

# Bonhams



## Fine Glass and British Ceramics

Montpelier Street, London | 23 June 2021



# Fine Glass and British Ceramics

Montpelier Street, London | Wednesday 23 June, 2021 at 10.30am

## BONHAMS

Montpelier Street  
Knightsbridge  
London SW7 1HH  
[bonhams.com](http://bonhams.com)

## SALE NUMBER

26671

**CATALOGUE:** £25

## ILLUSTRATIONS

Front Cover: lot 119  
Inside Front Cover: lot 12 detail  
Inside Back Cover: lot 12 detail  
Back Cover: lot 57

## VIEWING

Sunday 20 June  
11am to 3pm  
Monday 21 June  
9am to 4.30pm  
Tuesday 22 June  
9am to 4.30pm

## IMPORTANT NOTICE ABOUT COVID

Bonhams continues to hold viewings and sales in accordance to the government guidelines in each region. If local restrictions prevent our salerooms from opening, the sales will either be wholly online or livestreamed from the auction house. Bids will be accepted online, on the Bonhams app, on the telephone and as absentee bids. For up to date information and if you have any questions regarding an upcoming sale please contact Client Services on:  
+44 (0)20 7447 7447 or  
[info@bonhams.com](mailto:info@bonhams.com)

## ENQUIRIES

### Head of Department

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

### Specialist

Dr Jim Peake  
+44 (0) 20 7468 8244  
[jim.peake@bonhams.com](mailto:jim.peake@bonhams.com)

### Cataloguer

Anna Burnside  
+44 (0) 20 7468 8246  
[anna.burnside@bonhams.com](mailto:anna.burnside@bonhams.com)

### Senior Consultant

John Sandon

### General Enquiries

[glass@bonhams.com](mailto:glass@bonhams.com)  
[porcelain@bonhams.com](mailto:porcelain@bonhams.com)

## PRESS ENQUIRIES

[press@bonhams.com](mailto:press@bonhams.com)

## CUSTOMER SERVICES

Monday to Friday 8.30am to 6pm  
+44 (0) 20 7447 7447

Please see page 2 for bidder information including after-sale collection and shipment

## BIDS

### - Bid online/APP

Register to bid online by visiting  
[www.bonhams.com/26671](http://www.bonhams.com/26671)



**Bid through the app. Download now for android and iOS**

### - Bid by telephone/absentee

We require a completed Bidder Registration Form returned by email to [bids@bonhams.com](mailto:bids@bonhams.com)

The form can be found at the back of every catalogue and on our website at [www.bonhams.com](http://www.bonhams.com)

Please note we cannot guarantee bids within 24 hours of the sale.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of £500.

### - Bid in person

You can pre-register online at [Bonhams.com](http://Bonhams.com) or obtain a paddle at our Registration Desk.

### - New Bidders

You must provide proof of identity when submitting bids. A copy of a government- issued photo identification (driving licence or passport) showing your full name and date of birth, and, if not shown on the ID document, proof of your current address (utility bill or bank statement).

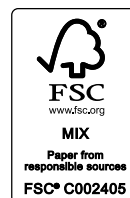
For company account or other entities, please contact us in relation to the documents you will need to provide.

Failure to do this may result in your bids not being processed.

For all other enquiries, contact our Client Services department on:  
+44 (0) 207 447 7447 or  
[bids@bonhams.com](mailto:bids@bonhams.com)

Please see back of catalogue for important notice to bidders

To submit a claim for refund of VAT, HMRC require lots to be exported from the UK within strict deadlines. For lots on which Import VAT has been charged (marked in the catalogue with a \* or Ω) lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots export must take place within 3 months of the sale date.



## Bonhams 1793 Limited

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

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

# Sale Information

---

## BIDS

+44 (0) 20 7447 7447  
bids@bonhams.com  
To bid via the internet please visit  
www.bonhams.com

## PAYMENTS

### Buyers

+44 (0) 20 7447 7447

### Sellers

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

## VALUATIONS, TAXATION & HERITAGE

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

## CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams  
catalogue or to take out  
an annual subscription:  
Subscriptions Department  
+44 (0) 1666 502 200  
+44 (0) 1666 505 107 fax  
subscriptions@bonhams.com

## SHIPPING

For information and estimates  
on domestic and international  
shipping as well as export  
licenses please contact Alban  
Shipping on +44 (0) 1582 493 099  
enquiries@albanshipping.co.uk

## BUYERS COLLECTION & STORAGE AFTER SALE

All Sold lots will remain in the  
Collections room at Bonhams  
Knightsbridge for a period of  
not less than 14 days from the  
sale date Wednesday 23 June  
2021.

Lots not collected by 5.30pm  
Tuesday 6 July 2021 will  
be returned to the Department.  
Storage charges may apply

## VAT

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

† VAT 20% on hammer price and  
buyer's premium

\* VAT on imported items at  
a preferential rate of 5% on  
hammer price and the prevailing  
rate on buyer's premium

Y These lots are subject to  
CITES regulations, please read  
the information in the back of  
the catalogue.

## Payment in Advance

(Telephone to ascertain amount  
due) by: cash, credit or debit card

## Payment at time of collection by:

Cash, credit or debit card

## POST BREXIT NOTICE FOR EU BUYERS SHIPPING PURCHASED LOTS OUTSIDE THE UK

Please note that as of 1 January  
2021 for Margin Scheme and  
Imported Lots VAT on the Buyer's  
Premium will be refunded by  
Bonhams on valid proof of export of  
your Lot from the UK within 90 days  
of full payment of your invoice.

What else has changed since  
1 January 2021 for EU Buyers?  
If you buy a Lot in this sale and  
intend to ship the Lot outside the  
UK, you will need to pay local  
Import Tax when you bring your Lot  
into the country of destination.

What do the Star (\*) and Omega (Ω)  
symbols mean? If you buy in this  
sale you will pay import VAT of 5%  
(\* symbol) or 20% (Ω symbol) on  
the Hammer Price. As of 1 January  
2021, for EU buyers shipping  
purchased Lots outside the UK, this  
tax will be refunded by Bonhams  
on valid proof of export of your Lot  
from the UK within 30 days of full  
payment of your invoice.

## PHYSICAL CONDITION OF LOTS IN THIS AUCTION

Please note that damage,  
restoration and other imperfections  
are not mentioned in this catalogue.  
Intending bidders must satisfy  
themselves as to the condition of  
any lot as specified in clause 22 of  
the Notice to Bidders at the end of  
the catalogue.

## CONDITION REPORTS

As a courtesy to intending bidders,  
Bonhams will provide a written  
indication of the physical condition  
of lots in this sale if a request is  
received up to 24 hours before  
the auction starts. This written  
indication is issued subject to  
clause 3 of the Notice to Bidders.  
You are strongly advised to request  
condition reports if you intend to bid  
in this sale.







## Glass

1

### AN IMPORTANT AND UNRECORDED JACOBITE ENGRAVED CEREMONIAL 'CONFEDERATE HUNT' GOBLET, CIRCA 1759-60

Of generous slightly flared bucket shape, the slightly convex flat base with the stem and foot removed, decorated with a six-petaled rose and one closed bud crossed with a thistle, the rim inscribed 'THE CONFEDERATE HUNT, Lady Wins Wynne Lady Parramout' [sic], the reverse with the names of the Lady Patronesses from 1754 to 1758 inclusive, above the political slogan 'Hark Wenman & Dashwood/ Sr Watn & old Interest/ for Ever', 12.5cm high

#### Provenance

Private Collection, St. Martin's near Oswestry, Shropshire  
Thence by family descent to the present owner

£5,000 - 10,000

€5,800 - 12,000

US\$7,100 - 14,000

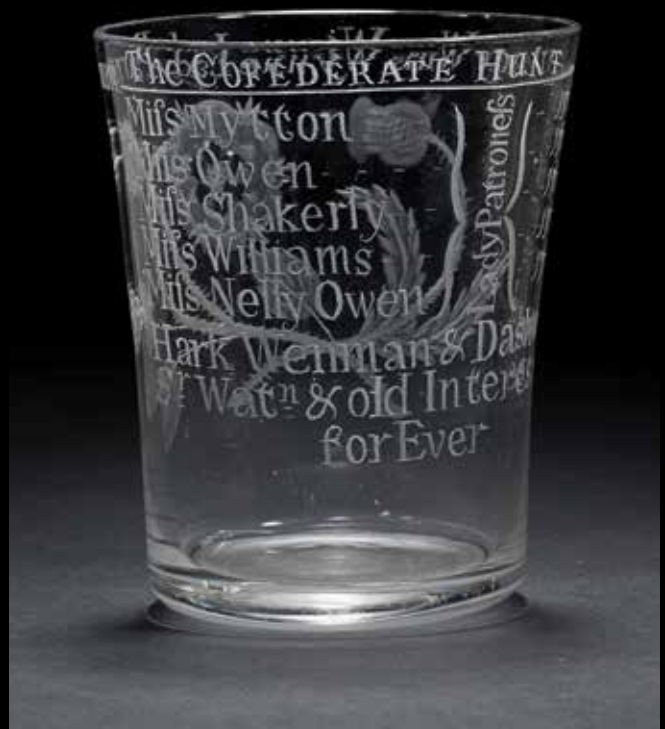
Of the many Jacobite clubs and societies that flourished in the middle of the 18th century, perhaps the best known is The Cycle Club, also known as The Cycle of the White Rose. This was founded by Sir Watkin Williams Wynn of Wynnstay, who was a prominent Jacobite supporter. The Cycle Club met at the Eagle in Wrexham and later at Wynnstay, its members all living within a fifteen mile radius. Interestingly, the present lot was passed to the present owner by a relative who farmed at Sandhole Farm near Wiggington, less than five miles from Wynnstay. Although Sir Watkin Williams Wynn died in 1749, the head of the family continued in the role of Patron, while his wife was the Lady Patroness of the Cycle Club.

