentric circles and barbs, 23.2cm diam (restored chips)

**£3,000 - 5,000**  
**US\$4,500 - 7,400**

This dark blue delftware, imitating Persian pottery, is usually called 'Bleu Persan' or sometimes 'bleu de Nevers'. In England in the 17th century it was produced in several London delftware factories and in Brislington. The Chinoiserie decoration on this plate is identical to a pattern found in blue and white London delftware. A similar, circular plate in Bleu Persan was in the Longridge Collection, sold by Christie's 11 June 2010, lot 1262.



6

6

**A RARE ENGLISH DELFTWARE PLATE, SECOND HALF 18TH CENTURY**

Probably Bristol, painted in blue and black with a central sun face with blue rays, demilune-banded cavetto and 'sponged' interlocked chain border, 22.2cm diam (typical glaze wear to the rim)

**£600 - 800**  
**US\$890 - 1,200**

This plate with its folk qualities and sponged decoration belongs to the 'Farmyard' type of British delftware. A similar plate, but painted in colours, was sold by Jonathan Horne and subsequently offered by Stair Gallery in New York, 28th October 2012, lot 582.



7

7

**AN ENGLISH DELFTWARE OCTAGONAL PLATE, DATED 1687**

Painted in blue and outlined in black with a sitting figure of a Chinaman in a stylised rocky landscape, inscribed E.E 1687, within a border of eight lappets, 19.9cm diam (very minor rim wear at the edges)

£2,500 - 3,500  
US\$3,700 - 5,200

The companion plate from the same set is in the Greg Collection in the Manchester City Art Gallery, illustrated by Louis L Lipski and Michael Archer, *Dated English Delftware* (1984), pp.54-55, no.165.

8

**A RARE ENGLISH DELFTWARE SPOON TRAY, CIRCA 1760**

Probably Liverpool, moulded in a lobed and barbed shape, painted in the 'Fazackerley' palette of yellow, red, green, black and blue with flowers, a border of diaper and flower panels around the rim, 13.9cm wide (tiny drilled suspension hole, minor rim wear)

£600 - 800  
US\$890 - 1,200

Spoon trays are rare in delftware, but as with porcelain examples, surviving examples are based on silver forms. For a discussion on delftware spoon trays, see Leslie B Grigsby, *The Longridge Collection* (2000), pp.368-69.



8



9

9

#### AN ENGLISH DELFTWARE PLATE, DATED 1771

Probably London (Lambeth High Street), painted in blue with a Chinese boy and two pavilions, inscribed E B \* E E 1771, the border decorated with flower sprays and a diaper pattern, the rim painted with a thin red-brown line, 23cm diam (minor rim chips)

£800 - 1,200

US\$1,200 - 1,800

A similar example is illustrated by Louis L Lipski and Michael Archer, *Dated English Delftware* (1984), p.147, fig.661. The present lot could be the example described as no.661B but not illustrated. For comments on a London attribution for plates of this type see Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), p.151, where similar red brown rims and glaze pooling on the back are discussed.

10

#### A RARE ENGLISH DELFTWARE PUZZLE JUG, CIRCA 1770-80

Probably Lambeth High Street pottery, of globular form with a cylindrical neck pierced with flowerheads and petals, the tubular rim with three short nozzles, the body painted in blue with Chinese figures in a landscape with rocks and a pavilion, 19.4cm high (nozzles restored)

£2,000 - 3,000

US\$3,000 - 4,500

This style of formal Chinese figure painting resembles a series of water bottles attributed to Lambeth High Street, see Michael Archer, *Delftware* (1997), pp.276-77. It is rare to find English delftware Puzzle jugs with figures in a landscape instead of a wagger or verse.

11

#### A PAIR OF ENGLISH DELFTWARE SAUCER DISHES, CIRCA 1750-60

Probably Liverpool, painted in blue, yellow, green and manganese with a gentleman doffing his tricorne to a seated lady on the right, trees on either side, 22.5cm and 22.7cm diam (rims restored) (2)

£1,500 - 2,000

US\$2,200 - 3,000

A plate and a dish with this distinctive decoration are illustrated and discussed by Michael Archer, *Delftware* (1997), pp.228-229. Examples are also illustrated by Frank Britton, *English Delftware in the Bristol Collection* (1982), p.291.

12

#### A STAFFORDSHIRE SALTGLAZE BEAR JUG, CIRCA 1740

The vessel amusingly formed as the body of a bear, a small dog leaping up between the bear's extended front legs, its head conceived as a detachable cover which forms a drinking cup, the fur represented by crushed clay, glazed in white saltglaze, the eyes, claws and muzzle heightened with spots in manganese-brown, a patterned band of similar spots around the collar, 22cm high when in a sitting position (minor losses) (2)

£800 - 1,200

US\$1,200 - 1,800

#### Provenance

With Jonathan Horne, 1998



10



11



12



13



14

13

**A GOOD STAFFORDSHIRE SALTGLAZE MODEL OF THE SPINARIO, CIRCA 1750-60**

Modelled as a naked youth seated removing a thorn from his left foot that he rests across his right knee, on a simple flat, oval base, 10.8cm high (minor base chips)

£2,000 - 3,000  
US\$3,000 - 4,500

The Spinario, or Boy with a Thorn, has been one of the best known ancient bronzes since the Middle Ages. The original was a Greco-Roman bronze of the 1st century AD that was placed outside the Lateran Palace in Rome until it was moved to the Capitoline Museums in 1471. The model has been much reproduced since the 16th century. The model was ideally suited to casting in undecorated Staffordshire saltglaze and was placed on different bases. A similar saltglaze example was sold by Bonhams 3 October 2012, lot 36.

14

**A RARE STAFFORDSHIRE SALTGLAZE CAMEL TEAPOT AND COVER, CIRCA 1750**

The seated animal crisply modelled with foliate scrolls and a drover holding the reins, the neck of the camel replaced by the formal spout of the teapot, applied with a loop handle, the howdah tied to the animal with a belt and moulded with a panel of Bacchus on a barrel and a crowned head holding a globe, the cover of curious pagoda form with two panels, one with Cupid, the other with a seated man, on an oval stepped base, 14.2cm high (some light cracks and chips on the base) (2)

£1,200 - 1,500  
US\$1,800 - 2,200

This rare example differs from more conventional camel teapots which have a camel's head forming the spout. The figure of a drover moulded alongside the camel is another rare feature.

15

**A COUNTRY POTTERY JUG AND A MATCHING TYG ATTRIBUTED TO BUCKLEY, DATED 1820**

With jet black glazes, the jug of baluster shape with a slender handle, the tyg of conical form with a pointed lip and six looped handles terminating in curlicues, both pieces embossed with the initials and date 'W H 1820' using distinctive jewelled or dotted lettering, the jug with additional flower and leaf ornament, jug 20.5cm high, tyg 15.5cm high (some chips, tyg lacking two handles) (2)

£1,000 - 1,200  
US\$1,500 - 1,800

The town of Buckley in North Wales has been a centre of country-pottery production since the 17th century and is particularly associated with the use of dark brown and black glazes coloured using manganese. The identity of the initials WH inscribed on the two pieces in this lot is not recorded although it is possible these initials relate to the potter William Hancock who was born in 1752. William Hancock & Co. ran one of the principal brick and pottery manufactories in Buckley.



15



15



16

16

**A RARE STAFFORDSHIRE LEAD-GLAZED FIGURE OF A BAGPIPER, MID 18TH CENTURY**

Of large size, modelled standing on a tapered square base, facing forward and playing bagpipes, his coat, waistcoat and breeches splashed in green, ochre and brown underglaze colours, the bagpipes and base in dark brown clay, *19cm high* (loss to the bagpipes, minor base chips)

£5,000 - 7,000  
US\$7,400 - 10,000

Two examples apparently from the same mould are recorded, one in the Captain Price Collection, no. B13, the other in the Henry Weldon Collection, illustrated by Leslie Grigsby (1990), p.415, fig.256. These figures are larger in scale than the single musicians made in Staffordshire during the same period. A lack of other surviving models in this larger size suggests they were individual figures and not part of a set or band.

17

**A GOOD EARLY STAFFORDSHIRE LEAD-GLAZED FIGURE OF A VIOLINIST, CIRCA 1750-60**

In red-brown clay, his head, hands and breeches picked out in white slip, the strings of his violin and hair of his bow similarly highlighted, his shoes and eyes in dark brown slip, his hair carefully delineated with centre-parting and applied pony tail, *14.6cm high* (minor restoration)

£1,000 - 1,500  
US\$1,500 - 2,200

**Provenance**

A.C.J. Wall Collection

A related figure is in the Captain Price Collection. Musician figures from this group are found both standing and seated, their common features including the dark eyes, incised hairstyles and distinctive buckles on the shoes.

17



18



18

**TWO EARLY STAFFORDSHIRE LEAD-GLAZED FIGURES OF MUSICIANS, CIRCA 1750-60**

One in red-brown clay, modelled as a standing fiddler wearing a tricorne hat, his face, hands and breeches picked out in cream-coloured slip, his hat and bow similarly highlighted, *15cm high* (some damage and restoration), the other figure in cream-coloured earthenware, his suit and pipe picked out in red-brown slip, the base speckled in red, *14.7cm high* (damage and restoration) (2)

£1,000 - 1,500  
US\$1,500 - 2,200

A similar piper figure is illustrated by Leslie B Grigsby, *The Henry H Weldon Collection* (1990), no.258, p.417.

19

**TWO EARLY STAFFORDSHIRE LEAD-GLAZED CREAMWARE FIGURES OF MUSICIANS, CIRCA 1760-80**

Seated on hollow oval bases with rouletted borders, the singer grasping a songsheet with both hands, the music incised upon the pages, wearing a green jacket, the base picked out in brown, *14cm high* (chipped), the fiddler wearing a dark green jacket, the base washed in grey, *13.5cm high* (restored) (2)

£1,000 - 1,500  
US\$1,500 - 2,200

**Provenance**

A.C.J. Wall Collection

This lot belongs to a group of early Staffordshire figures characterised by rather globular heads and similar rouletted borders. Another fiddler was sold by Bonhams 1 May 2013, lot 16. Another singer is illustrated by Pat Halfpenny, *English Earthenware Figures* (1991), p.23 (top). A piper and two bagpipers on identical bases are in the Captain Price Collection.

19





20

20

**A STAFFORDSHIRE LEAD-GLAZED CREAMWARE MODEL OF A HORSE, CIRCA 1750-55**

Shown reclining on an oval base textured and glazed to represent grass, the horse lying with legs extended and head raised, in cream with light splashes of brown and blue, its mane and tail glazed brown, 20.2cm long (some restoration)

**£3,000 - 4,000  
US\$4,500 - 6,000**

Closely related models of reclining horses on flat, flower-encrusted bases are found in Whieldon type glazes and in white saltglaze. A pair with a lead glaze was exhibited by Jonathan Horne, 2002 catalogue, p.23, fig.02/18. Another single model applied with an additional candlestick is in the Henry Weldon collection, illustrated by Leslie B Grigsby, *English Pottery* (1990), pp.358-59, fig.212. Its companion is in the Potteries Museum, see Pat Halfpenny, *English Earthenware Figures* (1991), p.50. A pair in white saltglaze is in the Colonial Williamsburg Collection, illustrated by Edwards and Hampson, *White Saltglazed Stoneware* (2005), p.112, col. pl. 83, shown alongside a related model in Longton Hall porcelain of 'Snowman-type'.

21

**A GOOD STAFFORDSHIRE PRATT TYPE MODEL OF A HORSE, CIRCA 1800**

Modelled lying on a green mound base, the horse's coat picked out in underglaze orange-ochre, its hoofs, mane and face in dark brown, 8.4cm wide (minute chip, a few flakes to glaze)

**£500 - 700  
US\$740 - 1,000**



21



22

22

**A RARE PAIR OF STAFFORDSHIRE LEAD-GLAZED CREAMWARE MODELS OF A COW AND A BULL, CIRCA 1765**

Recumbent on shallow shaped bases applied with crisply-moulded florets and leaves picked out in green, their bodies and the edge of the bases speckled in brown, *19cm long* (restored) (2)

£4,000 - 6,000  
US\$6,000 - 8,900

**Provenance**

With Jonathan Horne, 2000

Another pair of cows of slightly different form and without bases is illustrated by Leslie Grigsby, *The Henry H Weldon Collection* (1990), p.355.

23

**A PEARLWARE ADMIRAL RODNEY JUG, CIRCA 1780-85**

Finely modelled in the form of the head and shoulders of the Naval commander wearing Neptune's crown moulded with trophies of war, his braid of hair looped to form the handle, enamelled in naturalistic colours including blue, yellow, red, brown and pink, *15.8cm high* (rim chip, some discolouration)

£700 - 900  
US\$1,000 - 1,300

This is the largest of the various portrait or 'character jugs' modelled as the head of the nautical hero, issued when he was at the peak of his fame. Other examples of the same shape and size were sold by Bonhams on 8 September 2004, lot 87 and 2 December 2009, lot 11.