The Confederate Hunt was a separate club probably affiliated with the Cycle Club. This goblet commemorates the election of Sir Watkin's second wife Frances as Lady Paramount of The Confederate Hunt. This Lady Williams Wynn, the 3rd Baronet's widow, was born Frances Shakerley and she was therefore a member of one of the other Jacobite families mentioned on the goblet. In Jacobite clubs the Lady Patroness was usually an unmarried lady of the neighbourhood. The Patroness, sometimes accompanied by a lady guest, was the only female member allowed to attend club dinners. The Lady Patronesses listed on this glass are Miss Mytton - 1754, Miss Owen - 1755, Miss Shakerly [sic] - 1756, Miss Williams - 1757 and Miss Nelly Owen - 1758. The Mytton family seat at Halston Hall is a stone's throw from Sandhole Farm. Hartshorne noted that the Tarporley Hunt, another Jacobite Society, also had Lady Patronesses and that in 1762 members drank claret from 'collar glasses' which were supposed to have held a bottle.

The many Jacobite clubs, including The Confederate Hunt, are discussed by Peter Lole, *A Digest of the Jacobite Clubs*, Royal Stuart Society Paper LV (1999). In a nod to secrecy, this goblet refers to the Jacobite cause as 'old Interest', in this case by way of a reference to The Old Interest Society, another Jacobite club that was involved in the parliamentary election in Oxfordshire in 1754. According to Lole, it was reported that The Old Interest Society used glasses engraved with the Tartan Portrait of Prince Charles. A decade or more after the Jacobite uprising, most Jacobite clubs supported the Cause in little more than name. Their meetings were political gatherings held in support of the Tories and to oppose the Whigs. This goblet refers to Messrs Wenman and Dashwood who, in 1754, had been the Tory candidates for Oxfordshire. Both were returned as MPs but lost their seats on a Whig petition. This Dashwood was a cousin of Sir Francis Dashwood, who became Chancellor and was notorious as the begetter of The Hell Fire Club.

Three other 'Confederate Hunt' goblets are recorded, all with bowls of the same generous proportions. One is now in the Museum of London (acc. no. 34.139/313) and came from the Garton and Hamilton Clements Collections, via Cecil Davis and a Sotheby's sale on 15 May 1930, lot 150. It is illustrated by Grant Francis, *Old English Drinking Glasses* (1926), pl.LXXIX. Another from the W Jackson Collection is described by Hartshorne, *Old English Glasses* (1897), p.313 and was sold by Sotheby's on 15 September 1992, lot 43 where it was acquired by the National Museum of Wales. The third, known as 'The Wynnstay Cup', was in the Lord Harlech Collection at Glyn Cywarch, sold by Bonhams on 29 March 2017, lot 117.

It is interesting to note that the other three known examples have all been broken through the stem following what must have been a particularly riotous club meeting, but were preserved at the time with crude repairs and replacement feet. Whilst it seems the stem and foot of the goblet in the present lot was discarded, it is possible that this took place at a later date.





2

2

**A JACOBITE ENGRAVED WINE GLASS, CIRCA 1750**

The generous round funnel bowl with a six-petalled rose on a thorny stem with a single closed bud, a further closed rosebud as an isolated sprig to the reverse, on a plain stem and conical foot, *16.1cm high*

£400 - 600  
€470 - 700  
US\$570 - 850

**Provenance**

Jeffrey Rose Collection  
Bonhams sale, 13 December 2006, lot 52



3

3

**A MIXED TWIST WINE GLASS AND A 'LYNN' OPAQUE TWIST WINE GLASS, CIRCA 1765**

The first with a pan-topped bowl with a slightly deceptive lower part, on a stem with a central opaque white corkscrew within a multi-spiral airtwist, over a conical foot, *15.4cm high*, the 'Lynn' glass with a round funnel bowl moulded with a series of three concentric rings, the single-series stem containing two pairs of spiral tapes, on a conical foot, *15.5cm high* (2)

£600 - 900  
€700 - 1,000  
US\$850 - 1,300

**Provenance**

A C Hubbard Jr. Collection, Bonhams sale, 30 November 2011, lot 177 (Lynn glass)

The Lynn glass illustrated by Ward Lloyd, *A Wine Lover's Glasses* (2000), p.51, pl.61(c) and p.49.



4

**AN IMPORTANT ENGRAVED DUKE OF CUMBERLAND AIRTWIST PORTRAIT GOBLET OF ANTI-JACOBITE SIGNIFICANCE, CIRCA 1750**

The generous bucket bowl with the profile portrait of Prince William, Duke of Cumberland, within a circular frame with a sunburst border inscribed 'HIS ROYAL HIGHNESS WILLIAM DUKE OF CUMBERLAND', set on a multi-spiral airtwist stem with shoulder and central knops, over a conical foot, 19.1cm high

£7,000 - 10,000

€8,100 - 12,000

US\$9,900 - 14,000

**Provenance**

With Arthur Churchill Ltd (paper label)  
G S May Esq. Collection, Lyon & Turnbull  
sale, 4 September 2019, lot 133  
Niall Kenny Collection

This goblet belongs to a rare group of anti-Jacobite glasses commemorating William, Duke of Cumberland (1721-1765), third son of King George II. It is possible that it was commissioned for The Cumberland Society, a drinking club formed to celebrate the Duke's victory over the Jacobite rebels at the Battle of Culloden in 1746, the last major battle fought on British soil. The portrait is very similar to those on a pair of wine glasses thought to have been used at the meetings of The Cumberland Society. One from Harvey's Wine Museum was sold by Bonhams on 1 October 2003, lot 144 and the other was sold by Bonhams on 30 November 2011, lot 26 as part of the A C Hubbard Collection. The latter is illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p.288, no.918 and by Ward Lloyd, *A Wine Lover's Glasses* (2000), p.84, pl.111. It has been suggested that the portrait may have been based on a 1746 medal of the Duke by Martin Holtzhey, but it instead appears to be based on an 1747 engraving by G Scotin after J Gracieux, which has an identical frame.





5

**TWO OPAQUE TWIST FIRING GLASSES AND AN AIRTWIST WINE GLASS, CIRCA 1755-65**

The first with heavy annular or terraced feet, one with an ogee bowl moulded with fine basal flutes, the short stem containing a multi-ply spiral corkscrew with a solid core, *10.2cm high*, the other with a plain, slightly deceptive ogee bowl, the stem with a multi-ply corkscrew encircled by a pair of ten-ply spiral bands, *10.6cm high*, the wine of unusually small size, with an ogee bowl on a stem containing a multi-ply spiral corkscrew, over a conical foot, *12.2cm high* (3)

£600 - 900

€700 - 1,000

US\$850 - 1,300

**Provenance**

Henry Fox Collection (plain firing glass)

5



6

**TWO CORDIAL GLASSES AND A WINE GLASS WITH TWIST STEMS, CIRCA 1755-65**

With plain round runnel bowls, the cordials comprising one with a particularly tight multi-spiral airtwist stem, *17.1cm high*, and one with a double-series opaque twist stem enclosing a pair of heavy spiral threads outside of a multi-ply corkscrew, *17cm high*, the wine with a well-constructed mixed twist stem containing a multi-spiral air corkscrew entwined with a single opaque white spiral thread, *15.8cm high* (3)

£600 - 900

€700 - 1,000

US\$850 - 1,300

**Provenance**

Sotheby's sale, 15 December 1998, lot 52 (mixed-twist glass)

6



7

**TWO SIMILAR OPAQUE TWIST WINE GLASSES AND AN ALE FLUTE, CIRCA 1765**

The generous bell bowls both with two rows of beads enclosed within their solid bases, the stems both containing a multi-ply corkscrew encircled by a pair of spiral threads, on heavy conical feet, *16.8cm and 17.7cm high*, the flute with a tall round funnel bowl, the stem with a pair of multi-ply spiral bands outside of a pair of spiral tapes, on a conical foot, *20cm high* (3)

£500 - 800

€580 - 930

US\$710 - 1,100

Wine glasses of this type are illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1987), p.222, no.670. A pair of related glasses enamelled in the Beilby workshop was sold by Bonhams on 15 November 2017, lot 91.

7

8

**THE LEITH GOBLET: A BEILBY  
ENAMELLED OPAQUE TWIST  
GOBLET, CIRCA 1760-65**

The generous ogee bowl inscribed  
'SUCCESS to the TOWN and TRADE  
of LEITH' within a leaf scroll cartouche all in  
opaque white, below a later gilt-line rim, set  
on a double-series stem and conical foot,  
*19.2cm high*

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 21,000

**Provenance**

Drambuie Collection, Lyon & Turnbull sale,  
27 January 2006, lot 80

Chris Crabtree Collection, Bonhams sale,  
16 December 2009, Lot 63

Peter Lole Collection, Bonhams sale,  
15 May 2019, lot 249

Niall Kenny Collection

Illustrated by Robin Nicholson, *The  
Drambuie Collection* (1995), p.89, pl.72.  
This goblet is believed to be unique but it  
is not known who commissioned it from  
the Newcastle-based Beilby family of glass  
enamellers. Maritime links between Leith  
and Newcastle were well established in  
the 18th century and it would have been  
a straightforward matter for a Leith-based  
merchant to commission the piece.





9

**THE SURTEES MARRIAGE GLASSES: A VERY FINE  
ENAMELLED ARMORIAL WINE GLASS FROM THE BEILBY  
WORKSHOP, CIRCA 1769**

The ovoid bowl painted in polychrome with a rococo scrollwork cartouche enclosing the arms of Surtees, the shaped shield with a black and white ermine ground, containing a dark red canton bearing a white escutcheon, a yellow Ducal coronet issuing a plume of three white feathers to the reverse, set on a double-series opaque twist stem with a pair of nine-ply spiral bands encircling a multi-ply corkscrew, over a conical foot, *12.7cm high*

£8,000 - 12,000

€9,300 - 14,000

US\$11,000 - 17,000

**Provenance**

Commissioned for the marriage of Lieutenant Crosier Surtees (1739-1800) and Jane Surtees (1751-1825) on 12 September 1769  
Thence by family descent to the present owner





Portrait of Crosier Surtees and his wife, Jane by an unknown artist  
(Darlington Borough Art Collection, Darlington Borough Council)

Together with lots 10-12 this glass forms part of a remarkable set of unrecorded Beilby enamelled armorial wine glasses, which have always been known by the Surtees family as 'The Marriage Glasses'. They were made to celebrate the marriage of Lieutenant Crosier Surtees of Meryshields to his first cousin Jane in September 1769. Jane was the only daughter and heiress of Robert Surtees (1694-1785) of Redworth Hall, just to the north of Darlington in County Durham and a stone's throw away from the Beilby family workshop in Newcastle-upon-Tyne.

Robert, concerned that in time the Surtees name would no longer control Redworth Hall, made considerable efforts to cement the family line. In 1769 he encouraged and no doubt orchestrated Jane's marriage to her cousin Crosier Surtees, the son of his late brother. Jane was just seventeen at the time and Crosier some thirteen years her senior. Crosier was a thoroughly unpleasant individual, described as "a designing artful man, a bad character" in the Surtees family history, see H Conyers Surtees, records of the Family of Surtees (1925), p.98. The pair married in Heighington Parish Church on 12 September 1769 and whilst the match was loveless it was undoubtedly viewed as a victory in the eyes of Robert. It is unlikely that any expense would have been spared and these glasses would have been a fitting commission to toast the occasion. Robert had secured the future of the Surtees family name, potentially reinforced with his family coat of arms on these glasses, and Crosier had gained a considerable dowry which included property at Redford Grove and a £20,000 fortune to fuel his drinking habit.

Upon Robert's death in 1785 Crosier inherited Redworth Hall, but his marriage to Jane gradually broke down and the pair separated around 1800, after eleven children and thirty-one years together. Crosier went to live with his mistress at Pennington Rake, near Hamsterley, where she bore him several illegitimate children. He met

his untimely end on 21 December 1803 aged just 65, falling drunk from his horse into a stream on the moors north of Raby Castle when returning from a banquet hosted by the Earl of Darlington. He was found frozen to death the next day and his passing apparently went "unlamented". His eldest son and heir, the younger Robert Surtees (1782-1857), subsequently inherited Redworth Hall and the glasses no doubt passed to him with the property. From him they descended through the family. Jane subsequently married a clergyman and lived out the rest of her days happily with him. Redworth was eventually sold in 1952 upon the death of Major Robert Lambton Surtees, the great-grandson of Jane and Crosier, to pay inheritance tax. It stands as a hotel today.

The present glasses belong to a distinct group of Beilby armorial glasses all painted in a limited palette of red, yellow, white, and sometimes also black, some of which were also produced as sets. This includes the Horsley Service (see Bonhams sales, 16 December 2009, lot 65 and 19 May 2010, lot 47), the Thomas Glasses (see Bonhams sale, 19 May 2010, lot 62), and the Kitson Glasses (see Bonhams sale, 15 November 2017, lot 104), together with several one-off commissions such as the Richardson Tumbler (see Bonhams sale, 19 May 2010, lot 61) and the Clavering Goblet in the Victoria and Albert Museum (acc. no. C.632-1936) which commemorates the 1768 election campaign for Sir Thomas Clavering, MP for Durham. The treatment of the coronets on the reverse of the Surtees Marriage Glasses, painted in yellow enamel with details sketchily picked out in dark red, echoes the emblems on two sets of Masonic tumblers, one of which bears the Freemason's arms (see Bonhams sales, 17 December 2008, lot 129 and 15 November 2017, lot 29). The other set includes several tumblers dated 1768 (see Bonhams sales, 16 December 2009, lot 59 and 19 May 2010, lot 48), the year before the Surtees Marriage Glasses were commissioned.



10

10

**THE SURTEES MARRIAGE GLASSES: A RARE ENAMELLED ARMORIAL WINE GLASS FROM THE BEILBY WORKSHOP, CIRCA 1769**

The ovoid bowl painted in polychrome with a rococo scrollwork cartouche enclosing the arms of Surtees, the shaped shield with a black and white ermine ground, containing a dark red canton bearing a white escutcheon, a yellow Ducal coronet issuing a plume of three white feathers to the reverse, set on a double-series opaque twist stem with a pair of nine-ply spiral bands encircling a multi-ply corkscrew, over a conical foot, *12.8cm high*

£5,000 - 8,000  
€5,800 - 9,300  
US\$7,100 - 11,000

**Provenance**

Commissioned for the marriage of Lieutenant Crosier Surtees (1739-1800) and Jane Surtees (1751-1825) on 12 September 1769  
Thence by family descent to the present owner

See the footnote to lot 9.



11

11

**THE SURTEES MARRIAGE GLASSES: A RARE ENAMELLED ARMORIAL WINE GLASS FROM THE BEILBY WORKSHOP, CIRCA 1769**

The ovoid bowl painted in polychrome with a rococo scrollwork cartouche enclosing the arms of Surtees, the shaped shield with a black and white ermine ground, containing a dark red canton bearing a white escutcheon, a yellow Ducal coronet issuing a plume of three white feathers to the reverse, set on a double-series opaque twist stem with a pair of nine-ply spiral bands encircling a multi-ply corkscrew, over a conical foot, *12.8cm high*

£5,000 - 8,000  
€5,800 - 9,300  
US\$7,100 - 11,000

**Provenance**

Commissioned for the marriage of Lieutenant Crosier Surtees (1739-1800) and Jane Surtees (1751-1825) on 12 September 1769  
Thence by family descent to the present owner

See the footnote to lot 9.



Portrait of Robert Surtees of Redworth by John Vanderbank  
(Darlington Borough Art Collection, Darlington Borough Council)



12

12

**THE SURTEES MARRIAGE GLASSES: A RARE ENAMELLED ARMORIAL WINE GLASS FROM THE BEILBY WORKSHOP, CIRCA 1769**

The ovoid bowl painted in polychrome with a rococo scrollwork cartouche enclosing the arms of Surtees, the shaped shield with a black and white ermine ground, containing a dark red canton bearing a white escutcheon, a yellow Ducal coronet issuing a plume of three white feathers to the reverse, set on a double-series opaque twist stem with a pair of nine-ply spiral bands encircling a multi-ply corkscrew, over a conical foot, 13cm high

£5,000 - 8,000

€5,800 - 9,300

US\$7,100 - 11,000

**Provenance**

Commissioned for the marriage of Lieutenant Crosier Surtees (1739-1800) and Jane Surtees (1751-1825) on 12 September 1769  
Thence by family descent to the present owner

See the footnote to lot 9.