23

24



25



24

**A MATCHED PAIR OF PRATT WARE COW CREAMERS AND COVERS AND A PRATT WARE MODEL OF A BULL, CIRCA 1820-30**

The cows with sponged black and ochre markings, the milkmaids wearing bright yellow costumes spotted in black, the bases sponged in blue, *15cm high* (some restoration), the bull lowering its head tenderly towards a small calf below, with blue and ochre sponged markings, *11.3cm high* (restored) (5)

£1,000 - 1,500  
US\$1,500 - 2,200

25

**A RARE STAFFORDSHIRE SPILL VASE, A MODEL OF A SHEEP AND A WALTON MODEL OF A RAM, CIRCA 1820**

The triple spill vase modelled as two cows standing before a hollow tree trunk, two comical calves and two lambs lying on the ground before them, the tree and base applied with sieved clay, *17.1cm high* (chip, minor restoration), the sheep on a low mound base with red, yellow and green markings, *10.9cm high*, the ram on a high mound base with a small sheep on the ground below, elaborate bocage behind, *16.4cm high*, impressed WALTON mark (chipped) (3)

£1,000 - 1,400  
US\$1,500 - 2,100



26

26

**A RARE DAVENPORT CREAMWARE 'FALLEN LEAVES' DESSERT SERVICE, CIRCA 1800**

Naturalistically painted in colours with autumnal leaves within black enamelled rims, comprising twelve plates, a pair of oval dishes and a shell-shaped dish, *plates 19.7cm diam*, impressed 'E2' marks (some damage) (15)

£2,000 - 2,500  
US\$3,000 - 3,700

An assembled service of the same pattern from the Joyce Mountain Collection was sold in these rooms 21 September 2005, lot 10, A matching sauce tureen, cover and ladle is illustrated by Terence Lockett and Geoffrey Godden, Davenport (1989), colour plate IV. The pattern was also produced with black and ochre borders.

27

**A PAIR OF SCOTTISH POTTERY SPILL GROUPS, CIRCA 1830**

Modelled as deer standing before broad hollow trees, the animals with black markings, the brown trees applied with sieved clay picked out in pink and green, similar decoration to the bases, *14cm and 14.7cm high* (one with minor restoration) (2)

£600 - 800  
US\$890 - 1,200

28

**AN UNUSUAL STAFFORDSHIRE PEARLWARE MODEL OF A HUNTING DOG, EARLY 19TH CENTURY**

Standing on an irregular rocky base mottled in green and brown, its head held down as if to catch a scent, its body with brown markings, the eyes and mouth picked out in black, *17.4cm long* (small chips)

£800 - 1,200  
US\$1,200 - 1,800



27



28

29



29

**A WEDGWOOD MODEL OF THE PORTLAND VASE, MID 19TH CENTURY**

Cast in 'Barberini Black' jasper, applied in white relief with the myth of Peleus and Thetis, the figures left undraped, the basal disc with a further relief of the figure with the Phrygian cap, said to depict Paris, 25.5cm high, impressed Wedgwood in upper case into the side of the footring

**£1,200 - 1,500  
US\$1,800 - 2,200**

**Provenance**

By family tradition this vase was a wedding present circa 1850 from the Wedgwood family

30

**A IMPORTANT SET OF THREE STAFFORDSHIRE 'POTTER'S UNION' PLATES, CIRCA 1826**

The borders moulded with hands clasped in Friendship and Union sprays, the centres printed in blue with further Union wreaths and the slogans 'UNION IS STRENGTH', 'Union Justice and Equity' and 'Manufactured by the Potters union', 20cm diam (some tiny rim chips) (3)

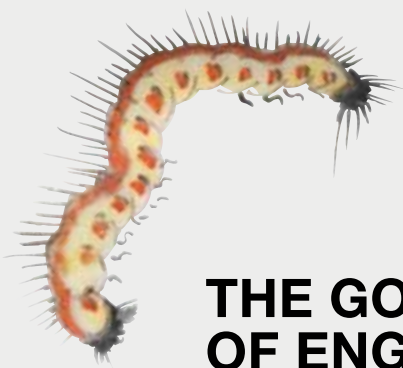
**£1,000 - 1,500  
US\$1,500 - 2,200**

These printed plates are an exceptionally rare record of early trade union activity in the Staffordshire Potteries.

The first two societies or union movements in the Potteries were both established in 1824. These were known as the Union of Clay Potters (representing the skilled workers handling the early stages of manufacture) and the Pottery Printers Union (whose members decorated the finished product). In 1825 these two unions united into a single Potter's Union Society and this was established at the Swan Inn in Burslem. The newly-formed Potter's Union called the first official strike in the Potteries. Following much controversy, the strike was defeated and this led to the union being disbanded. In 1827 the National Union of Operative Potters was founded instead.



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## THE GODDEN COLLECTION OF ENGLISH-DECORATED CHINESE PORCELAIN

As I turn eighty-five and with my Biro fast running low, it seems time to pass on the smallest, the most select and probably the most interesting of my past collections—the mid-eighteenth century Chinese porcelains decorated in England for resale on the home market. The smallest of my collections because it represents a very rare class, produced within that ceramically-important period 1740-1760. Small quantities of white or sparsely decorated porcelains were imported into Europe from Canton as 'Private Trade', perhaps as special orders. Such trade was the permitted but controlled privilege of ship's captains or senior servants of the East India Company. Such pieces were used as a ground or canvas by decorators in the German states, Holland and England. My collection, however, comprises English-decorated pieces, Anglo-Chinese pieces which represent a happy marriage of east and west.

The addition of overglaze decoration helps to explain the rarity of this class. It was applied by a few talented, specialist ceramic artists or by small teams working in studio-like conditions. The specimens were of high quality, intended for the top end of the market. The fine Chinese porcelain body was usually respected by the decorators, without the addition of distracting borders or gaudy ground colours. Strangely, the British manufacturers often decorated their own products with Chinese-inspired designs, yet the English decoration added to true Chinese porcelain tended to be English in style.

This small collection has been slowly built up since I was inspired as a teenager by a number of pieces of English decorated Chinese pieces in my father's collection, objects that he managed to spirit away during his career as a second generation antique dealer. These included the fine milk jug (lot 38) printed with the 'Seated Shepherd' design and washed in colours. By 1953, aged 24, I had the rare distinction for one so young of reading a paper on the subject to the English Ceramic Circle, titled 'Chinese Porcelain, transfer printed in England', published in 1957 in the Transactions, volume 4, part 2. A number of pieces included in this sale are illustrated and discussed, including the fine saucer-shaped plate printed with the 'Tea Party' design picked out in colours and gilding, signed by Robert Hancock and dated 1757 (lot 36). No English porcelain piece could match this for thinness of potting and delicacy.



The majority of English decorated Chinese porcelains, however, are hand-painted, mostly with lively floral sprays. The colouring is sharper than that found on the softer English porcelains and the style is comparable to that of Chelsea porcelain of the 1752-56 period. My collection includes a good range of these, illustrating the different painting styles.

I hope that the sale will prompt new collectors to share my enjoyment of the subject and to carry out further research. The pleasure that I and other past collectors, like Dr Bernard Watney, have gained from collecting in this area is immense. They could hardly have proved to be a more rewarding investment. It is now time for the pieces to pass on to other homes to delight other eyes and interest other minds.

Geoffrey Godden





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**A CHINESE MILK JUG, A TEA CANISTER AND A COFFEE CUP, DECORATED IN LONDON, CIRCA 1756-63**

The sparrow beak jug painted in black and washed in green with two European figures in a landscape, 10.2cm high (restored at rim), the ovoid canister painted in a similar manner, 10.3cm (broken and restuck, cover lacking), the cup with European figures and flowers in colours, 6.3cm (broken) (3)

£700 - 1,000  
US\$1,000 - 1,500

**Provenance**

Geoffrey Godden Collection, the jug previously in his father's collection

**Exhibited**

The milk jug was on loan to the Stoke on Trent (Potteries) Museum from the Godden Reference Collection and is illustrated by Godden, *Eighteenth-Century English Porcelain* (1985), pp.103-105 and col. pl.11. In this 1985 work Geoffrey wrote...

'I have known these pieces and admired them for more than thirty years. I am, however, no nearer finding the name of the talented artist- O'Neale, Hughes, Giles?- than I was in my teens. Now at over fifty (sic) I have decided not to worry too much over such unnecessary information. The pieces give me pleasure and seem to have 18th century atmosphere.'

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**A FINE CHINESE COFFEE CUP AND SAUCER ENAMELLED IN LONDON, CIRCA 1758-63**

Probably decorated in the Giles workshop, painted in black and washed in green with Chinoiserie scenes in the style of Pillement, the cup and the saucer both with two figures, one seated, the other standing, curious pavilions and trees in the distance, *the saucer* 12.3cm diam (saucer with minor rim chipping) (2)

£1,000 - 1,500  
US\$1,500 - 2,200

**Provenance**

Geoffrey Godden Collection

**Exhibited**

The Early James Giles and his Contemporary London Decorators, *Stockspring Antiques* 5-17 June 2008, cat. no.145, along with a tea canister probably from the same service.

Another cup and saucer is illustrated by Helen Espir, p.234 and a bowl, formerly in the Watney Collection is illustrated by Stephen Hanscombe, *James Giles China and Glass Painter* (2005), fig.122.

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**A CHINESE SAUCER DECORATED IN ENGLAND, CIRCA 1756-63**

Painted in black and washed in turquoise-green with a seated Chinaman, the portly man holding a musical score, surrounded by four simple flower sprigs, the border with concentric lines also in black and turquoise, traces of a gold edge, 12.2cm diam (4)

£500 - 700  
US\$740 - 1,000

**Provenance**

Geoffrey Godden Collection

No other examples with this distinctive decoration are recorded.



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**A CHINESE MILK JUG WITH SCARLET-COATED GENTLEMAN DECORATION, AND OTHER ITEMS, CIRCA 1740-55**

The pear-shaped jug overpainted in England with a man in a red coat in a distinctive landscape, 9.2cm high, together with another jug overpainted in red and gold with a ship and pavilions, 9.3cm, a coffee cup of 'Limehouse Type' with a famille rose peony, 6cm (rim fritting), a teapot stand and two coffee cups with versions of the 'Staghunt' pattern and *bianco-sopra-bianco* grounds, the stand 13.9cm (cups chipped) and a Dutch-decorated cup pencilled in black (tiny chip) (7)

£500 - 600  
US\$740 - 890

**Provenance**

Geoffrey Godden Collection

The first jug from the Stephen Hanscombe Collection

**Exhibited**

The jug with the scarlet-coated Gentleman was included in The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. no.20

35

**AN IMPORTANT CHINESE BOWL ENAMELLED IN ENGLAND WITH ADMIRAL VERNON, CIRCA 1740-41**

The original Chinese blue and white decoration on the exterior incorporated into a seascape with warships and a distinctive 'smiley-face sun', the centre painted with a portrait of Admiral Vernon with further ships behind, within a panel framed with nautical trophies, 11.5cm diam (fine cracks and rim fritting)

£600 - 800  
US\$890 - 1,200

**Provenance**

With Errol Manners, purchased at Bonhams 2 June 2004, lot 198  
Geoffrey Godden Collection



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A very similar bowl was in the Watney collection of European-decorated Chinese porcelain sold by Bonhams 7 November 2003, lot 51. One other example is recorded and these bowls are discussed at length by Errol Manners in his paper to the ECC, The English Decoration of Oriental Porcelain, vol.19, pt.1, pp.16-18. Manners suggests the portrait is probably after a mezzotint by I.Faber after J.Bardwell.

Vernon captured the Spanish fortress at Portobello on 22 November 1739, making him a popular hero in Britain and his birthday in 1740 was celebrated with public illuminations in London. The following year, however, Vernon was blamed for heavy British casualties during an attack on Cartagena and he returned to England in disgrace. The Admiral Vernon bowls are therefore likely to date from 1740 or no later than 1741.



36

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**A SUPERB CHINESE SAUCER DISH PRINTED IN ENGLAND, DATED 1757**

Of small size and eggshell thinness, printed in black and heightened in coloured enamels and gilding with the 'Tea Party' print, the lady and gentleman seated on a bench while their attendant places a kettle on the tea table, a dog barking at a cat and musical instruments in the foreground alongside the signature 'R Hancock fecit 1757', the rim edged with a single black line, 15.1cm diam

£1,000 - 1,500  
US\$1,500 - 2,200

**Provenance**

H.E.Marshall Collection, Bristol  
Geoffrey Godden Collection

**Exhibited**

The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. no.157. Previously on loan to the Stoke on Trent (Potteries) Museum from the Godden Reference Collection and illustrated and discussed in Godden's Eighteenth-Century English Porcelain (1985), pp.150-153.

This possibly formed part of a single service of Chinese porcelain printed by Robert Hancock or using Hancock's signed copper plates. The set belonged to R.W.Binns, the Director of the Worcester Porcelain Company in the mid-19th century. The canister from the set was illustrated by Binns's son, William Moore Binns in his First Century of English Porcelain (1906), p.92. Other pieces are featured in Godden's ECC paper, vol.4, pt.2 (1957), the present lot shown at pl.28a and b.



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In his 1985 book Godden wrote...

'I purchased this item at Messrs Sotheby's London Auction Galleries on 30 March 1976 (lot 133), the 'hammer' cost was £400 plus the auctioneer's so-called premium, making a total of £440, money well spent.'

37

**A CHINESE TEA CANISTER AND COVER PRINTED BY ROBERT HANCOCK, CIRCA 1756-60**

The ovoid body raised on a base of openwork scrolls, transfer printed in black with the 'Tea Party' print, the lady and gentleman seated on a garden bench, a dog in the foreground, the reverse with garden scenery, both prints signed R Hancock Fecit, the cover printed with a shepherd and shepherdess and their flock, 12.8cm high (neck chipped, losses to pierced scrollwork) (2)

£600 - 800  
US\$890 - 1,200

**Provenance**

Cyril Cook Collection  
Geoffrey Godden Collection

**Exhibited**

The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. no.159. Previously on loan to the Stoke on Trent (Potteries) Museum from the Godden Reference Collection and illustrated and discussed in Godden's Eighteenth-Century English Porcelain (1985), pp.144-147. Another example washed over in colours was recorded by William Moore Binns and featured in Godden's ECC paper, vol.4, pt.2 (1957), pl.26a.