12 (detail)



13



14

13

**A LIGHT BALUSTER WINE GLASS, CIRCA 1740**

The drawn trumpet bowl with a solid base containing a neat tear, on a teared inverted baluster stem and conical foot, *16.6cm high*

£350 - 500

€410 - 580

US\$500 - 710

14

**AN ENGRAVED 'THISTLE CLUB' WINE GLASS AND ANOTHER OF JACOBITE INTEREST, CIRCA 1770-75**

The first with an ovoid bowl cut with an 'OXO' border and engraved with an upright thistle sprig, the diamond faceted stem extending into the base of the bowl with a series of petal flutes, on a conical foot, *14.3cm high*, the other with a round funnel bowl slice-cut and wheel engraved with a six-petalled rose on a thorny stem with a single closed bud, a moth in flight alongside, the reverse with a four-petalled flower sprig, on a diamond faceted stem and conical foot, *14.7cm high* (2)

£500 - 700

€580 - 810

US\$710 - 1,000

15

**A BLUE COLOUR TWIST WINE GLASS, CIRCA 1765**

The ogee bowl slightly deceptive at the base, on a stem with an opaque white gauze core encircled by two pairs of translucent blue spiral threads, over a conical foot, *15.6cm high*

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,100



15



16

**A COLLECTION OF GLASS CUPS, TEABOWLS AND SAUCERS, 18TH AND 19TH CENTURY**

Comprising two Venetian or *façon de Venise* latticinio coffee cups and saucers in *vetro a retorti*, saucers 11.6cm and 12.3cm diam, a very small Lithyalin cup and saucer in marbled sealing-wax red, saucer 10.8cm diam, a bright mid-blue opaque glass teabowl and an opaque white saucer with a blue rim, possibly Venetian, saucer 10.7cm diam, three *milchglas* teabowls and saucers enamelled with bold flowers and leaves, Bohemian or Thuringian, saucers 10.8cm and 11.3cm diam, and a *milchglas* saucer enamelled with Chinese figures and plants in red and yellow, 11.2cm diam (13)

£500 - 800

€580 - 930

US\$710 - 1,100

**Provenance**

Christie's sale, 9 October 1979, lot 246 (latticinio examples)  
Eveline Newgas Collection



16 (part)

17

**A PAIR OF SILESIAN 'ROCK CRYSTAL' STYLE SWEETMEAT GLASSES, CIRCA 1760**

The panelled bowls of navette form, on faceted pedestal stems, the conical feet with bands of polished hollows to the undersides, 11cm high (2)

£200 - 300

€230 - 350

US\$280 - 430



17

18

**A FINE VENETIAN OR FAÇON DE VENISE WINGED LATTICINIO 'RING' GOBLET, 19TH CENTURY**

In *vetro a reticello*, decorated with fine spiralling filigree threads in opaque white, each intersection containing a trapped air bubble, the generous round funnel bowl applied with two trailed 'wings' in turquoise glass, alternating with two small loops hung with finely twisted rings also in turquoise glass, the hollow baluster stem also in latticinio between clear glass collars, on a spreading foot, 17cm high

£500 - 800

€580 - 930

US\$710 - 1,100

The construction of this remarkable goblet would have required exceptional skill from a glassmaker, such as Salviati, who had truly mastered the craft. It reflects a fanciful combination of periods and styles found in much early Venetian and *façon de Venise* glass, including winged wine glasses and goblets of the late 16th and early 17th centuries and latticinio from the late 17th and early 18th centuries. See for example the *vetro a reticello* goblet and the winged 'ring' wine glass in Corning Museum of Glass (acc. nos. 50.3.68 and 79.3.212). Early latticinio goblets typically have folded feet and whilst examples with plain feet are known, these usually have a swept rather than slightly domed profile. They are not usually found with ornament in coloured glass. The rings lack the closed, finely milled construction of those seen on earlier 'ring' glasses and the protrusions at the tops of the distinctive 'wings' are uncharacteristic, appearing to confirm a later attribution.



18



19

**A VERY RARE VIENNA ENAMELLED ACROSTIC  
RANFTBECHER BY ANTON KOTHGASSER, CIRCA 1820**

Of typical waisted form, finely painted in *Transparentmalerei* with a continuous band of colourful garden flowers on a white ground within simple borders to the rim, above a geometric trellis design incorporating florets in shades of blue, the distinctive foot or *Ranft* cut with palisade flutes and gilded, the underside of the base cut with a sixteen-pointed star stained in amber, 12cm high

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,800 - 4,300

The initials of the flowers of *Blumenbordüren* beakers such as this were used to spell the Christian name of a loved one, see Rudolf von Strasser, *Die Einschreibebüchlein des Wiener Glas- und Porzellanmalers Anton Kothgasser* (1977), p.39 and Paul von Lichtenberg, Mohn & Kothgasser (2009), pp.474-8. This beaker spells the name 'MARIE' using Mohn (poppy), Aurikel (auricula), Rose (rose), Iris (iris) and Heckenrose (dog rose) for E. A virtually identical acrostic beaker by Kothgasser from the Müller-Mezin Collection was sold by Christie's on 18 November 2008, lot 159 and is illustrated by Christian Kuhn in the Lichtenstein Museum exhibition catalogue, *Glanz und Farbe* (2010), no.4.34. Kuhn notes that this was likely to have been a one-off piece and that no other examples with a blue geometric trellis design were recorded at the time of writing.

20

**A BOHEMIAN 'ANNAGRUN' CUT GLASS GOBLET AND COVER AND A PAIR OF BEAKERS, CIRCA 1840-60**

Of campana shape with octagonal hobnail-cut diaper panels around the base, on a hexagonal baluster stem and deeply scalloped foot carved with fan-shaped panels of fine diaper underneath, the pagoda cover with a deeply cut petal-shaped rim and heavy hexagonal finial, *43.5cm high*, the *Ranftbechern* of typical flared form cut with ten flutes, *11.5cm high* (4)

£800 - 1,000

€930 - 1,200

US\$1,100 - 1,400

**Provenance**

With Mallet Antiques, London

Josef Riedl purportedly named this so-called Uranium glass after his wife Anna, calling it Annagrun and Annagelb. Similar colours were subsequently made by other glassworks and safer substitutes were developed to replace uranium oxide.

21

**THREE BOHEMIAN ENGRAVED GOBLETs AND A LITHYALIN BEAKER, 19TH CENTURY**

Comprising a pair of goblets overlaid in translucent blue and cut with three oval panels variously depicting deer in woodland and a hunting dog, the third panel on each with the initials 'W.J.S.' within a chaplet of vines, *16.5cm high*, a ruby-stained goblet of campana shape engraved with rococo scrollwork and landscape vignettes, *19cm high*, and a faceted beaker marbled in tones of blue and green, *12.2cm high* (4)

£500 - 600

€580 - 700

US\$710 - 850

**Provenance**

Eveline Newgas Collection

22

**A STEVENS AND WILLIAMS 'ROCK CRYSTAL' STYLE ENGRAVED COMFORT, CIRCA 1895-1900**

Perhaps by John Orchard, the scalloped bowl finely carved with eight arcaded panels, four each with a pair of butterflies in flight above a spray of Lily of the Valley, alternating with panels of butterflies perched on foliate scrollwork, on an octagonal stem cut with flowerheads, the scalloped foot with band of stylised flowerheads underneath the footrim, *14.6cm high*

£600 - 800

€700 - 930

US\$850 - 1,100

John Orchard was the principal engraver of 'rock crystal' glass for Stevens and Williams, often using designs by Joseph Keller. The shape of the panels on this comfort is similar to the 'Dragon' pattern, which relates to a Stevens and Williams bowl by John Orchard in Corning Museum of Glass (acc. no. 98.2.6).



20



21 (part)



22



23



24

23 \*

**A FINE THOMAS WEBB AND SONS CAMEO GLASS SWAN'S HEAD SCENT BOTTLE, DATED 1884**

Naturalistically modelled as a swan's head, cast in translucent turquoise-blue glass overlaid in opaque white and finely carved with feathers, the eyes and beak all carefully delineated, the silver gilt screw cover chased with feathers by Thomas Johnson with London hallmarks for 1884, 22.5cm long, carved 'Rd 11109' in cameo

£3,000 - 4,000  
€3,500 - 4,700  
US\$4,300 - 5,700

A similar example is illustrated by Ray and Lee Grover, *English Cameo Glass* (1980), col. pl.C415. An example of similar size in ruby glass from the Leo Kaplan Collection was sold by Bonhams on 11 July 2018, lot 315.

24 \*

**A VERY RARE THOMAS WEBB AND SONS GILDED 'PEACHBLOW' GLASS FALCON'S HEAD SCENT BOTTLE, DATED 1885**

Modelled as a falcon's head, delicately shaded from deep red through red to pale pink, the colours created within the heat-sensitive glass and given a satin finish, the edges of the bill, eyes and surrounding areas picked out in gold, the head covered with stylised feathers also in raised gilding, the silver gilt screw cover by Frederick Bradford McCrea with London hallmarks for 1885, 17.5cm long, inscribed 'Rd 16898' in gilt

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,800 - 4,300

For a comparable example in ivory glass with very similar gilt decoration see Ray and Lee Grover, *English Cameo Glass* (1980), col. pl.C413.





25



25 \*

**A VERY RARE AMERICAN GLASS TARGET BALL BY E E SAGE & CO AND AN A H BOGARDUS BALL, DATED 1877**

Of moulded globular bottle shape with short narrow necks, the first in deep amber or brown inscribed all-over 'E.E. SAGE & CO PATAPLYD/ GLASS M'F'R'S CHICAGO ILL', read from bottom to top, 7.7cm high, the other in golden amber glass moulded with a quilted diamond design, the central band inscribed 'BOGARDUS' GLASS BALL PAT'D APR 10 1877.', 7.8cm high (2)

£1,500 - 2,000  
€1,700 - 2,300  
US\$2,100 - 2,800

Target balls were a relatively short-lived forerunner to the modern clay pigeon, with the first target ball shooting being reported in England in an issue of Bell's Life in London on 11 May 1867. They were typically filled with feathers and corked to simulate a bird being hit. Whilst the sport never fully took off in Britain, it became very popular in the United States driven most notably by Captain A H Bogardus, who patented his first ball and trap on 10 April 1877. Edwin E Sage subsequently patented a 'superior' advertising target ball on 21 August 21 1877, but a successful trademark infringement case filed by Bogardus combined with failing health caused him to close his business and he had left Chicago by late 1878. During their short time E E Sage & Co. produced balls in both blue and amber glass with moulding in three variants. Their target balls are incredibly rare, with only six or so recorded prior to the discovery of the present example, so this represents a remarkable survival.