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**A CHINESE MILK JUG PRINTED AND COLOURED IN ENGLAND, CIRCA 1755-60**

Of plain 'sparrow beak' shape, transfer printed in sepia and overpainted in colours with the 'Seated Shepherd' print, the figure resting beneath a tree and watching his flock, the reverse with a single red bull and a distant cottage, the rim edged with a gold line, 8cm high (fine cracks)

£500 - 700  
US\$740 - 1,000

**Provenance**

Geoffrey Godden Collection

**Exhibited**

The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. no.153, together with a matching teapot and teabowl and saucer. In his text accompanying the 2008 exhibition, pp.139-40, Geoffrey Godden discusses this distinctive pattern and suggests the Chinese blanks may have been up to ten years earlier than the date of the decoration. Geoffrey has also speculated that these porcelains were printed at the Battersea works.

39

**A CHINESE TEAPOT AND COVER PRINTED IN ENGLAND, CIRCA 1754-56**

Of small size and squat shape with a straight spout, transfer printed in black with the 'Seated Shepherd' print and washed over entirely in green, the same complete print used on the reverse and with cut down versions on the cover, 11.5cm high (fine hairline in base of the handle) (2)

£1,200 - 1,800  
US\$1,800 - 2,700

**Provenance**

With R & G McPherson Antiques  
Geoffrey Godden Collection

This teapot bears the same print as the milk jug in the previous lot but washed over in green enamel. A related teapot is in the V & A Museum and a matching saucer in the British Museum. Surviving examples of the Seated Shepherd print vary in quality and the present lot is particularly well printed. Geoffrey Godden has speculated that these porcelains were printed at the Battersea works.



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**A CHINESE PIERCED BREAKFAST BOWL AND SAUCER AND A SUGAR BOWL AND COVER AND A STAND, CIRCA 1755-65**

The bowl and saucer pierced with panels of fretwork, the bowl double-walled, the sucrier and the stand with incised *anhua* petal decoration, all boldly painted with colourful 'Type B' flowers and butterflies, brown line rims, the saucer 14cm, the stand 15.3cm (some damages) (5)

£700 - 1,000  
US\$1,000 - 1,500

**Provenance**

Geoffrey Godden Collection

**Exhibited**

The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. nos.54 and 55 where these pieces are described as Type B flowers and probably from the Giles workshop. The flowers on the sugar bowl and stand include 'divergent tulips', strongly suggesting Giles was responsible.



41

**A VERY FINE CHINESE TEAPOT AND COVER ENAMELLED IN LONDON, CIRCA 1755-60**

Of plain globular shape with a characteristic straight spout, enamelled in colours with European figures in extensive landscape vignettes, the front with a lady and two gentlemen walking arm in arm, the reverse with a younger woman and an older woman conversing, the cover with a single gentleman holding a cane, the rims edged in gold, 12.8cm high (2)

**£3,000 - 4,000**

**US\$4,500 - 6,000**

**Provenance**

Geoffrey Godden Collection

**Exhibited**

The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. no.119, shown with various cups and a saucer probably from the same service. The set was suggested to be possibly from the Giles workshop.



42

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**A PAIR OF CHINESE VASES AND ANOTHER SINGLE VASE WITH LONDON DECORATION, CIRCA 1755-65**

The pair of shouldered bottle shape encrusted with white flowering branches, the lower bodies painted with colourful 'Type B' flowers and sprigs, 18.5cm high, the other gourd shaped bottle also with applied flowers but picked out in enamels, the painted 'Type B' flowers and insects including tiny cherries, 17.3cm high (minor chips) (3)

£1,500 - 2,000  
US\$2,200 - 3,000

**Provenance**

The pair of vases from Lydney Park, the seat of Viscount Bledisloe  
With Catherine Hunt Oriental Antiques  
Geoffrey Godden Collection

**Exhibited**

The single bottle shown in The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. no.61. A pair of ovoid vases matching the pair of bottles was included in the exhibition as no.62.

43

**A VERY RARE CHINESE SAUCER PRINTED IN ENGLAND, CIRCA 1754-6**

Of eggshell thinness, transfer printed in red with 'The Round Game' print, a single young gentleman pointing to one of six ladies in a garden, 11.2cm diam (tiny rim chip and short fine crack)

£600 - 800  
US\$890 - 1,200

**Provenance**

Cyril Cook Collection  
Geoffrey Godden Collection



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**Exhibited**

The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. no.154. This saucer, the only known example of this print on Chinese porcelain, was illustrated by Geoffrey Godden in his paper to the ECC in 1952, Transactions vol.4, pt.2, pl.29a. The subject is found on Worcester and Vauxhall porcelain and also on enamel plaques or box-lids. The subject used on this saucer was likely engraved for an enamel box and in order to fit the circular shape of this saucer hand painting has been used to add rocks in the foreground and a tree on the right hand side. Godden has speculated that these porcelains were printed at the Battersea works.

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**A WORCESTER JUG AND A CHINESE TEAPOT, A JUG AND A COFFEE CUP, ALL WITH GILES BIRD DECORATION, CIRCA 1758-65**

The Worcester jug of early sparrow beak form, the Chinese jug with a face at the bottom of the handle, the teapot with incised petals beneath the glaze, all pieces painted in bright colours with birds in the characteristic style of the Giles workshop, *the jugs 9cm and 10cm* (Worcester jug handle restored, teapot lacking cover, some chips, the cup cracked) (4)

**£1,000 - 1,200  
US\$1,500 - 1,800**

**Provenance**

Geoffrey Godden Collection

**Exhibited**

The Chinese milk jug was on loan to the Stoke on Trent (Potteries) Museum from the Godden Reference Collection and is illustrated by Godden, *Eighteenth-Century English Porcelain* (1985), p.106 and col. pl.11. It had been bought from Mercury Antiques in 1979 for £80. The teapot and the Worcester jug were both exhibited in *The Early James Giles and his Contemporary London Decorators*, Stockspring Antiques 5-17 June 2008, cat. nos.93 and 94. The cup, from the Stephen Hanscombe Collection was exhibited by Albert Amor, *The Elegant Porcelain of James Giles* (1983), fig.77.

45



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**A REMARKABLE CHINESE MILK JUG AND OTHER CHINESE ITEMS PAINTED IN LONDON, CIRCA 1755-65**

All with *anhua* decoration of incised flower petals, comprising a milk jug painted with flowers on top of large single leaves, *8.5cm high*, a milk jug and cover with colourful flowers and gold rims, *11.5cm* (fine crack in handle), and a milk jug and cover, a spoon tray and a coffee cup all painted with flowers in the manner of the 'Smith' service (cup chipped) (7)

**£1,200 - 1,500  
US\$1,800 - 2,200**

**Provenance**

Geoffrey Godden Collection

**Exhibited**

The first two jugs shown in *The Early James Giles and his Contemporary London Decorators*, Stockspring Antiques 5-17 June 2008, cat. nos.56 and 53. These are probably from the Giles workshop. The other pieces are neither Type A nor Type B flowers and are likely to be from a different decorating establishment.

46



47



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**TWO SPOON TRAYS AND OTHER CHINESE PORCELAIN ITEMS DECORATED IN LONDON, CIRCA 1755-65**

All painted with coloured flowers and insects, mostly of 'Type B', comprising two spoon trays with *anhua* and *bianco-sopra-bianco* decoration, 12.5cm and 12.9cm (tiny chips), a milk jug and cover with incised petal design, a matching coffee cup, two other milk jugs with *bianco-sopra-bianco* (one with tiny chip, no covers), a breakfast bowl and saucer (cracked), a plain saucer, and an *anhua* teacup (chipped) (11)

£1,200 - 1,500  
US\$1,800 - 2,200

**Provenance**

Geoffrey Godden Collection

These pieces represent Type B flowers and are probably from the Giles workshop.

47

**A CHINESE TEAPOT AND COVER, A MILK JUG AND COVER AND TEABOWL AND SAUCER PAINTED IN LONDON, CIRCA 1755-65**

All painted with 'Type A' flower sprays, scattered sprigs and insects, comprising a globular teapot and cover with *bianco-sopra-bianco* plants beneath the overpainting, 11.5cm high (tiny chip to spout), and a milk jug and cover and a teabowl and saucer, all moulded with *anhua* fences, peonies and bamboo, the original gold rims overpainted with brown lines, jug 12.5cm high (restoration to rim of cover) (6)

£1,000 - 1,500  
US\$1,500 - 2,200

**Provenance**

Geoffrey Godden Collection

**Exhibited**

The jug featured in The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. no.45. These pieces represent Type A flowers and are probably from the Giles workshop.

48

**A CHINESE PART SERVICE PAINTED IN LONDON, CIRCA 1755-65**

The porcelain with hidden or *anhua* decoration of incised flower petals, painted in colours with 'Type B' flowers, the rims edged in brown, comprising a spoon tray, a teapot stand, a tea canister and cover, a teabowl and saucer and a coffee cup and saucer, the canister 12.2cm high (8)

£1,000 - 1,500  
US\$1,500 - 2,200

**Provenance**

Geoffrey Godden Collection

**Exhibited**

The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. no.48 where this set is described as Type B flowers and probably from the Giles workshop.



48



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**A CHINESE SAUCEBOAT AND OTHER CHINESE PORCELAIN ITEMS PAINTED IN LONDON, CIRCA 1755-65**

All painted with coloured flower sprays and insects, mostly of 'Type A', comprising a two-handled sauceboat, 20cm long (chipped), a fluted saucer dish, 20.6cm (cracked), a spoon tray and a coffee cup and saucer all with moulded *anhua* fence and bamboo (chipped and cracked), a reeded milk jug and cover (knop restored), and the cover from a rice bowl-type sucrier (fine crack) (7)

£700 - 1,000  
US\$1,000 - 1,500

**Provenance**

Geoffrey Godden Collection

**Exhibited**

The saucer dish, spoon tray and milk jug shown in The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. nos.36, 37 and 41. The odd cover was on loan to the Stoke on Trent (Potteries) Museum from the Godden Reference Collection and is illustrated by Godden, Eighteenth-Century English Porcelain (1985), p.104-5 and col. pl.11. Geoffrey had cadged this lid from his father when he was still at school.



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**A RARE CHINESE FIGURE OF A LADY DECORATED IN LONDON, CIRCA 1755-65**

The standing figure, possibly an Immortal, holding a single peach, painted in England with colourful 'Type B' flower sprays and sprigs including cherries and a heartsease, the base boldly coloured in pink and turquoise, 19cm high (minute chip and repair to her hair only)

**£1,200 - 1,500**  
**US\$1,800 - 2,200**

**Provenance**

Geoffrey Godden Collection

**Exhibited**

The Early James Giles and his Contemporary London Decorators, Stockspring Antiques 5-17 June 2008, cat. no.64.

This figure is one of a small group of Chinese *blanc-de-chine* models with colourful decoration added in England. The Type B flowers strongly suggest that this was decorated in the Giles workshop.

**OTHER PROPERTIES**

51

**A VERY RARE CHELSEA SPOON TRAY, CIRCA 1755**

Of oval form with a shaped brown line rim, the underside moulded with overlapping lotus leaves, painted in colours with a spray of garden flowers, scattered sprigs, a hairy caterpillar and a ladybird, 16.8cm long, red anchor mark (minute rim chip)

**£1,000 - 1,200**  
**US\$1,500 - 1,800**

An examination of the Chelsea factory sale catalogues of 1755 and 1756 reveals that most Chelsea tea services comprised eight teacups and saucers, eight coffee cups (sometimes with their own saucers), a teapot and stand, sucrier, jug, slop basin and a plate. Spoon trays are only occasionally mentioned and examples are extremely rare. A similar example is illustrated by John C Austin, *Chelsea Porcelain at Williamsburg* (1977), fig.74, p.84.



52



52 (reverse)

52

**A RARE PAIR OF MEISSEN FIGURES DECORATED IN LONDON, CIRCA 1755**

Of a shepherd and shepherdess, a dog on her right knee and a sheep at her feet, he with a dog and a lamb at his feet and holding a basket of fruit, on scrollwork bases applied with leaves and flowers, unusually decorated in London, the shepherd's billowing cloak with an interpretation of *indianische Blumen*, her skirt painted with individual flower sprigs, 26.5cm and 28.5cm high, traces of crossed swords marks in underglaze blue to rear of bases (some restoration) (2)

**£1,000 - 1,500**  
**US\$1,500 - 2,200**

Related painting is found on Chinese porcelain painted in London and on dry-edge Derby figures. See Stephen Hanscombe, *The Early James Giles* (2008), catalogue nos 82-84 for a group of early Derby figures decorated in the same palette as the shepherd. Although examples of London-decorated Meissen are recorded, they are rarely found.

53

**A RARE CHELSEA TEACUP, CIRCA 1752**

Of fluted form with an elaborate handle moulded with scrolls and husks, painted in Vincennes style with a tower and other buildings within a river landscape, two figures in conversation in the foreground and a brightly coloured insect on the reverse, brown line rim, 6.3cm high (minute rim chips)

**£1,000 - 1,500**  
**US\$1,500 - 2,200**



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## A GROUP OF EARLY PRINTED ENAMELS FROM THE WATNEY COLLECTION

54

### A BATTERSEA ENAMEL BOTTLE TICKET FOR 'CAPE', CIRCA 1753-56

Engraved by Ravenet after a design by James Gwin, printed in red and overpainted in colours with a black putto embracing a leopard and feeding him grapes, titled 'CAPE', 6.6cm wide (a few chips, small restored area)

£1,500 - 2,000

US\$2,200 - 3,000

#### Provenance

The Watney Collection

#### Exhibited

English Ceramic Circle Jubilee exhibition 1977

Illustrated by Susan Benjamin, *English Enamel Boxes* (1978), p.39. See also John Salter, *Wine Labels* (2004), p.297 and fig.1005.

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### A VERY RARE BATTERSEA ENAMEL BOTTLE TICKET FOR 'ESPAGNE', CIRCA 1753-56

Engraved by Ravenet after a design by James Gwin, printed in red with two putti harvesting grapes, a leopard standing behind them, a painted title 'ESPAGNE' above, 6.8cm wide (some damage and restoration)

£2,500 - 3,500

US\$3,700 - 5,200

#### Provenance

The Watney Collection

The same design is also recorded with labels for 'Palme' and 'Sherry' but this lot appears to be the only one recorded for 'Espagne'. See John Salter, *Wine Labels* (2004), p.296, where Geoffrey Hutchison and Bernard Watney state that a single example survives, the only other, from the Ionides Collection, having been destroyed by fire.



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**A RARE BATTERSEA ENAMEL BOTTLE TICKET FOR 'MARASQUIN', CIRCA 1753-56**

Engraved by Ravenet after a design by James Gwin, printed in red and lightly coloured with a putto protecting a lamb from a leopard, below the title 'MARASQUIN', 7.1cm wide (a few chips)

£2,500 - 3,000  
US\$3,700 - 4,500

**Provenance**

The Watney Collection

A Battersea box in the Schreiber Collection is printed with the same design and is illustrated by Egan Mew, Battersea Enamels (1926), fig.29. The design is also recorded with a 'FRONTINIAC' label.



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**A BATTERSEA ENAMEL BOTTLE TICKET FOR 'BURGUNDY', CIRCA 1753-56**

Engraved by Ravenet after a design by James Gwin, printed in red and lightly overpainted in colours with a figure of sleeping Venus, Cupid to one side drawing back folds of drapery, titled 'Burgundy', 6.9cm wide (a few tiny chips, two restored)

£2,000 - 3,000  
US\$3,000 - 4,500

**Provenance**

Frances L Dickson Collection, Sotheby's 3 June 1954, lot 64  
Bonhams, 8 June 2005, lot 74  
The Watney Collection

See Egan Mew, Battersea Enamels (1926), fig.21 (top left)



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**A BATTERSEA ENAMEL BOTTLE TICKET FOR 'CHAMPAIN', CIRCA 1753-56**

Engraved by Ravenet after a design by James Gwin, printed in red and delicately overpainted in colours with Cupid grappling with a satyr, a landscape painting within a gilded frame in the background, a painted title 'CHAMPAIN' above, 6.7cm wide (cracked and chipped, some restoration)

£1,200 - 1,500  
US\$1,800 - 2,200

**Provenance**

The Watney Collection

The same design is found inscribed 'CHAMPAGNE', see Egan Mew, Battersea Enamels (1926), fig.21 (top right). The same grappling figures are also found with 'RANCIE', 'ST EMELION', 'ALE' and 'CURRANT' labels, the background lacking the framed picture.



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**A BATTERSEA ENAMEL BOTTLE TICKET FOR 'LISBON', CIRCA 1753-56**

Engraved by Ravenet after a design by James Gwin, printed in red with two putti beside a large barrel, one drinking from a shallow glass, Lisbon harbour with the tower of Sao Vicente visible in the background, painted in black with 'LISBON', 7.1cm wide (fine cracks, chips and losses)

£1,000 - 1,500  
US\$1,500 - 2,200

**Provenance**

The Watney Collection

The tower of Sao Vicente (or Belem) was erected at the mouth of the Tagus in Lisbon to mark the successful return of Vasco da Gama after his discovery of the sea route to India. Despite the relevance to Lisbon, the same design is also found with 'Toquay', 'Quetsche' and 'Pontac' labels. A lightly coloured example from the Frances L Dickson Collection was sold by Bonhams 8 June 2005, lot 76 and the same design with a 'Pontac' label was lot 80 in that sale. See also John Salter, Wine Labels, p.297 and fig.1000.



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60

**A BATTERSEA ENAMEL BOTTLE TICKET FOR 'PORT', CIRCA 1753-56**

Engraved by Ravenet after a design by James Gwin, printed in red and lightly coloured with two putti struggling with a youthful satyr on top of a large barrel, fruiting vines to the right and a rocky landscape with a goat in the distance, the barrel titled 'PORT', 6.9cm wide (loss to one suspension hole, some damage)

£1,200 - 1,500  
US\$1,800 - 2,200

**Provenance**

The Watney Collection

A similar example was sold by Bonhams 8 June 2005, lot 79 and another from the Schreiber Collection in the Victoria and Albert Museum is illustrated by Egan Mew, Battersea Enamels (1926), fig.20 (top left).

61

**A BATTERSEA ENAMEL BOTTLE TICKET FOR 'MADEIRA', CIRCA 1753-56**

Engraved by Ravenet after a design by James Gwin, printed in red and lightly coloured with a putto leaning on a barrel painted with the title 'MADEIRA', gazing at a distant sailing ship, 6.9cm wide (a few rim chips)

£1,500 - 2,000  
US\$2,200 - 3,000

**Provenance**

The Watney Collection

A similar example is illustrated by Egan Mew, *Battersea Enamels* (1926), fig.21 (bottom right) and another by John Salter, *Wine Labels* (2004), fig.994, p.294. Madeira was considered to be improved by a long sea voyage, hence the distant ship forming part of the design



61

62

**A BATTERSEA ENAMEL BOTTLE TICKET FOR 'RHEIN', CIRCA 1753-56**

Engraved by Ravenet after a design by James Gwin, printed in red and delicately coloured with two putti by a row of large barrels, one filling a ewer from the nearest barrel, the other laying food on a table, a painted 'RHEIN' label to the left, 6.6cm wide (fine cracks and chips, loss to one corner)

£1,600 - 2,000  
US\$2,400 - 3,000

**Provenance**

The Watney Collection

The same design was used for Ale, Rhin and Hock. See John Salter, *Wine Labels*, fig.998. A Hock example was sold by Bonhams 8 June 2005, lot 75.



62

63

**A BATTERSEA ENAMEL BOTTLE TICKET FOR 'CLARET', CIRCA 1753-56**

Engraved by Ravenet after a design by James Gwin, printed in red and lightly overpainted with a putto holding a flag, a military encampment in the distance and a helmet on the ground beside him, the flag painted with the title 'CLARET', 6.5cm wide (a few chips and minor loss to enamel)

£1,800 - 2,200  
US\$2,700 - 3,300

**Provenance**

Geoffrey D Hobson and Major H.C. Dent Collection, Sotheby's 1 December 1955, lot 142  
Bonhams sale 8 June 2005, lot 72  
The Watney Collection

A similar example is illustrated by Egan Mew, *Battersea Enamels* (1926), fig.21 (bottom left).



63



64

64

**A BATTERSEA ENAMEL BOTTLE TICKET FOR 'W PORT', CIRCA 1753-56**

Engraved by Ravenet after a design by James Gwin, printed in red and lightly overpainted with two putti making wine, one emptying a panier into a trough, the other treading the grapes, a painted title 'W PORT' above, 6.7cm wide (fine cracks and chips, top reduced)

£1,000 - 1,500  
US\$1,500 - 2,200

**Provenance**

The Watney Collection

A similar label from Harveys Wine Museum was sold by Bonhams 2 October 2003, lot 610. See Jane Stancliffe, *Bottle Tickets*, for another example in the Victoria and Albert Museum bearing the same print but titled 'ROTA'. Another is recorded bearing the label 'W WINE'.



65

65

**A BATTERSEA ENAMEL BOTTLE TICKET FOR 'RHENISH', CIRCA 1753-56**

Engraved by Ravenet after a design by James Gwin, printed in pink with two scantily-clad putti embracing, a painted 'RHENISH' label above, 7.1cm wide (fine cracks, restored)

£600 - 800  
US\$890 - 1,200

**Provenance**

The Watney Collection

The same design is used on 'Lunel' and 'Malvoisie' labels. A similar coloured example from the Geoffrey D Hobson Collection was sold by Bonhams 8 June 2005, lot 73, the print revealing a little more detail at each side of the two putti.



66

66

**AN ENGLISH ENAMEL BOTTLE TICKET FOR 'MOUNTAIN', CIRCA 1756-60**

Engraved by Ravenet after a design by James Gwin, printed in black with two putti on a rocky mountainside, a printed title 'MOUNTAIN' above, 6.7cm wide (fine cracks, rim chips)

£800 - 1,200  
US\$1,200 - 1,800

**Provenance**

The Watney Collection

**Exhibited**

English Ceramic Circle Jubilee exhibition 1977, no 254

A coloured version from the Joyce Mountain Collection was sold by Bonhams 7 December 2005, lot 43. A similar label in the Schreiber Collection is illustrated by Egan Mew, *Battersea Enamels* (1926), fig.20 (top right). These and the other Battersea tickets have the title painted in black, different titles often being found on labels of the same design. The title on the present lot is printed, suggesting the name was engraved later, probably in Birmingham after the Battersea 1756 bankruptcy sale.

67

**A BATTERSEA ENAMEL PLAQUE, CIRCA 1753-56**

Engraved by Ravenet and of rectangular form, printed in red and delicately picked out in colours with Andromeda chained to a rock, reeling from the sea monster at her feet, Perseus in flight above, 10.2cm x 9.3cm (cracked and damaged)

£800 - 1,200

US\$1,200 - 1,800

**Provenance**

The Watney Collection

A similar plaque is illustrated by Egan Mew, *Battersea Enamels* (1926), pl.VI (bottom)



67

68

**A BATTERSEA ENAMEL MEDALLION, CIRCA 1756-60**

Of upright oval form, printed in red and delicately coloured with the arms of the Anti-Gallican Society and motto 'For Our Country', within the original elaborate gilt metal frame, 8.2cm high (some damage and restoration)

£700 - 1,000

US\$1,000 - 1,500

**Provenance**

The Watney Collection

The Anti-Gallican Society was formed around 1745 to counter the influx of French goods and the pervasive cultural influence of France. Stephen Theodore Janssen, proprietor of the Battersea enamel works, was an early Grand President of the Society. The first enamel medallions were likely produced at Battersea, continuing at Birmingham after 1756. The present frame is unusual as plain or beaded examples are more often found. A similar medallion from the Lesser Collection was sold by Bonhams 19 October 2011, lot 9.



68

69

**A BATTERSEA ENAMEL PORTRAIT PLAQUE, CIRCA 1753-56**

Of upright oval form, printed in puce with a portrait of the Duke of Cumberland engraved by Ravenet, in original gilt metal frame, 8.7cm high excluding frame (some restoration)

£1,000 - 1,500

US\$1,500 - 2,200

**Provenance**

Cyril Cook Collection

The Watney Collection

Another example of this rare plaque is illustrated by T and B Hughes, *English Painted Enamels* (1951), p.18, fig.2 and another in the Schreiber Collection by Egan Mew, *Battersea Enamels* (1926), fig.3. The companion plaque depicts Frederick, Prince of Wales, the print appearing inside the cover of the first-mentioned box from Lot 77 in this sale



69



70

70

**A BATTERSEA ENAMEL PLAQUE, CIRCA 1753-56**

Of oval form, printed in brown with a portrait of a Chancellor of the Exchequer, probably intended to be Henry Pelham, 8.9cm high (chip, fine crack)

£600 - 800

US\$890 - 1,200

**Provenance**

The Watney Collection

The identity of the subject is discussed by Bernard Watney, 'The Chancellor on a Battersea Enamel', ECC Trans Vol 7, pt 1 (1968). W B Honey suggested that the print was the work of two hands, the head by Ravenet and the costume by Hancock. See The Connoisseur, Vol LXXIV, 1932



71

71

**TWO RARE BATTERSEA ENAMEL CRUCIFIXES AND A BOX LID, CIRCA 1753-56**

The crucifixes with gilt metal mounts and suspension loops, one printed in red with Christ on the cross and sparingly picked out in colours, 6.5cm high (cracked), the other printed in black with a different version of the same subject, 7.1cm high (damaged), the circular box lid printed and coloured with Venus and Cupid amongst clouds, 5.4cm diam (restored chips) (3)

£500 - 800

US\$740 - 1,200

**Provenance**

The Watney Collection

Another version of Christ on the cross is illustrated by Egan Mew, Battersea Enamels (1926), fig.40.



71

72

**A BATTERSEA ENAMEL BOX LID AND AN ENAMEL PLAQUE, CIRCA 1753-60**

The lid engraved by Ravenet, printed in black with the arms of the Anti-Gallican Society and motto 'For Our Country', the reverse with a portrait of George II, 6.4cm x 8.1cm (chipped), the plaque probably Birmingham, printed in black with Paris awarding the apple to Hibernia, after Ravenet, within a gilt metal frame, 10.8cm x 7.8cm (fine cracks) (2)

£800 - 1,200

US\$1,200 - 1,800

**Provenance**

The Watney Collection



72

73

**TWO BATTERSEA ENAMEL PLAQUES, CIRCA 1753-56**

Of upright oval form, one printed in grey-black, the other in sepia, both with a portrait of George II engraved by Ravenet, titled in the print 'GEORGIUS.II.REX', in original gilt metal frames, 9cm high (Some damage) (2)

£500 - 700

US\$740 - 1,000

**Provenance**

The Watney Collection



74

**A BATTERSEA ENAMEL PORTRAIT PLAQUE, CIRCA 1753-56**

Of upright oval form, printed in puce with a portrait of George II engraved by Ravenet, in original gilt metal frame, *8.5cm high excluding frame*

£800 - 1,200

US\$1,200 - 1,800

**Provenance**

The Watney Collection

**Exhibited**

English Ceramic Circle Jubilee exhibition, 1977



74

75

**A RARE BATTERSEA ENAMEL SNUFF BOX, CIRCA 1753-56**

Of rectangular form and engraved by Ravenet, printed in sepia with Venus lamenting Adonis, a classical vase on a plinth beside her and the weeping Cupid at her feet, the sides and base with panels of diaper, *8.3cm wide* (cracks and some restoration)

£500 - 700

US\$740 - 1,000

**Provenance**

The Watney Collection

A plaque printed and coloured with the same subject is illustrated by Egan Mew, *Battersea Enamels* (1926), pl.V (top).