26

**A STEVENS AND WILLIAMS SCENT BOTTLE, CIRCA 1885**

In opaque white glass overlaid with translucent brown, the flattened tear shape moulded to both sides with satyr masks with leafy beards and framed with scrollwork, 11.2cm long

£400 - 600  
€470 - 700  
US\$570 - 850

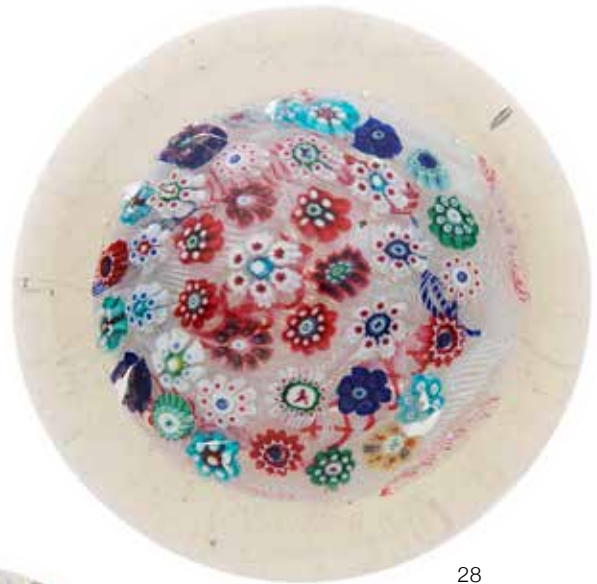
The design for this bottle appears in the Stevens and Williams factory Pattern Book as no.9842. A very similar scent bottle in *Dolce Relievo* is in Corning Museum of Glass (acc. no. 71.2.59).



26



27



28



29

27

**A VERY RARE BOHEMIAN CLOSE-PACKED MILLEFIORI PIEDOUCHE PAPERWEIGHT FROM THE WORKSHOP OF FRIEDRICH EGERMANN, HAIDA, CIRCA 1845-48**

The central oversized red, green and white pastry-mould cane within an assortment of canes including six white rose canes, two distinctive red-and-white rose canes, and various colourful composite canes, surrounded by short lengths of red, white and blue spiral ribbon, all within a twisted 'Christmas ribbon' torsade in red, white and green and speckled with air bubbles, on a jasper pedestal base mottled in red, green, white and blue, tooled with an unusual scalloped footrim, 6.7cm diam, 6.4cm high

£800 - 1,200  
€930 - 1,400  
US\$1,100 - 1,700

Egermann probably made millefiori paperweights between 1846 and 1848, see Peter von Brackel, *Classic Paperweights from Silesia/Bohemia* (2010), p.207. Three close-packed millefiori piedouche paperweights from the workshop of Friedrich Egermann are illustrated and discussed by Brackel (2010), pp.218-21, figs.444-9. Together with a millefiori letter seal discussed at p.217, these contain several distinctive rose and composite canes identical to those in the present lot. The jasper pedestal can be compared to the piedouche paperweight illustrated at p.220, fig.449, but the scalloped footrim on the present lot would appear to be unique.

28 \*

**A RARE SILESIA SPACED MILLEFIORI MAGNUM PAPERWEIGHT FROM THE JOSEPHINEHÜTTE GLASSWORKS, SCHREIBERHAU, CIRCA 1850-70**

The assorted brightly coloured canes including silhouettes of a red devil, a butterfly, three 'fat foals', two 'slender monkeys', a hare, and an eagle, together with an extremely rare composite cane framed by miniature silhouettes of three 'fat foals', two 'slender monkeys', and three 'slender foals', all on an upset muslin cushion interwoven with lengths of coloured latticinio ribbon, 8.8cm diam, 6cm high

£500 - 700  
€580 - 810  
US\$710 - 1,000

For a discussion and identification of the silhouettes, including the rare composite silhouette cane, see Peter von Brackel, *Classic Paperweights from Silesia/Bohemia* (2010), pp.66-71.

29 \*

**A ST. LOUIS CROWN PAPERWEIGHT, CIRCA 1850**

Finely constructed with eight green, red and white twisted ribbons alternating with lengths of white latticinio, around a central white, red and green composite cane, 5.6cm diam, 3.6cm high

£500 - 600  
€580 - 700  
US\$710 - 850



30



32



31



33

30

**A BACCARAT PATTERNED MILLEFIORI PAPERWEIGHT, CIRCA 1850**

With a row of three Gridel silhouettes of goats and three oversized red arrowhead canes both alternating with six white stardust canes, around a central arrowhead cane cluster in red, white and blue, all within an outer garland of six oversized white stardust canes alternating with groups of three blue and white pastry-mould canes, 7.8cm diam, 5.3cm high

£500 - 700  
€580 - 810  
US\$710 - 1,000

31

**A CLICHY SWIRL PAPERWEIGHT, CIRCA 1850**

The central white stardust cane set within radiating purple and white spiral staves, 6.6cm diam, 4.5cm high

£500 - 700  
€580 - 810  
US\$710 - 1,000

32

**A BACCARAT DOUBLE CLEMATIS PAPERWEIGHT, CIRCA 1850**

The large flower with twelve pale purple and white striped petals, on a single stem with an open clematis bud, both flowers with pale yellow stardust centres, eight various leaves placed loosely around, star-cut base, 7cm diam, 4.6cm high

£500 - 800  
€580 - 930  
US\$710 - 1,100

33

**A BACCARAT GARLAND MILLEFIORI PAPERWEIGHT, CIRCA 1850**

Set with a central red, white and green cane cluster, within a garland chain of white stardust canes formed into six even loops, each loop containing a single oversized composite cane with a central red cross, six red and white pastry-mould canes placed neatly between the loops, 7.6cm diam, 5.7cm high

£700 - 900  
€810 - 1,000  
US\$1,000 - 1,300





34



34 \*

**A CLICHY FACETED PATTERNED MILLEFIORI PAPERWEIGHT AND A MINIATURE FLAT BOUQUET WEIGHT, CIRCA 1850**

The first with two rows of pink and blue canes around a central oversized green pastry-mould cane, within an outer row of white canes incorporating six oversized pink and green 'Clichy Roses', cut with a top window and six side printies, 6.4cm diam, 4.1cm high, the other with a central posy or nosegay set with three colourful pastry-mould canes as flowers on a stem with five leaves, cut with a small top window and two rows of eight side printies, 5.1cm diam, 3.5cm high (2)

£600 - 900  
€700 - 1,000  
US\$850 - 1,300



35



35

**TWO BACCARAT FLOWER PAPERWEIGHTS, CIRCA 1750**

Comprising a white clematis paperweight of small size, the striped flower with an arrowhead cane centre, within a garland or alternate red and white canes, star-cut base, 5.2cm diam, 3.7cm high, and a dog rose paperweight, the red and white flower with a stardust centre, set on a variety of leaves, star-cut base, 6.5cm diam, 4.8cm high (2)

£500 - 700  
€580 - 810  
US\$710 - 1,000



36



36 \*

**TWO CLICHY SPACED MILLEFIORI PAPERWEIGHTS, CIRCA 1850**

Set with an arrangement of nineteen assorted brightly coloured canes, one with a central pink and green 'Clichy Rose', 6.8cm diam, 4.8cm high, the other also with a single 'Clichy Rose' cane, 6.8cm diam, 4.5cm high (2)

£500 - 700  
€580 - 810  
US\$710 - 1,000



37

**THREE ST. LOUIS SCRAMBLED MILLEFIORI PAPERWEIGHTS AND A 'CHEQUER' WEIGHT, CIRCA 1850**

Containing a profusion of incomplete canes and fragments of colourful filigree and latticinio, including one with a blue and white silhouette of a dancing couple, 8cm diam, 5.6cm high, one of small size, 5.4cm diam, 4.3cm high, and one larger, 7.2cm diam, 5.5cm high, the last with a chequer arrangement of short lengths of twisted ribbons, coloured filigree and latticinio, predominantly in red, blue, green and white, 7.9cm diam, 5.6cm high (4)

£500 - 700  
€580 - 810  
US\$710 - 1,000



37





38

**A CLICHY CLOSE-PACKED MILLEFIORI PAPERWEIGHT AND A MINIATURE BACCARAT WEIGHT, CIRCA 1850**

With tightly-packed arrangements of assorted brightly coloured canes, the first of attractive small size, including four pink and green 'Clichy Roses' assembled within a basket of alternate green and white staves, 5.7cm diam, 3.7cm high, the other including Gridel silhouettes of a horse, a dog a goat and a cockerel, together with four distinctive shamrock canes, 5.1cm diam, 3.3cm high (2)

£700 - 1,000

€810 - 1,200

US\$1,000 - 1,400



38

39

**A BACCARAT FACETED 'MADONNA AND CHILD' SULPHIDE PAPERWEIGHT AND A ST. LOUIS FLAT BOUQUET WEIGHT, CIRCA 1850**

The first containing a finely moulded sulphide in silvery-white set on a translucent ruby-red ground, cut with a large window surrounded by all-over flat facets, star-cut base, 7.3cm diam, 4.3cm high, the other with a central posy or nosegay set with four tiny canes as flowers, within an outer garland of alternate blue-and-white composite canes and white stardust canes, cut with a multi-faceted top and eight side printies, 8.1cm diam, 5.7cm high (2)

£500 - 700

€580 - 810

US\$710 - 1,000



39

A Baccarat paperweight with an identical sulphide on a green ground is illustrated by Paul Dunlop, The Jokelson Collection (1991), p.29, no.22.

40 \*

**TWO CLICHY SPACED MILLEFIORI PAPERWEIGHTS, CIRCA 1850**

In clear glass, the larger set with an evenly-spaced arrangement of thirty-seven colourful canes including a central pink and green 'Clichy Rose', 7.4cm diam, 5.3cm high, the smaller with eighteen brightly coloured canes including a central pink and green 'Clichy Rose', 5.3cm diam, 4cm high (2)

£500 - 700

€580 - 810

US\$710 - 1,000



40

41 \*

**FOUR BACCARAT FLOWER PAPERWEIGHTS, CIRCA 1850**

Set in clear glass, one with a red and white dog rose with a stardust centre, on a stem with a variety of leaves, star-cut base, 6.4cm diam, 4.3cm high, together with three pansy weights, the flowers with dark purple and ochre-yellow petals and stardust centres on leafy stems, star-cut bases, 6.3cm diam, 4.2cm high and 5.6cm diam, 4.3cm high, including one faceted with a top window and six side printies, 7.1cm diam, 4.6cm high (4)

£600 - 800

€700 - 930

US\$850 - 1,100



41



42



44



43



45

42 \*

**A CLICHY CLOSE-PACKED MILLEFIORI PAPERWEIGHT, CIRCA 1850**

Of large size, the well-constructed assortment of tightly-packed composite canes in typical shades with pink, green and blue predominating, on a scrambled bed of lengths of red and green composite canes and white latticinio gauze tubing, 8.1cm diam, 5.9cm high

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,400 - 2,100

43 \*

**A BACCARAT FACETED UPRIGHT BOUQUET PAPERWEIGHT, CIRCA 1850**

The central yellow, blue and white primrose set on a bed of bright green leaves and two blue and white clematis buds, within a blue and white spiral torsade, cut with a top window and two rows each seven side printies, star-cut base, 7.6cm diam, 5.5cm high

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,400 - 2,100

44 \*

**A RARE AMERICAN GARLANDED BUTTERCUP PAPERWEIGHT FROM THE NEW ENGLAND GLASS CO, CIRCA 1852-80**

Set in clear glass, the white and yellow flower with five distinctive angular cupped petals, on a stem with eight leaves and one closed striped bud, a solitary fallen leaf beside, within a garland of alternating dark blue and white composite canes, star-cut base, 7.9cm diam, 4.8cm high

£600 - 1,000  
€700 - 1,200  
US\$850 - 1,400

Buttercup paperweights were produced by both Baccarat and the New England Glass Company, but are rare from both makers. It is considered one of New England's finest paperweights. An example on a jasper ground is illustrated by Paul Dunlop, *The Dictionary of Glass Paperweights* (2009), p.68, fig.73.



46

45 \*

**A CLICHY GARLAND MILLEFIORI PAPERWEIGHT, CIRCA 1850**

The central pink and green 'Clichy Rose' cane within a brightly coloured garland of five loops, each comprising lengths of different canes in pink, green, purple, white, and blue, the five individual canes placed between each loop including a white and green rose, 7.6cm diam, 5.7cm high

£600 - 800  
€700 - 930  
US\$850 - 1,100

46 \*

**A BACCARAT CLOSE-PACKED MILLEFIORI PAPERWEIGHT, DATED 1848**

The tight arrangement of assorted brightly coloured canes including Gridel silhouettes of a cockerel, a stag, a monkey, a dog, and a horse, together with several distinctive shamrock canes, signed and dated with the cane 'B 1848', 6.2cm diam, 4.3cm high

£600 - 800  
€700 - 930  
US\$850 - 1,100



47

47

**AN EXCEPTIONALLY RARE CLICHY CONVULVULUS PAPERWEIGHT, CIRCA 1850**

The white, faintly ribbed trumpet-shaped flower edged in bright yellow, on a delicately curling stem with a single large leaf, set on a spiralling white filigree cushion, 7.3cm diam, 5.3cm high

£5,000 - 8,000  
€5,800 - 9,300  
US\$7,100 - 11,000

Also called a Morning Glory, this is one of the rarest of all single flower paperweights. Fewer than thirty examples by Clichy are recorded, either on a clear ground or on a filigree cushion, see Paul Dunlop, *The Dictionary of Glass Paperweights* (2009), p.102. A very similar example set with a pink and white convolvulus from the Baroness de Bellet Collection was sold by Bonhams on 19 May 2010, lot 140. Another is illustrated by Dunlop (2009), p.102, fig.123 and an example without a filigree cushion by Paul Hollister, *The Encyclopedia of Glass Paperweights* (1969), p.139, fig.156.



48



48 \*

**TWO BACCARAT CLOSE-PACKED MILLEFIORI PAPERWEIGHTS, DATED 1847**

Both with tight arrangements of assorted canes and the distinctive signature cane 'B 1847', the smaller including three distinctive shamrock canes, *5.9cm diam, 3.9cm high*, the larger with Gridel silhouettes including a bird on shamrock, a squirrel, a flower, a bird with shamrock, and a monkey, together with three shamrock canes, *6.6cm diam, 4.5cm high* (2)

£500 - 700

€580 - 810

US\$710 - 1,000

49

**THREE SMALL CLICHY SPACED MILLEFIORI PAPERWEIGHTS, CIRCA 1850**

Containing neat rows of individual colourful canes including central pink and green 'Clichy Roses', one in clear glass, *5.9cm diam, 4.6cm high*, and two with upset muslin grounds, one with further white and pink rose canes, *5.6cm diam, 4.2cm high* and *5.5cm diam, 4.1cm high* (3)

£500 - 600

€580 - 700

US\$710 - 850

50

**TWO LARGE CLICHY PATTERNED MILLEFIORI PAPERWEIGHTS AND AN ENGLISH WEIGHT, CIRCA 1850 AND LATER**

One with an opaque white 'sodden snow' ground, the central pink and white cane within five overlapping looped garlands of alternating pale green and blue cogged canes, with five oversized pink cogged canes between each garland, *8.2cm diam, 5.2cm high*, the other with three rows of evenly spaced canes predominantly in pink, white and blue, around a central composite cane, *8.1cm diam, 5.7cm high*, the later English weight possibly Richardson, containing an assortment of close-packed canes in white, turquoise, red and blue, speckled with 'dew', *9.1cm diam, 7.8cm high* (3)

£500 - 600

€580 - 700

US\$710 - 850

49



50





51 \*

**TWO CLICHY COLOUR-GROUND SPACED MILLEFIORI PAPERWEIGHTS, CIRCA 1850**

One with an opaque turquoise-blue ground, the assortment of nineteen canes including a pink and green 'Clichy Rose', 6.4cm diam, 4.1cm high, the other a magnum weight with fifty-four predominantly pink and green canes arranged in three rows around a slightly larger pale blue central cane, each set into an opaque white 'sodden snow' ground, 8.7cm diam, 5.3cm high (2)

£400 - 600  
€470 - 700  
US\$570 - 850



51

52 \*

**THREE FRENCH MILLEFIORI PAPERWEIGHTS, CIRCA 1850**

Comprising a Baccarat concentric weight, the central stardust cane within four rows of pastry-mould and cogwheel canes in red, white and blue, 6.5cm diam, 4.3cm high, a St. Louis patterned weight with a central red and white composite cane and five white canes within an outer garland of blue and pale green canes, 6.6cm diam, 4.7cm high, and a St. Mandé patterned magnum weight, of distinctive grey tint, with six looped garlands formed of opposing pairs of composite canes in aqua and coral, blue and white, and white, around an arrangement of green and blue canes, 8.9cm diam, 6.4cm high (3)

£400 - 600  
€470 - 700  
US\$570 - 850

The aqua and coral canes in the magnum weight are colours characteristic of St. Mandé. Only a small number of weights were made by this factory and most of their millefiori examples are miniature, so it is rare to find a weight of this size, see Paul Dunlop, The Dictionary of Glass Paperweights (2009), pp.282-3.