75

76

**A GOOD BATTERSEA ENAMEL SNUFF BOX, CIRCA 1753-56**

Of rectangular form engraved by Ravenet, printed in sepia with 'Partie de Chasse', a lady holding a gun seated beside a tree stump, a gentleman standing beside her, two hunting dogs to the right, the sides with panels of diaper, *7cm long* (a few fine cracks and slight wear)

£700 - 1,000

US\$1,000 - 1,500

**Provenance**

The Watney Collection



76

77

**TWO BATTERSEA ENAMEL SNUFF BOXES, CIRCA 1753-56**

Engraved by Ravenet and of rectangular form, one printed in pink with Britannia surrounded by the Arts and Sciences, the interior with a portrait of Frederick, Prince of Wales, the base with vignettes emblematic of the Arts and Sciences, *8.8cm long* (some damage and restoration), the other in puce with Paris awarding the apple to Hibernia, the sides with landscape vignettes, *8.3cm long* (damaged) (2)

£800 - 1,200

US\$1,200 - 1,800

**Provenance**

The Watney Collection



78

**A CHELSEA TEACUP AND SAUCER FROM THE WENTWORTH WOODHOUSE SERVICE, CIRCA 1760-65**

The teacup with a handle of double scroll pierced form, decorated with a deep claret ground border scattered with raised gold birds, butterflies and foliage, edged with moulded rococo scrollwork picked out in gold, the white panels painted with hanging garlands of flowers, the interior of the cup with a gold flower spray, *saucer 13.6cm diam*, both pieces with traces of a gold anchor mark (wear and crazing) (2)

**£1,000 - 1,500**

**US\$1,500 - 2,200**

**Provenance**

Wentworth Woodhouse, Yorkshire

The service was sold by Christie's on 14 October 1948 from the contents of Wentworth Woodhouse in Yorkshire, the seat of the Earls Fitzwilliam. A similar teacup and saucer is illustrated by Elizabeth Adams, *Chelsea Porcelain* (2001), p.151, fig 11.14, while a coffee cup and saucer are in the Ashmolean Museum, illustrated in Adams' 1987 edition at page 155. The milk jug and cover, from the Godden Reference Collection, was sold in these rooms on 18 May 2011, lot 234 and the teapot and cover is in the collection at Rode Hall, see Julie McKeown, *English Ceramics, Two Hundred Years of Collecting at Rode* (2006), pl 36, p 50



79



80

79

**A PAIR OF CHELSEA PLATES, CIRCA 1765**

Of so-called 'silver shape' with shell moulding and rims picked out in puce and gold, painted in bright colours with a fancy bird standing on a tall rock, a smaller bird perched in a branch at the side, 21.2cm diam, gold anchor marks (one with minute rim chips, some wear) (2)

£1,000 - 1,200  
US\$1,500 - 1,800

**Provenance**

Croft Castle, Sotheby's sale by order of the Executors of the Late Lord Croft, 6 May 2002, lot 219

80

**A GOOD CHELSEA DISH, CIRCA 1750-52**

Modelled as two overlapping leaves, the upper surface delicately painted with four flower sprigs in Vincennes style, the underside washed in bright yellow, brown line rim, 20.3cm wide, raised anchor mark (slight wear to rim)

£1,000 - 1,500  
US\$1,500 - 2,200

For a similarly shaped dish derived from Meissen see Elizabeth Adams, *Chelsea Porcelain* (1987), fig.47, p.60.

81



81

**A RARE PAIR OF BOW MODELS OF A COW AND BULL, CIRCA 1765**

Modelled standing before low tree trunks, their markings carefully painted in black and red, the plain oval bases applied with flowers and leaves, 10.5cm and 10.8cm high (some damage and restoration) (2)

£2,000 - 3,000

US\$3,000 - 4,500

Similar pairs are recorded in the Geoffrey Freeman Collection and in the collection of the London Borough of Newham, see Anton Gabszewicz, *Made at New Canton* (2000), p.108 and *Bow Porcelain* (1982), p.153.

82

**A RARE BOW FIGURE OF A TURKISH BOY, CIRCA 1765**

Standing on a plain round base applied with a single flower, one hand on his hip and his head turned to the left, wearing a plumed turban, ermine-lined puce jacket and a richly patterned tunic, 12.7cm high (minor restoration)

£700 - 1,000

US\$1,000 - 1,500



82

83



83

**A VERY RARE BOW FIGURE OF A HUSSAR ON HORSEBACK, CIRCA 1760**

His right arm raised and holding a scimitar, his fur-lined yellow cloak blowing in the wind behind him, the oval base moulded with scrollwork picked out in puce, 12.3cm high (some chips and restoration)

**£1,200 - 1,500**  
**US\$1,800 - 2,200**

**Provenance**

With Albert Amor Ltd.

Sotheby's sale, 6 December 1977, lot 15

A similar figure from the Geoffrey Freeman Collection is illustrated by Anton Gabszewicz, *Bow Porcelain* (1982), pl.218, p.135.

84

**TWO RARE BOW FIGURES OF HUSSARS, CIRCA 1770**

One standing on a solid base and holding a scimitar over his left shoulder, the other with his hand on his sword, the pierced base picked out in puce and turquoise, 15.5cm and 15.2cm high, one with anchor and dagger mark (some damage and restoration) (2)

**£600 - 800**  
**US\$890 - 1,200**

**Provenance**

Sold by Sotheby's, 6 December 1972, lot 13

A similar figure to the first-mentioned is illustrated by Peter Bradshaw, *Bow Porcelain Figures* (1992), pl.166, p.156. See also pl.232, p.206 for a pair of related figures standing before elaborate bocage.

84



85

85

**TWO RARE LONGTON HALL FIGURES, CIRCA 1755-60**

One modelled as Winter, a man carrying a fruiting vine on his shoulder, wearing a loosely fitting shirt and pale yellow breeches, 11.7cm high, the other as a girl holding flowers in the folds of her apron, her bright green bodice trimmed with ermine, 12.3cm high (both with losses and damages) (2)

**£1,000 - 1,500**  
**US\$1,500 - 2,200**

The figure of Winter is copied from a Chelsea model from 'The Four Rustic Seasons', illustrated by Peter Bradshaw, *18th Century English Porcelain Figures* (1981), p.110, pl.38. Bernard Watney, *Longton Hall Porcelain* (1957), pl.4B and 4C, illustrates 'Snowman Family' figures of Summer and Winter from the same set and 'Snowman' figures of Spring and Autumn were sold by Bonhams 2 December 2009, lot 70. A similar naively-modelled figure of the flower girl is illustrated by Watney, *op cit*, pl.34A.



86

**AN IMPORTANT PAIR OF ENGLISH EXPERIMENTAL PICKLE DISHES, CIRCA 1746**

Of pointed leaf shape with a flat base and double ogee sides, painted in blue with a leafy stem bearing a flower and two buds, 12.1cm long (one with short crack) (2)

£5,000 - 7,000  
US\$7,400 - 10,000

These hitherto unrecorded dishes appear to be tin-glazed stoneware or are possibly a form of experimental porcelain that can be dated, by style and shape, to the mid-1740s. The misfiring of the glaze including burst bubbles seen on the underside of these dishes resembles the appearance of kiln wasters found on the site of the Limehouse factory. A similar misfired and bubbled glaze is also seen on the reconstructed proto-porcelain wasters found close to the Pomona Inn in Newcastle, Staffordshire. This so-called Pomona porcelain is presumed to be the result of a single kiln firing that failed. It was probably part of an unsuccessful porcelain-making venture and amongst the wasters recovered, the base of a bowl bears the date 1746 (or possibly 1748).

Pickle dishes of similar shape are recorded at Limehouse, see Geoffrey Godden, *English Blue and White Porcelain* (2004), pls.97 and 98 (left). However, the Limehouse examples differ from the present lot in size and moulded details and in the manner in which they were fired in the kiln. The upper surface of this pair of dishes shows what are known as stilt marks, tiny scars left by the ring stilts or triangular stilts used to support the pieces in their saggars during the glaze firing.

No similar stilt marks have been noted on Limehouse porcelain and evidence from the saggars recovered from the Limehouse factory site indicates that stilt supports of this sort were not used at Limehouse. No discarded ring stilts were found on the Limehouse site. Scars left by stilts are not found on Lund's Bristol nor on any early Worcester productions. Stilt marks do, however, appear on delftware and on many of the proto-porcelain wasters excavated at the Pomona site in Newcastle-under-Lyme. The method used to support items during the kiln firing at Pomona is discussed by Miranda Goodby in her contribution to *Digging for Early Porcelain*, the guide to the exhibition of archaeological material shown at the Stoke on Trent (Potteries)



Museum in 1998, pp.59-61. Goodby mentions the use of similar ring stilts elsewhere in Staffordshire and on porcelain made at Longton Hall. An example of a ring stilt found at Pomona is illustrated as fig 6, p.59.

Dr Richard Pococke visited Newcastle in 1750 and stated in a letter to his mother that he met with a potter 'whom I saw at Limehouse, who promised to make the best chinaware but disagreed with his employers'. This perhaps refers to Joseph Wilson who left Limehouse about 1747 and took over an earlier venture by William Steers. Steers had applied for a patent to manufacture porcelain in 1742/3 while living in Hoxton and by 1746 he was in Newcastle-under-Lyme with an oven 'built on Purpose to burn China'.

Tin-glazed stoneware is normally associated with Liverpool but recorded shapes follow Staffordshire forms. Meanwhile there were other contemporary porcelain making ventures, at Greenwich and Stourbridge as well as Bow and Broad Street in Worcester, the picture of porcelain manufacture in England in the 1740s cannot be fully explained. Although these appear to have tin in the glaze, these experimental dishes may provide a further piece of the puzzle.



87

**A VERY RARE LUND'S BRISTOL 'WIGORNIA' TYPE CREAMBOAT, CIRCA 1749-51**

In white, of hexagonal shape with a geranium leaf moulded beneath the lip, the thin, square shaped handle with a curled thumbrest, crisply embossed on both sides with a Chinese scene, one side with a pagoda and temple within a walled enclosure and a palm tree beside a curved fence, the reverse with a turreted pavilion by a fence on a hillside, a cow to one side and a bird in flight overhead, *5.3cm high to rim, 11cm long overall* (small rim chip restored and a firing crack just above the footrim slightly extended)

**£7,000 - 9,000**  
**US\$10,000 - 13,000**

**Provenance**

Frank Wheeldon Collection

Sam Clarke and Paul Riley have classified the different models of 'Wigornia' creamboats. Their work designates this present model as 'Type F'. In his ECC paper, vol.13, pt.3, Dr Riley suggests that Type F is the earliest of the different Wigornia models. This is the only version which has this angular handle form and also the only version known just in white. A similar white example of Type F was in the Cohen collection, Albert Amor April-May 1992, fig. 11. This Cohen Collection example had previously been exhibited in Albert Amor's 'First Decade' exhibition in 1981, fig. 36.

Several different models of creamboats and sauceboats left entirely in white are known in Lund's Bristol, but curiously no other models of early Worcester creamboats are found just in white. A previously unrecorded white Lund's Bristol hexagonal creamboat was exhibited by Simon Spero in 1995, catalogue fig. 17. This has a similar outline, a geranium moulded lip and the same handle form as the present lot.



Several examples of Type F Wigornia creamboats are recorded with bright enamelling typical of early Worcester. These feature a green diaper panelled border that links to other Worcester decoration from the 1752-53 period. One is in the Rissik Marshall collection illustrated by Dinah Reynolds, p. 13, no. 758. Significantly, all of the recorded coloured examples have a different handle form to the white ones. The handles on these coloured Type F creamboats match known early Worcester shapes. The white versions, on the other hand, match other Lund's Bristol blue and white and plain white creamboats. This suggests that the few known white examples were made at Lund's factory, while the coloured ones were created using a Bristol mould that had been adapted and re-used a year or two later at Worcester.



88

88

# **A LUND'S BRISTOL CREAM PAIL, CIRCA 1750**

The little tapering bucket moulded with eight staves terminating in petal lobes at the rim and raised on four shell-like pad feet, the overhead handle with crisply-moulded florets and a scroll finial at the peak, painted in underglaze blue with a stylised Chinese riverscape with a hut among reeds, dotted mountains, a sampan with a sail, floating rocks and a 'three-dot' motif, 7.5cm high, incised P mark alongside a scratch cross mark underneath the base (fine cracks secured, a restored chip associated with an original kiln blemish on the rim)

**£10,000 - 14,000**  
**US\$15,000 - 21,000**

In his catalogue of the A.J.Smith Collection, Lund's Bristol and Early Worcester Porcelain (2005), Simon Spero discusses this rare and distinctive shape and describes just six recorded examples. Two are in the Smith Collection, illustrated by Spero on p.78, his fig.9 being the same model as the present lot, while fig.10 is slightly larger. This latter example is painted with the same pattern as the present lot and this also bears an incised mark of a letter P.