52

53

**TWO FRENCH MILLEFIORI PAPERWEIGHTS AND TWO AMERICAN WEIGHTS, CIRCA 1850-80**

Comprising a Clichy patterned weight, the central white rose cane within two rows of purple and of pink and green canes, 5.6cm diam, 4cm high, a St. Mandé miniature concentric weight of distinctive grey tint, the central white rose cane within a 'Tricolore' arrangement of three rows of pale red, blue and white composite canes, 5.1cm diam, 3.2cm high, together with two New England Glass Co. patterned weights with filigree cushions, one with a row of white canes around a central pink complex cane, the outer row of alternating yellow and pink canes each with running rabbit silhouettes to the centres, 5.9cm diam, 4.1cm high, the other with a row of white complex canes around a central oversized silhouette of a running rabbit, the outer row with six spaced yellow canes also with running rabbit silhouettes to the centres, 5.9cm diam, 4.1cm high (4)

£500 - 600  
€580 - 700  
US\$710 - 850



53



54

54 \*

**TWO AMERICAN FLOWER PAPERWEIGHTS FROM THE NEW ENGLAND GLASS CO, CIRCA 1852-80**

Comprising a rare colour-ground double-clematis weight, the flower with ten striped blue petals, on a stem with five leaves, set into a bright opaque pink ground, 6.6cm diam, 4.7cm high, and a garlanded flat bouquet weight, the flowers of the central posy or nosegay formed from three composite canes set on a stem with four leaves, within an outer garland of predominantly white composite canes, 6.5cm diam, 5cm high (2)

£600 - 1,000

€700 - 1,200

US\$850 - 1,400



55

55 \*

**FOUR AMERICAN POINSETTIA PAPERWEIGHTS FROM THE BOSTON AND SANDWICH GLASS CO, CIRCA 1870-80**

The flowers distinctively scattered with 'dew', one in bright pink with a composite cane centre, on a stem with two leaves, 7.4cm diam, 4.2cm high, the others with white 'Lutz Rose' cane centres, including one in deep blue on a stem with two leaves, 7.6cm diam, 4.8cm high, and two faceted with a top window and six side printies, one in white flower on a stem with five leaves, 7.5cm diam, 4.7cm high, the other in red on a stem also with five leaves, 7.6cm diam, 4.5cm high (4)

£500 - 700

€580 - 810

US\$710 - 1,000



Nicholas Lutz was apprenticed at St. Louis in France and worked for Christian Dorflinger in White Mills, Pennsylvania, before moving to Sandwich to work for the Boston and Sandwich Glass Co. in 1869. These poinsettia paperweights are typically attributed to Sandwich, but it is conceivable that some could have been made by brothers Francois or Nicholas Lutz during their time at Dorflinger, where they are known to have made flower paperweight stoppers for decanters.

56 \*

**FOUR AMERICAN FRUIT PAPERWEIGHTS FROM THE NEW ENGLAND GLASS CO, CIRCA 1852-80**

Comprising two with cruciform arrangements of fruit among leaves on filigree cushions, one with five red and yellow pears among cherries, 6.4cm diam, 4.4cm high, the other with nine colourful fruits, 6.4cm diam, 5cm high, together with two blown weights naturalistically modelled as fruit on clear glass 'cookie' or wafer bases, one an apple shaded from red to orange to yellow, 8.5cm diam, 6.8cm high, the other a pear shaded from red to pink to yellow, 8.6cm diam, 6.4cm high (4)

£500 - 700

€580 - 810

US\$710 - 1,000



56 (part)

A similar blown pear is illustrated by Paul Dunlop, The Dictionary of Glass Paperweights (2009), p.57, fig.56 where he notes that the New England Glass Co. patented the Amberina process in 1883. Two similar blown fruit weights from the Leo Kaplan Collection were sold by Bonhams on 14 November 2018, lot 255.



56 (part)



## British Pottery and Porcelain







# British Pottery

57

## **A VERY RARE AND UNRECORDED LONDON DELFTWARE PUZZLE JUG, PICKLEHERRING QUAY POTTERY, SOUTHWARK, CIRCA 1650**

Of globular form with a spreading foot, the narrow swelling neck pierced with geometric motifs, the hollow rim applied with three nozzles and a hollow strap handle, painted in blue with an almost continuous landscape depicting distinctive striped hills densely populated with a variety of curious houses and spired buildings amongst bushy trees, twin-masted ships between the buildings to each side, initialled 'P T.A.' above, all within a series of concentric bands, 18.2cm high

£15,000 - 20,000

€17,000 - 23,000

US\$21,000 - 28,000

Delftware puzzle jugs of this early date are incredibly rare. A jug of similar form dated 1653 is illustrated by Lipski and Archer, *Dated English Delftware* (1984), p.229, fig.1009. A few slightly later examples of this shape survive from the last quarter of the 17th century, including a jug from the Glaisher Collection in the Fitzwilliam Museum (acc. no. C.2862-1928).

Michael Archer first suggested that a small number of dishes, jugs and caudle cups form a distinctive group attributable to a single maker in his *Rijksmuseum exhibition catalogue* in 1973. Lionel Burman took up this idea in two papers read to the English Ceramic Circle, see *ECC Trans*, Vol.14, Pt.3 (1992) and Vol.15, Pt.1 (1993). Burman discussed three dishes bearing the initials 'R.E.N', identified as Richard Newnham and his wife Elizabeth. Significantly, Newnham was proprietor of the Pickleherring Pottery in Southwark. In his *Victoria and Albert Museum catalogue of Delftware* (1997), pp.104-5, Michael Archer expanded on his research and discussed characteristics that link the landscape painting found on pieces belonging to this group.

The ships and distinctive buildings seen on the present lot are closely related to those found in the border panels of a moulded dish bearing the arms of Markham impaling Faringe, sold by Bonhams on 10 December 2008, lot 14 and another in Brighton Museum bearing the arms of the Worshipful Company of Parish Clerks, illustrated in Archer's *Rijksmuseum catalogue* (1973), no.26. A further armorial dish with panels of related buildings is in the Glaisher Collection (acc. no. C.1309-1928). This style of painting ultimately derives from Dutch 'maiolica' of circa 1620-40. The London delftware painters were clearly influenced by Dutch Delft and they chose to include typically Dutch ships in their landscapes. Burman discusses these ships in his *ECC papers*, identifying the vessels seen on the Markham dish as a Dutch long-distance cargo vessel known as a 'Fluit' or 'Flute'. He suggests that these may have been intended as symbols of commercial success and fortune.

Five boats of a different type, identified by Burman as a Dutch 'Buss', occur on the border of an English delftware plate dated 1649 in the Glaisher Collection (acc. no. C.1308-1928) illustrated by Lipski and Archer, p.130, fig.127. The style of painting on this 1649 plate is very close to the landscape on the present lot, featuring a building in the centre, similar trees and a distinctive curved picket fence. These recurring features can be noted on other delftware almost certainly made at the Pickleherring Pottery. A posset pot dated 1651 with related buildings, ships and similar trees is also illustrated by Lipski and Archer (1984), p.201, fig.891. A caudle cup in the British Museum inscribed 'EDWARD:SEARLE:AND:ELIZABETH 1650' (acc. no. 1952,0402.1) bears a continuous landscape with buildings, ships and similar trees. Perhaps the most impressive piece belonging to this group is the large jug in the Glaisher Collection (acc. no. C.1311-1928) illustrated by Lipski and Archer (1984), p.219, fig.969. This bears the arms of the Apothecaries Society and is dated 'E.V 1650'. The British Museum caudle cup, the Apothecaries Society jug and the puzzle jug in the present lot are all painted with virtually identical buildings on striped mounds with similar trees and picket fences flanked by ships.





58

**A VERY RARE ELSERS BROTHERS REDWARE TEAPOT  
AND COVER, CIRCA 1695**

After a Yixing original, the cylindrical form slip-cast and lathe-turned, with an overhead handle and short spout, the body decorated in relief with floral sprigs to both sides, the domed cover with three flowerheads and surmounted with an acorn finial, 15cm high (2)

**£3,000 - 5,000**  
**€3,500 - 5,800**  
**US\$4,300 - 7,100**

John Philip and David Elers were Dutch silversmiths who produced high quality red stoneware at Bradwell Wood in Staffordshire for a brief period between circa 1690 and 1698, their establishment being last recorded in 1697. Their distinctive wares were cast in plaster moulds and the exteriors neatly turned using a lathe, as detailed in a document of 1794 written by Josiah Wedgwood, see Gordon Elliott, John and David Elers (1998), p.18.

In the turning of a vessel on a lathe, a cone of either wood or clay is needed to hold the piece while it is spun, and the irregular circular impression to the centre of the base inside this teapot is consistent with this. The crispness of the moulded decoration on this teapot is attributable to the Elers' use of metal dies, as indicated by the slight roughness surrounding these reliefs. An Elers coffee pot with strikingly similar decoration and a comparable acorn finial to the cover was sold by Bonhams on 1 May 2013, lot 2. A lidded jug with similar floral sprigged decoration and an acorn finial is illustrated by Elliott (1998), p.20, fig.4. Another Elers jug with comparable decoration is illustrated by Jan Daniël van Dam, *European Redwares, British Ceramic Design 1600-2002* (2003), p.36, pl.8.