88 (side view)



88 (incised mark)

Another cream pail of similar form but with a slightly different moulding on the handle was sold in these rooms 13 June 2000, lot 344, painted with formal flower and diaper panels below the rim. The identical handle form is seen on another example from The Watney Collection, sold in these rooms 10 May 2000, lot 548. This example also features a similar island design on the reverse, although the front is painted with a 'Long Eliza' figure.

The mark of an incised P occurs on a small number of pieces attributed to Lund's Bristol and its significance is not known. It has been suggested that this P was a mark associated with Robert Podmore who worked with John Wall and William Davis during the founding of the Worcester Porcelain Manufactory and is known to have been involved with merchants supplying soaprock. New research suggests Podmore was possibly involved with early ceramics ventures in Staffordshire and Stourbridge but there is no evidence to place him at Bristol. After 1755 Podmore left Worcester for Liverpool where he supplied expertise as well as soaprock to Richard Chaffers. Cream pails of related form have previously been attributed to Chaffers but these have been re-ascribed to William Reid's manufactory. Cream pails of a different form were made at Bow but to date no early Worcester examples are known and this remains one of the rarest forms in early English porcelain. Originally this Lund's pail would probably have had a ladle in the shape of an acorn, of which only two examples are known to have survived.



89

89

**A VERY RARE LUND'S BRISTOL OR EARLY WORCESTER CONICAL BOWL, CIRCA 1750-52**

Of small size with slightly everted lip, painted in underglaze blue with a formal Chinese style river landscape between narrow tramline borders, the scenery including a two-storey hut and bare tree among massive rocks, dark mountain peaks and a 'three dot' motif, the reverse with a sailboat, floating rocks and a full moon, further narrow line borders and a tiny island to the interior, *10cm diam, 5.2cm high* (a fine crack)

**£2,000 - 4,000**  
**US\$3,000 - 6,000**

The same pattern beneath an additional diaper border occurs on a bowl in the Susi and Ian Sutherland Collection, sold by Bonhams 3 October 2007, lot 130. This larger bowl had the same interior decoration as the present lot. The Sutherland bowl was regarded as a transitional piece between Lund's Bristol and early Worcester and may have been made during an experimental phase of early Worcester production.



89 (reverse view)



90

90

**A WORCESTER ARMORIAL SAUCER DISH, CIRCA 1758**

Crisply moulded with radiating panels of basketweave and a border of elaborate scrollwork, painted in Meissen style with scattered flower sprays in purple monochrome, surrounding the arms of Viscount Howe of Langar, Nottinghamshire, a band of delicate scrollwork painted around the rim, 20.4cm diam (very slight wear)

**£1,600 - 2,000**  
**US\$2,400 - 3,000**

A teacup and saucer from this important service was in the Zorensky Collection and was sold by Bonhams 16 March 2004, lot 45. The decoration is in Meissen style and the cup and saucer was of appropriate plain shape. It is curious, therefore, that this saucer dish from the set is ornamented with this rare and intricate moulding.

Beneath the crest of Viscount Howe is the shield of the Scrope family with a bar sinister. The Howe family had married into the illegitimate branch of the Scrope family when John Grobham Howe (died 1679) married Annabella, the illegitimate daughter of Emanuel Scrope, 1st Earl of Sunderland.

91

**A CHELSEA HEXAGONAL BEAKER, CIRCA 1750-52**

Painted in Kakiemon style with the 'Lady in a Pavilion' pattern, 6.6cm high, raised anchor mark (chipped)

**£700 - 1,000**  
**US\$1,000 - 1,500**

A similar example from the Crane Collection was sold by Bonhams, 31 March 2010, lot 53.



91



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**TWO CHELSEA COFFEE CUPS, CIRCA 1765**

Of bucket shape with plain loop handles, the gently shaped rims picked out in gold, both cups painted with three panels of children in Watteau style, alternating with Mazzarine blue panels edged with gold, 6cm high (one cup cracked) (2)

£1,000 - 1,500  
US\$1,500 - 2,200

93

**A VERY RARE WORCESTER LEAF PICKLE DISH, CIRCA 1756**

Modelled in the form of a single vine leaf with a serrated rim and pointed stalk handle, the underside crisply moulded with veins, painted in blue with a central Chinese riverscape featuring an angler by a hut and willow tree on a rock, two figures in a sampan in the foreground, the border with daisy sprays, 15.5cm long, workman's mark of three tiny dashes (small chip to under-rim, a short firing crack slightly extended)

£1,000 - 1,500  
US\$1,500 - 2,200

This is an unusual size of pickle leaf and the pattern appears to be hitherto unrecorded. It does not appear in the revised edition of Branyan, French and Sandon, Worcester Blue and White Porcelain (1989).

94

**A WORCESTER FLUTED CREAMBOAT, CIRCA 1755-58**

With a moulded double scroll handle and curled thumbrest, painted in blue with the 'Prunus Root' pattern, 10.5cm wide, workman's mark

£700 - 900  
US\$1,000 - 1,300

A similar example from the Zorka Hodgson Collection was sold by Bonhams 10 September 2008, lot 83.

95

**A LONGTON HALL WHITE GROUP OF TWO LAMBS, CIRCA 1750-52**

Of 'Snowman Family' type, the lambs lying side-by-side on an oval base, the base 9.5cm wide, incised cross mark to underside (minor restoration)

£1,000 - 1,400  
US\$1,500 - 2,100

A similar model from the Watney Collection with the sheep positioned in reverse was sold by Bonhams 10 May 2000, lot 481.



93



94



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96

**A VERY RARE WORCESTER TEABOWL AND SAUCER, CIRCA 1763-68**

Decorated in the Giles workshop, painted in an unusual palette with a large spray of naturalistic flowers in mauve and smaller sprigs in grey-blue, the rims edged in brown, *saucer 12cm diam (2)*

**£1,000 - 1,500**

**US\$1,500 - 2,200**

A similar teabowl and saucer was exhibited by Brian Haughton Antiques, *Splendour in the Grass* (2004), cat. no.69c and was subsequently sold by Bonhams 31 March 2010. It is likely that only a single service of this design was made. Another teabowl and saucer is in the Rissik Marshall Collection in the Ashmolean Museum, illustrated by Stephen Hanscombe, *James Giles China and Glass Painter* (2005), fig.34. Another is illustrated by Gerald Coke, *In Search of James Giles* (1985), pl.1b, pattern ref A 1 410.



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**A WORCESTER COFFEE CUP, CIRCA 1770**

Painted in London in the workshop of James Giles, a full spray of flowers including daffodils to one side, a sprig of raspberries and blossom to the reverse, a 'peacock scale' border below the rim edged with gilt scrollwork, *6.3cm high*, crossed swords and numeral 9. mark

**£1,000 - 1,500**

**US\$1,500 - 2,200**

A teacup and saucer of the same pattern is illustrated by Gerald Coke, *In Search of James Giles* (1983), colour pl.XXII. A matching cup and saucer in the Rissik Marshall collection is illustrated by Hanscombe, *James Giles China Painter* (2005), fig. 45. A milk jug was in the Zorensky Collection, sold by Bonhams 22 February 2006, lot 227.



98

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#### **A RARE WORCESTER TEACUP AND A SAUCER, CIRCA 1765-70**

Decorated in the Giles workshop, the cup with a plain loop handle, painted in two tones of green, black, puce and gold with groups of pointed leaves growing from meandering tendrils, some bearing groups of puce berries, *saucer 12.2cm diam*, cup with crossed swords and numeral 9. mark (slight wear to gilding on saucer, probably married) (2)

**£1,000 - 1,500**  
**US\$1,500 - 2,200**

A related leaf design occurs on Bow and on Chinese wares painted in London during the 1740s and early 1750s, a time when James Giles was working at Kentish Town. See also the similarly decorated early Worcester coffee pot and cover from the Zorensky Collection, sold by Bonhams 23 February 2005, lot 20. A teacup of the same pattern, attributed to Giles, is illustrated by Gerald Coke, *In Search of James Giles* (1983), pl.9a.

99

#### **A VERY RARE NEW HALL COFFEE CUP BY FIDELLE DUVIVIER, CIRCA 1785**

Of plain U-shape with a simple grooved handle gilded with scrolls, painted in colours with a brightly coloured pigeon-like bird in flight within an extensive misty landscape, another bird in the distance, a towering rock to the left, a formal border in blue and gold below the rim, *6.1cm high*

**£1,500 - 2,000**  
**US\$2,200 - 3,000**

This lot belongs to a Duvivier-painted service characterised by the inclusion of rather oversized birds and tall rockwork within the painted scenes. The saucer dish from the service, from the David Holgate and Godden Reference Collections, was sold by Bonhams 23 April 2008, lot 283 and is illustrated by David Holgate, *Fidelle Duvivier Paints New Hall*, ECC Trans, vol.11, pt.1, pl.9c.



99



100



100

**A GOOD PAIR OF CAUGHLEY SAUCEBOATS, CIRCA 1775**

Characteristically well moulded with foliate panels reserved on a crisp strap-fluted ground, the handles with pronounced thumbrests, the reserved panels painted in blue with flower sprays, a large sprig within the interiors, within cell borders, 17.2cm long, C marks (2)

**£1,200 - 1,500**  
**US\$1,800 - 2,200**

See The Caughley Society, Caughley Blue and White Patterns (2014), p.115 for a discussion of the pattern. These rare sauceboats closely follow Worcester and like many early Caughley productions, the quality of casting and modelled details exceed that of their Worcester prototypes. Caughley sauceboats were originally sold in pairs, sets of four or as part of dinner services.



101

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**A RARE PAIR OF NEW HALL PICKLE DISHES, CIRCA 1783-88**

Of vine leaf form with serrated rims and moulded veins on the underside, printed in underglaze blue with the 'Gazebo' pattern within a formal border, 9.8cm and 10cm high (minute rim chips) (2)

**£1,000 - 1,500**  
**US\$1,500 - 2,200**

Two different versions of this pattern are found on pickle dishes, see Geoffrey Godden, New Hall Porcelains (2004), pl.248, p.287. Four or more different sizes were made. Another New Hall pickle dish of 'Man on a Bridge' pattern was sold in these rooms 2 December 2009, lot 174.



102

102

**A RARE LOWESTOFT FEEDING CUP, CIRCA 1770**

Of bucket shape with a straight spout, loop handle and integral cover partially covering the top, painted in blue on each side with a floral spray and a butterfly, sprigs on the cover and spout, 8.4cm high (short firing cracks discoloured, minute chip)

**£1,000 - 1,300**  
**US\$1,500 - 1,900**

Lowestoft feeding cups occur in two forms, one with a curved spout and spreading foot and the other as found on the present lot. A miniature version with black pencilled decoration is also recorded. See Geoffrey Godden, Lowestoft Porcelains (1985), pls.113 and 122.



103

103

**A RARE DERBYSHIRE PORCELAIN TOY TEA AND COFFEE SERVICE, CIRCA 1775**

Painted in green and black with scattered flower sprays, within distinctive lilac dentil rims, comprising a teapot and cover, a sucrier and cover, a milk jug, a silver-shaped plate, a slop bowl, five teabowls, six coffee cups and four saucers, *teapot and cover 6.5cm high* (some damage) (22)

**£1,000 - 1,200**  
**US\$1,500 - 1,800**

A similar service, attributed to Derby, in the Toy Museum at Old Salem is illustrated by Rick Pardue, *Ceramics for Children* (2008), fig 1.32, p.23. The rather large scale of the slop bowl and plate may suggest that the pieces were decorated at a place away from the point of manufacture, a teabowl being pressed into service for us as a slop bowl. Although not Derby porcelain, the painting style is closely related to Derby products, suggesting a Derbyshire origin.

104

**A LOWESTOFT COFFEE POT AND COVER BY THE TULIP PAINTER, CIRCA 1775**

of baluster shape, the scroll handle with an upper thumbrest, the domed cover with a button knob, painted in typical colours by the 'Tulip Painter' with a mixed flower spray, the reverse with a rose and scattered sprigs, *23.8cm high* (section restuck, chipped) (2)

**£2,000 - 3,000**  
**US\$3,000 - 4,500**

A similar coffee pot and cover was sold by Bonhams, 8 March 2006, lot 47. Another is illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum*, vol.2, no.64, p.72 and pls.10 and 11. Compare with a similar coffee pot in the Watney collection, sold by Bonhams 1 November 2000, lot 1001.



104



105



106

105

**A COALPORT BOUGH POT AND COVER, CIRCA 1805**

Of D-shape supported by four bun feet, painted in London in the workshop of Thomas Baxter, a finely painted red monochrome view of 'Attingham, Shropshire, Seat of L Berwick' in the centre, flanked by colourful floral panels, richly gilded formal borders in between, 18.5cm high, title in puce script to the underside (fine crack, cover restored) (2)

£800 - 1,200

US\$1,200 - 1,800

The style of the flower painting in the side panels is distinctively that of the Baxter workshop in Gough Square, London. The fine quality of the monochrome landscape suggests that it is the work of Thomas Baxter Junior

106

**AN ENGLISH PORCELAIN BOUGH POT AND COVER, CIRCA 1805**

Of D-shape supported by three bun feet, painted with a view of 'Water fall near Halyfax Yorkshire', the oval side panels with smaller vignettes, all surrounded by rich gilding in neoclassical style, 21.6cm high, title inscribed in black to underside (cover chipped and cracked) (2)

£1,000 - 1,500

US\$1,500 - 2,200

107

**A FINE COALPORT JARDINIÈRE AND STAND, CIRCA 1805**

Of bucket shape with moulded ring handles picked out in gold, very finely painted in colours with a 'Purple Breasted Blue Manakin', perched on a branch within a rural landscape, the bird titled beneath, a formal gilded border on the stand and flanking the panel, 14.8cm high (minute rim chip) (2)

£1,000 - 1,500

US\$1,500 - 2,200

The source print is pl.241 from Chapter XXXI of George Edwards's *Gleanings of Natural History*, published in 1758.



107

108



108

**A RARE BARR, FLIGHT AND BARR INKSTAND AND COVER BY WILLIAM BILLINGSLEY, CIRCA 1808-10**

The curved front and cover painted with pink roses, thorny buds and leaves by William Billingsley, the two pockets on either side of the handle gilt with anthemions on a peach-coloured ground, the gilded handle with a mask terminal overlooking a fixed liner and three quill holes, 13.7cm wide, the cover with incised B mark (cover chipped and cracked) (2)

£2,500 - 3,500  
US\$3,700 - 5,200

William Billingsley arrived at Worcester in the summer of 1808 during the Barr, Flight and Barr period and it is likely that he painted roses and other flowers on Worcester porcelain during the first year or two of his time there, before Martin Barr put him to work on refining the Worcester body. Billingsley left Worcester in 1813. A vase with a related and distinctive treatment of roses attributed to Billingsley is illustrated by John Sandon, *Dictionary of Worcester Porcelain* (1993), p.66. A Barr, Flight and Barr teacup and saucer by William Billingsley was sold by Bonhams 3 October 2012, lot 199.

109

**A FLIGHT, BARR AND BARR PLAQUE, CIRCA 1820**

Of upright rectangular form, finely painted with a spray of flowers including a pink rose and buds, passionflower and chrysanthemum, a small insect in flight above, within a characteristic nibbled rim, the underside smear-glazed, 20cm x 14.5cm

£1,400 - 1,800  
US\$2,100 - 2,700



109



110

110

**THREE IMPRESSIVE ENGLISH PORCELAIN COTTAGE PASTILLE  
BURNERS, CIRCA 1825-35**

Comprising a Chamberlain 'Swiss Cottage' in white with gilded weed, a separate sliding burner section at one side, *14cm high*, marked 'Chamberlains Worcester' (minor restoration and tiny cracks), a good Spode 'Felspar Porcelain' *cottage orné* with separate cover, shaded in tan and encrusted with coloured flowers, *16cm high*, printed mark, and a curious Staffordshire octagonal lodge, inscribed under the base 'Lord Darnley's Cobham Lodge', *10cm high* (cover replaced, restored losses) (6)

£1,000 - 1,400  
US\$1,500 - 2,100

111

**A CHAMBERLAIN MODEL OF A POODLE AND A MODEL OF A  
MOUSE, CIRCA 1820-30**

The playful dog holding a basket of fruit in its mouth, with a biscuit sieved-clay 'mane' and pink body, on a dark blue glazed base with tassels at the corners, *10.3cm long*, *printed mark*, the white mouse with on a pink base, *6.2cm long*, marked Chamberlains Worcester (mouse's ears chipped) (2)

£600 - 800  
US\$890 - 1,200

**Provenance**

The poodle formerly Geoffrey Godden Collection, illustrated in Godden's Chamberlains-Worcester Porcelain (1982), col. pl.13.

In June 1824 the Chamberlain account books listed '2 Poodles on blue cushions' at half-a-crown each.

112

**A GOOD FLIGHT AND BARR TEACUP AND SAUCER, CIRCA  
1802-05**

Finely painted with colourful feathers, a formal design gilded in the centre of the saucer, gilded classical borders below the rims, the ring handle also in gold, *saucer 14cm diam*, incised B mark (2)

£1,400 - 1,800  
US\$2,100 - 2,700



111



112



113

113

**AN EXTENSIVE RIDGWAY DESSERT SERVICE, MID 19TH CENTURY**

Each piece richly decorated with a still life panel of fruits resting upon a marble slab, including pineapples, pomegranates, walnuts, cherries and a lemon, within richly gilded bright green borders, the rims moulded with scrollwork and pierced, comprising eighteen plates, four high comports, two medium comports and two low comports, *plates 23.3cm diam*, pattern number 6/6595 in red (a few pieces damaged) (26)

£1,000 - 1,500  
US\$1,500 - 2,200

114

**A GOOD FLIGHT, BARR AND BARR ICE PAIL, COVER AND LINER, CIRCA 1825**

With gilded satyr mask handles and an artichoke finial picked out in gold, the square plinth bronzed and gilded, painted on both sides with a full flower spray, smaller sprigs on the crisply moulded basketweave borders and a light green band around the cover and foot, *27.4cm high*, impressed crown and FBB mark (small restored area on one corner of the plinth) (3)

£1,000 - 1,500  
US\$1,500 - 2,200



114



115

115

**A RARE SWANSEA POTTERY BLUE-PRINTED JUG, DATED 1797**

Of ovoid shape with a spreading foot and a strap handle, printed in blue with the 'Precarious Chinaman' pattern, including a vase of flowers to the left of the group and a bird facing left in the foreground, the reverse with the 'Fishing a Pond with a Dip Net' pattern, below a wide 'Deep Corn and Husk' border, inscribed below the spout 'Jno, Oatway, 1797, 20.4cm high (chipped, short bodycrack)

£1,500 - 2,000  
US\$2,200 - 3,000

For a discussion of the distinctive features of the Swansea version of this pattern and illustrations of two brown-printed versions, dated 1801, see *Welsh Ceramics in Context* (2003), p.63. A number of dated blue-printed jugs of the same pattern and shape as the present lot are recorded. One inscribed 'BETSY BERRIMAN THOMAS, St IVES, 1804' is illustrated by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl.IXB-D. Another inscribed 'ANN BOWEN 1800' was sold by Bonhams 9 March 2005, lot 128. See also Helen Hallesy, *Swansea Pottery Collectors' Exhibition 2006*, pp.73-74, figs 7.9-7.11. Recorded dates are in the range 1798-1804, making the present lot the earliest example recorded in the literature.

116

**THREE NANTGARW PLATES, CIRCA 1818-20**

Of attractive small size, painted in London with scattered sprays and sprigs of fruit and flowers, including daffodils, peaches, cherries and raspberries, the C- scrolled borders with more fruit and flowers and brightly painted insects, gilt dentil rims, 22cm diam, impressed NANTGARW CW (very slight wear) (3)

£800 - 1,200  
US\$1,200 - 1,800



116

117

**A FINE NANTGARW PLATE, CIRCA 1818-20**

The C-scroll moulded border picked out in gold, the moulded floral wreaths in bright blue enamel, the centre fully painted with an elaborate spray of pink, white, red and yellow roses, numerous thorny buds and stems protruding around the edge, smaller sprays and insects in the border, 24.9cm diam, impressed NANTGARW CW

£3,000 - 4,000  
US\$4,500 - 6,000

No similarly-decorated plate appears in the literature, the fully painted cavetto and blue enamel highlights on the moulded wreaths being most unusual. The London workshop responsible for this high quality decoration is not known.

118

**A SWANSEA PLATE FROM THE GOSFORD CASTLE SERVICE, CIRCA 1815-17**

Potted in the best 'Duck-Egg' porcelain, finely painted in London with a purple iris and white campion, the border delicately gilded with classical urns and scrollwork, 23.4cm diam, original Gosford Castle collection label to the reverse, inscribed 21 (very slight wear to gilding)

£3,500 - 4,000  
US\$5,200 - 6,000

Two Swansea services of this pattern are recorded, the Gosford Castle service and the Marquis of Exeter service. Apart from subtle differences in the design of the gilded border, the distinguishing feature is that the Gosford Castle service is unmarked whereas the Marquis of Exeter service bears an impressed Swansea mark. Both services appear to share the same subjects, a plate from the Marquis of Exeter service painted with an almost identical iris was sold by Bonhams in Bath on 21 June 2004, lot 60. Unfortunately, the workshop responsible for the fine quality botanical painting found on both sets is not recorded. Another plate from the service, also bearing the original paper label, was sold by Bonhams 13 December 2006, lot 404.



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118



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120



121

119

#### FOUR LLANELLY POTTERY COCKEREL PLATES, EARLY 20TH CENTURY

Painted in naive style with a cockerel in profile beside a flowering plant, within different sponged blue borders picked out in puce, comprising a pair of plates sponged with circular motifs, 25cm diam, and two plates with foliate designs, 24.5cm and 25.3cm diam (4)

£800 - 1,200  
US\$1,200 - 1,800

Sarah Roberts, or 'Auntie Sal' as she was known, is particularly associated with this pattern, although it may also have been painted by other artists.

120

#### A FINE NANTGARW PLATE, CIRCA 1818-20

Painted in London in the Bradley workshop with a spray of flowers including a 'divergent' tulip, pink roses and an auricula, an insect in flight to one side, the cavetto picked out in blue enamel, the C-scroll border painted with roses and a comical bird, the moulded wreaths picked out in gold, 25cm diam, impressed NANT-GARW CW

£2,200 - 2,500  
US\$3,300 - 3,700

A very similar plate was sold by Bonhams 18 May 2011, lot 507. The upright bouquet and the inclusion of a bird in the border relates to the Brace service. However, the addition of gilded highlights to the border and a Sevres-style line around the cavetto creates a far richer effect.

121

#### A RARE NANTGARW SAUCER, CIRCA 1818-20

London-decorated in puce monochrome with two men in conversation, one bearded and simply dressed, the other in more elaborate eighteenth century attire, a staff held in his right hand, the scene enclosed within a narrow black line and a wide gilded formal border, 13.6cm diam (slight wear)

£1,000 - 1,200  
US\$1,500 - 1,800

This lot belongs to a small group of London-decorated Nantgarw porcelains with related gilded border designs and fine black lines painted around the central panels. All are richly decorated, apparently aimed at the top end of the London market. See W.D. John, Nantgarw Porcelain Album (1975), pls.32 and 60 for two plates with floral still lifes.



122

122

**A PAIR OF GOOD SWANSEA PLATES, CIRCA 1815-17**

Of plain form and thinly potted in 'duck-egg' porcelain, locally painted with complex, loosely arranged groups of garden flowers, including bluebells and a fine carnation, probably by Henry Morris, plain gilded rims, 20.5cm diam, SWANSEA in red 2

£1,500 - 2,000  
US\$2,200 - 3,000

123

**AN ENGLISH PORCELAIN PLAQUE BY THOMAS STEEL, CIRCA 1830**

Of rectangular form, painted with an arrangement of fruit including grapes, peaches, strawberries and whitecurrants, all resting on a mossy ground, the painting attributed to Thomas Steel, 23cm x 27.1cm (slither chip to the reverse)

£1,200 - 1,500  
US\$1,800 - 2,200

See the three closely related plaques by Thomas Steel illustrated by David Manchip, *Artists and Craftsmen of the 19th Century Derby China Factory* (2004), pp.152-153. The first is very similar in composition and is signed 'T Steel Pinxt 1831', the second signed 'Steel Pinx: No 6'. The last is also on a white ground and bears a red griffin Rockingham mark in addition to 'T Steel. Pinxt. 1830'. The close similarity between the marked Rockingham plaque and the present lot suggests that this is also a Rockingham example or at least was painted by Thomas Steel while he was engaged at the Rockingham works.



123



124



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124

**A DAVENPORT ROYAL BANQUETING PLATE, CIRCA 1837**

For the coronation of Queen Victoria, decorated in rich gilding with trailing oak branches and Gothic ornaments, the central VR monogram within a floral wreath, a crown above and the arms of the City of London below, 24cm diam, printed mark (slight wear, some discolouration)

£800 - 1,200

US\$1,200 - 1,800

For the Guildhall Banquet on 11 November 1837 Davenport produced in less than a month 24 dessert plates for the Royal Table and 5,700 other pieces decorated with gold vines for the other tables. For an account of this commission see Godden and Lockett, *Davenport China* (1989), p.53. The dinner comprised 220 tureens of turtle, 50 boiled turkeys and oysters, 140 jellies, 60 baskets of mince pies and 30 baskets of brandy cherries. A similar plate from the Wentworth Wass collection was sold by Phillips 6 December 1995, lot 307.

125

**A FINE MINTON ROYAL COMMEMORATIVE PLATE BY LUCIEN BESCHE, DATED 1885**

Finely painted with a portrait of Princess Beatrice in her wedding gown, signed Lucien Besche, a crown in the border above her head, a gilded letter B below, the shaped and gilded border with turquoise and red jewelling, 23.7cm diam, impressed MINTONS and date code

£1,500 - 2,000

US\$2,200 - 3,000

Princess Beatrice (1857-1944) was Queen Victoria's youngest child. The Queen was very attached to her and wanted to keep her at her side. She married Prince Henry of Battenberg on 23 July 1885 on the Isle of Wight. The portrait on the plate is copied from a photograph taken on the wedding day and this special plate may have been a royal commission to mark the occasion.



127

126

**A MINTON PLATE OF CATHERINE THE GREAT SERVICE PATTERN, DATED 1883**

Based on the original Sèvres service made for Catherine the Great, richly decorated with a turquoise enamel ground and borders of raised paste gilding reserving flowers and cameo panels, the centre with the crowned cipher of Catherine II, 25.6cm diam, impressed mark and date code and printed globe mark and 'Manufactured for T Goode & Co London' (section of the rim restored)

£1,000 - 1,500  
US\$1,500 - 2,200

Copies of the famous dinner service made for Catherine the Great were made at Minton for the Russian Imperial court, to use as additions and replacements alongside the original Sèvres and Imperial Russian porcelain Catherine the Great service. Two other Minton plates of this design were sold by Bonhams 3 October 2012, lot 243 and 23 April 2008, lot 328, the latter from the Minton Museum. A wine cooler also from the Minton Museum was sold by Bonhams 5 October 2004, lot 328.

127

**AN EXTENSIVE COALPORT DESSERT SERVICE, CIRCA 1870**

With pierced borders richly decorated in raised gold and blue, the centres painted with a variety of animal and figural subjects including kittens at play, a group of terriers, camels at an oasis and donkeys, comprising eighteen plates, four low comports and three tall comports with gilded centres, plates 23.5cm diam, pattern 7/969 in gold (two plates cracked) (25)

£1,400 - 1,800  
US\$2,100 - 2,700



128

128

**A PAIR OF COALPORT VASES AND COVERS BY WILLIAM COOK, CIRCA 1850**

With crisply modelled rococo handles picked out in gold, painted on both sides with large panels of fruit and flowers by William Cook, smaller panels on the feet and necks, reserved on a green ground within elaborate raised and tooled gilt borders, 43.6cm high (one finial restuck, one vase restored) (4)

£2,500 - 3,000  
US\$3,700 - 4,500



129

129

**A MINTON MAJOLICA OYSTER STAND, CIRCA 1860**

Modelled as four graduated tiers of oyster shells with white interiors and brown undersides, green seaweed between each shell, on a separate foot moulded with seaweed picked out in green against a brown ground, with metal fitting enabling the stand to rotate, all surmounted by a handle formed from three fish and an eel, 27cm high (some chips)

£1,800 - 2,200

US\$2,700 - 3,300

A similar example was sold by Bonhams, 10 December 2003, lot 87. Another example is illustrated by Marilyn G. Karmason, *Majolica* (1989), p.45.

130

**A FINE COPELAND CENTREPIECE AND CRANBERRY GLASS LINER, CIRCA 1870**

The elaborately pierced and glazed circular basket picked out in turquoise and gold, reserving three panels painted with baskets of flowers suspended by blue ribbons, gilded laurel swags in between in high relief, supported by three parian ladies standing hand-in-hand around a foliate support, the classical base also in turquoise and gold, 46cm high, applied and puce printed marks (a few fine cracks, glass liner chipped) (2)

£1,800 - 2,400

US\$2,700 - 3,600

The pierced design on the bowl is similar to that on the celebrated Prince of Wales service, painted by C F Hurten, which also had figural centrepieces and comports, see Vega Wilkinson, *Spode-Copeland-Spode* (2002), pp.94-95 and col. pl.70.

131

**A FULL SET OF ELEVEN WILKINSON TOBY JUGS OF THE ALLIED COMMANDERS OF THE FIRST WORLD WAR, 1915-19**

Issued in Limited Editions between 1915 and 1919, designed by Sir F Carruthers Gould, comprising Lord Kitchener, holding a jug inscribed 'Bitter for the KAISER', 25cm high, Admiral Beatty, holding a shell inscribed 'Dread Nought', 26.5cm high, Field Marshall Haig, seated upon a tank, titled 'PUSH AND GO' to the base, 27cm high, Admiral Jellicoe, holding a jug inscribed 'HELL FIRE JACK', 26cm high, Marshall Joffre, holding a shell inscribed '75mm Ce que joffre', 25.5cm high, Lord French, holding a jug inscribed 'French Pour Les Francais', 26cm high, the Rt. Hon. David Lloyd George, holding a shell titled 'SHELL OUT!', 25cm high, Marshall Foch holding a champagne bottle inscribed 'AU DIABLE LE KAISER' and a glass, 31.5cm high, General Botha, holding a jug inscribed 'LOYALTY', 26.5cm high, President Woodrow Wilson, with an aeroplane on his lap, the base inscribed 'WELCOME! UNCLE SAM', 27cm high and King George V, holding a globe, the base inscribed 'PRO PATRIA', 30cm high, printed marks and facsimile signatures (Admiral Beatty and Marshall Foch with damage, otherwise a few flakes to the enamels) (11)

£5,000 - 7,000

US\$7,400 - 10,000

Francis Carruthers Gould (1844-1925) was a caricaturist and political cartoonist. In 1894 he founded the monthly 'Picture Politics'. He was never savage in his cartoons, as he claimed 'I etch with vinegar, not vitriol'. See Vic Schuler, *Collecting British Toby Jugs* (1994), pp.167 and 168, for other examples and a discussion of the group. A similar set was sold by Bonhams 8 April 2009, lot 42.



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**A RARE MINTON PATE-SUR-PATE COFFEE CUP AND SAUCER BY LAWRENCE BIRKS, CIRCA 1885**

Decorated with rococo scrollwork on an olive-green ground picked out in white and yellow framing panels of fable subjects, the cup with the Fox and Grapes, the saucer with the frog and ox, both panels on a brown-red background, gilt scrollwork rims, *saucer 11.6cm diam*, gold mark, signed with initials LB within the decoration on the can (slight glaze crazing to the saucer) (2)

**£1,200 - 1,500**  
**US\$1,800 - 2,200**

Both scenes are from Aesop's fables. The Fox tries and fails to reach the grapes and as he is leaving, he mutters 'They were unripe'. The second story is about the frog that sees an ox and thinks that it is not much larger than he is, and starts puffing himself up until he bursts.

133

**A FINE ROYAL CROWN DERBY VASE BY DESIRE LEROY, DATED 1904**

Of tapering form with twin scrolled handles picked out in gold, delicately painted with musical trophies, a spray of flowers surrounding a mandolin and pierced by an arrow, signed Leroy, smaller panels of flowers beside the handles, the elaborate borders in raised and tooled gold highlighted with turquoise jewellery, reserved on a deep blue ground, *9.2cm high*, puce mark, 438/1206 in red

**£1,000 - 1,500**  
**US\$1,500 - 2,200**



133



134

134

**A ROYAL WORCESTER VASE BY CHARLEY BALDWIN, DATED 1899**

Of ovoid shape with twin handles picked out in coral, green and gold, the scroll-moulded border pierced with lattice panels, painted with five swans in flight reserved on a sky-blue ground, signed C Baldwyn, the reverse with swallows in a particularly vivid bright blue heightened with gilding, 18cm high, puce mark, shape number 1515 (cover lacking)

£1,500 - 2,000  
US\$2,200 - 3,000

This is an early example of Baldwin's work in this style. Both the swans and swallows are particularly well painted

135

**A PAIR ROYAL WORCESTER 'PAINTED FRUIT' VASES BY JOHN FREEMAN, CIRCA 1965-70**

Of elegant classical form, the necks, feet and scrolled handles picked out in gold, the ovoid bodies painted all around with still lifes of autumn fruits set against a ground of moss and ivy, both signed Freeman, 31.5cm high, black marks, shape number 1969 (2)

£2,000 - 2,500  
US\$3,000 - 3,700

136

**A PAIR OF LARGE ROYAL WORCESTER FIGURES OF MOORISH SLAVES, DATED 1894-5**

Modelled by James Hadley as women holding water vessels upon their heads, wearing long robes coloured in 'patent metallic' colours in shades of orange and green, upon rocky mound bases inscribed Hadley to the reverse, 61cm high, printed patent marks and shape numbers 1743 and 1744 (one restored) (2)

£1,500 - 2,000  
US\$2,200 - 3,000

This pair is illustrated by John Sandon, British Porcelain (2009), p.82.



135



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**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

£1,800 - 2,000  
US\$2,700 - 3,000



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**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)

£2,000 - 2,400  
US\$3,000 - 3,600

**End of Sale**

## FINE CHINESE CERAMICS AND WORKS OF ART

Thursday 4 June 2015  
Bonhams Hong Kong Gallery  
Suite 2001, One Pacific Place  
Hong Kong

### A VERY RARE IMPERIAL SPINACH-GREEN JADE SEAL

Jiaqing (1796-1820)  
7.3cm high x 4.2cm square  
HK\$ 2,000,000 - 3,000,000

#### Provenance

An English private collection

The underside carved with a  
five-character seal face reading  
'Shuiyue Zhan Qinghua'  
('Tranquil water and luxuriant  
trees in the garden').

#### ENQUIRIES

+852 2918 4321  
chinese.hk@bonhams.com



# Bonhams

HONG KONG

[bonhams.com/hongkong](http://bonhams.com/hongkong)

## **BRITAIN – DEFINING THE INTERIOR**

Fine Furniture, Works of Art, Silver and Ceramics

Wednesday 3 June 2015

New Bond Street, London



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[fergus.gambon@bonhams.com](mailto:fergus.gambon@bonhams.com)



**A RARE DERBY MODEL  
OF A SEATED CAT**

circa 1762

£3,000 - 5,000



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

dated 1910

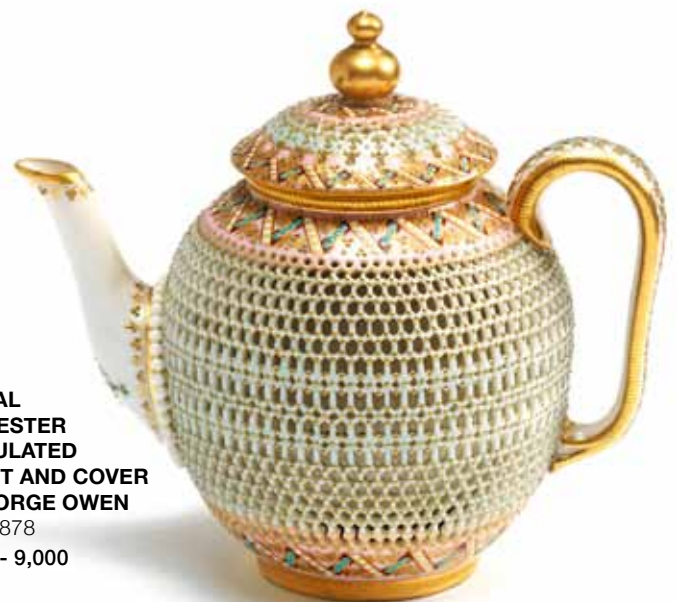
£4,500 - 6,000



**AN IMPORTANT ENGLISH  
DELFTWARE MODEL OF A DOG**

dated 1715

£15,000 - 20,000



**A ROYAL  
WORCESTER  
RETICULATED  
TEAPOT AND COVER  
BY GEORGE OWEN**

dated 1878

£7,000 - 9,000



**A COALPORT DESSERT SERVICE PAINTED  
WITH NAMED BOTANICAL SPECIMENS**

circa 1805

£3,000 - 4,000

## BRITAIN – DEFINING THE INTERIOR

Fine Furniture, Works of Art, Silver and Ceramics

Wednesday 3 June 2015

New Bond Street, London



**A DOCUMENTARY LOWESTOFT SOUP TUREEN  
AND COVER PAINTED BY ROBERT ALLEN**

circa 1768-70

£15,000 - 20,000



**AN IMPORTANT ENGLISH DELFTWARE MUG**

dated 1663

£40,000 - 50,000



**AN IMPORTANT SWANSEA  
POTTERY SUPPER SET DECORATED BY  
THOMAS PARDOE AND WILLIAM WESTON YOUNG**

circa 1806

£10,000 - 15,000

## ENQUIRIES

+44 (0) 20 7468 8245

[fergus.gambon@bonhams.com](mailto:fergus.gambon@bonhams.com)



**A PAIR OF BARR, FLIGHT AND BARR VASES**  
painted with named topographical views, circa 1810  
£5,000 - 7,000



**A LONDON DELFTWARE  
APOLLO HEAD DRUG JAR**  
dated 1717  
£3,000 - 5,000



**'SQUARES, BERRIES AND TULIPS',  
A STAFFORDSHIRE SLIPWARE DISH  
BY THOMAS TOFT II**  
circa 1680-1700  
£35,000 - 40,000



**'THE PELICAN IN ITS PIETY',  
A STAFFORDSHIRE SLIPWARE DISH  
BY RALPH SIMPSON**  
circa 1675-90  
£35,000 - 50,000

## 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 equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

### 5. BIDDING

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

## Bidding in person

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

## Bidding by telephone

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 *Hammer Price*  
20% from £50,001 to £1,000,000 of the *Hammer Price*  
12% from £1,000,001 of the *Hammer Price*

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

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

## 8. VAT

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

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

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

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

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

## 9. PAYMENT

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

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

**Bankers draft/building society cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own account, 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;

**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;

**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.

**China UnionPay (CUP) debit cards:** No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

## 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](mailto: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 Licensing  
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 be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

### Estimated Weights

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

### Signatures

#### 1. A diamond brooch, by Kutchinsky

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

#### 2. A diamond brooch, signed Kutchinsky

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

#### 3. A diamond brooch, mounted by Kutchinsky

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

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

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

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

## 21. PICTURES

### Explanation of Catalogue Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

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

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

### Bottling Details and Case Terms

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

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

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

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

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website [www.bonhams.com](http://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](mailto:info@bonhams.com)

## APPENDIX 1

### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

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

#### 2 SELLER'S UNDERTAKINGS

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

#### 3 DESCRIPTIONS OF THE LOT

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

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

#### 5 RISK, PROPERTY AND TITLE

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

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

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

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	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			<b>11</b>	<b>GOVERNING LAW</b>
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.				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.
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.				
		<b>10</b>	<b>MISCELLANEOUS</b>		
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		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 <sup>[AR]</sup>, 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.
- NTB/MAIN/03.15

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	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.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
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> ):	7.4	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.	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
7.1.1	to terminate this agreement immediately for your breach of contract;			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.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	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> .
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:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
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	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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	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.
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	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> .
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.	<b>10</b>	<b>OUR LIABILITY</b>
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:	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> .
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	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:
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.	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
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> .	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	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.
		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> .		

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

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* 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 *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

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 *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

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.

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.

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 *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

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 *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

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.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

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 *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 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 *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

**"Bidder"** a person who has completed a *Bidding Form*.  
**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## 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 Rahimpour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+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  
+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  
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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 Chompaisal  
+1 323 436 5469

## Modern Design

Gareth Williams  
+44 20 7468 5879

## 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

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