59

**A GOOD ENGLISH DELFTWARE TULIP CHARGER, CIRCA 1680**

Probably Brislington, painted in blue, green, yellow and orange, the three tulip flowers and slender leaves unusually contained within a vase, the striped jar flanked by stylised scrollwork, the blue dash rim edged with narrow yellow and blue bands, 34cm diam

£4,000 - 6,000

€4,700 - 7,000

US\$5,700 - 8,500

**Provenance**

Roger Warner Collection, Christie's sale, 20 January 2009, lot 144  
Pelham Olive Collection

**Exhibited**

The Merchant's House, Marlborough, Wiltshire, 2010-18

A related example attributed to Brislington is discussed by Michael Archer, *Delftware* (1997), p.91, fig.A33 and col. pl.19. Archer identifies similarities in decoration that form part of a small group separate from the main tradition of flower chargers. All can be seen in the decoration of this dish, including the inclusion of a vase, often striped with foliate handles, the fan-like arrangement of leaves, the blobs of colour at the tips of the leaves and the large flowerheads. These characteristics occur on fragments from Brislington. For further examples see Bernard Rackham, *Catalogue of the Glaisher Collection* (1987) pl.105, figs.1486 and 1488 and Frank Britton, *English Delftware in the Bristol Collection* (1982), p.57, fig.3.21. Another very similar charger was sold by Bonhams on 10 September 2008, lot 159.



60



60

**A DELFTWARE BOTTLE VASE, DUTCH OR POSSIBLY ENGLISH, CIRCA 1670**

Of triple-gourd shape, finely painted in blue with sprays of flowers and foliage surrounded by birds and various winged insects, 22.5cm high

£400 - 600

€470 - 700

US\$570 - 850

Compare to the cylindrical tankard dated 1669 illustrated by Lipski and Archer, *Dated English Delftware* (1984), p.171, fig.769, where the animated style of the birds and the blousy nature of the floral sprays bears a particularly close resemblance to those on the vase in the present lot. A Brislington vase of double-gourd shape is illustrated by Garry Atkins, *An Exhibition of English Pottery* (2003), no.14.

61

**AN ENGLISH DELFTWARE POSSET POT, PROBABLY BRISTOL, CIRCA 1710-30**

With a round or baluster body applied with S-shaped handles and the remains of a spout on one side, painted in red, blue and green with floral sprays, some placed within panels on a scrollwork ground, 14.5cm high

£500 - 700

€580 - 810

US\$710 - 1,000

**Provenance**

Pelham Olive Collection

**Exhibited**

The Merchant's House, Marlborough, Wiltshire, 2010-18

For related examples see Frank Britton, *English Delftware in the Bristol Collection* (1982), figs.4.2 and 4.11.

61



62

**A LONDON DELFTWARE HORS D'OEUVRES TRAY, A DELFTWARE PICKLE DISH AND A PAIR OF SALTS, CIRCA 1730-60**

The hors d'oeuvres tray probably Lambeth High Street, William Griffith, finely moulded with six individual compartments, painted in blue with a repeating floral spray and a diaper border at the rim, raised on five small pad feet, 20.8cm wide, the pickle dish and salts Dutch or possibly English, the dish of fleur-de-lys shape painted in blue with a formal flower basket and scrollwork border, 8.6cm wide, marked with numerals 1 and 2, the salts of shallow, fluted hexafoil shape on three scroll feet, painted in blue with flowering plants, with floral panel and diaper borders, 8cm wide (4)

£700 - 1,000

€810 - 1,200

US\$1,000 - 1,400

**Provenance**

With Mark and Marjorie Allen (salts)

Benjamin F Edwards III Collection, Christie's sale, 26 January 2010, lot 368 (salts)

Pelham Olive Collection

Two examples of the same shape of hors d'oeuvres tray from the Mellor Bequest in the Victoria and Albert Museum are illustrated by Michael Archer, *Delftware* (1997), p.331, figs.G.10 and G.11.

62







63 \*

**A GOOD ENGLISH DELFTWARE MODEL OF A CAT,  
MID-18TH CENTURY**

Possibly London, modelled seated and painted in blue with its striped tail curled around its haunches, the fur denoted with ermine-like markings, delicate whiskers on a mournful face and a chain collar around its neck, the hollow mound base washed in blue, *10.3cm high*

£7,000 - 10,000  
€8,100 - 12,000  
US\$9,900 - 14,000

**Provenance**

A private collection of British ceramic cats

A closely related model is illustrated by Jonathan Horne, *A Collection of Early English Pottery, Part V* (1985), fig.118. Another similar example painted with a chain around its neck was bequeathed by Liane Richards to the Victoria and Albert Museum (acc. no. C.13-2016). See also the model illustrated by Leslie B Grigbsy, *The Longridge Collection* (2000), p.388, no.D352.



64

**AN ENGLISH DELFTWARE MUG OR TANKARD, DATED 1767**

Probably London, of large cylindrical shape with a strap handle, painted in blue with a chinoiserie scene of pavilions and trees separated by a tall rock, all within a narrow ribbon cartouche, further trees sprouting by rocks and fences flanking a handle punctuated with abstract motifs, the date '1767' inscribed on the terminal, 16cm high

£3,000 - 5,000  
€3,500 - 5,800  
US\$4,300 - 7,100

**Provenance**

T Murray Ragg Collection, Sotheby's sale, 23 March 1954, lot 33

Illustrated by Lipski and Archer, Dated English Delftware (1984), p.190, fig.851.



65

**AN ENGLISH DELFTWARE HAND WARMER, CIRCA 1680-1700**

Probably London, modelled in the form of a book, the spine with four horizontal straps in high relief, the boards outlined around the edge in a similar manner and secured by two delicate fasteners, painted in blue on both sides to simulate tooling with formal floral and foliate motifs, the spine with simple florets, *14cm high*

£5,000 - 7,000

€5,800 - 8,100

US\$7,100 - 9,900

**Provenance**

Pelham Olive Collection

The raised straps around the edge of the boards are most unusual, not being found on real books of the period. A related example also with raised ribs around the edges of the boards is illustrated by Leslie B Grigsby, *The Longridge Collection* (2000), fig.D394. English delftware books differ in construction, some with an open section at one end and others entirely enclosed save for a small hole.





66



66 (reverse)



66

**A VERY UNUSUAL SALTGLAZE PUNCHBOWL, DERBYSHIRE OR NOTTINGHAM, 18TH CENTURY**

Standing on a domed and finely turned foot, the deep bowl stamped on the exterior with various plants, dogs, birds and human figures including a devil, a huntsman, a soldier on horseback, a stag, a unicorn and a double-headed eagle, a formal band of rouletting below the finely turned rim, *26.2cm diam*

£3,000 - 5,000  
€3,500 - 5,800  
US\$4,300 - 7,100

**Provenance**

Pelham Olive Collection

Metallic brown saltglaze is traditionally associated with Nottingham, although a similar glaze was made in other centres, most notably in Derbyshire at Crich, Chesterfield and Belper. The method of decoration used on this punchbowl is most unusual, the motifs being die-stamped rather than applied, a technique used in the late 17th century by John Dwight and also found on some 18th century white saltglazed stonewares. The curious and diverse subject matter suggests the potter used an assortment of bought-in metal dies. The figure of a devil is shown using bellows to inflate a pig bladder, a motif sometimes associated with the Italian Comedy.



67

67

**A RARE STAFFORDSHIRE SALTGLAZE MODEL OF A CAT, CIRCA 1750-60**

In two tones of reddish-brown and white 'solid agate', modelled laying down with its tail curled around its hindquarters and head turned to the right, the eyes picked out in yellow, *6.2cm high*

£500 - 800  
€580 - 930  
US\$710 - 1,100

**Provenance**

Charles J Lomax Collection

Sheila Davis Collection, Phillips sale, 28 January 1999, lot 15



68

68

**FOUR PIECES OF HISPANO-MORESQUE POTTERY, 16TH CENTURY AND 18TH CENTURY**

Comprising a small dish painted in ruby lustre and blue with formal plants, *21cm diam*, a small plate with a bird in bright ruby lustre, *20.7cm diam*, and two small porringers or *scudellae* with simple side handles, also painted in ruby lustre, *16cm wide (4)*

£500 - 800  
€580 - 930  
US\$710 - 1,100

**Provenance**

Pelham Olive Collection

69

**A STAFFORDSHIRE SLIPWARE DISH, 18TH CENTURY**

Of large size and rounded rectangular form with a piecrust rim, the buff body with a cream-coloured ground trailed and combed in brown slip, *43.5cm wide*

£600 - 900  
€700 - 1,000  
US\$850 - 1,300



69

70



70

**FOUR PIECES OF STAFFORDSHIRE WHITE SALTGLAZE STONEWARE, CIRCA 1750-60**

Comprising a cornucopia wall pocket moulded with rococo scrolls and flowers, the central cartouche with 'Flora' holding a cornucopia, 30cm high, a creamboat or small sauceboat with diaper moulding, 13.8cm long, a 'scratch blue' small jug incised with a leafy stem, 7.3cm high, and a mould in the form of a scaly fish, 6.8cm long (4)

£500 - 600

€580 - 700

US\$710 - 850

71

**TWO STAFFORDSHIRE WHITE SALTGLAZE TEAPOTS AND COVERS, CIRCA 1760**

Of globular shape with crabstock handles and spouts, one brightly enamelled with a fashionably dressed couple in a rural landscape, the reverse with a group of buildings, 10.5cm high, the other naively painted with a peacock, the reverse with flowers and grapes, 12.1cm high (4)

£600 - 800

€700 - 930

US\$850 - 1,100

**Provenance**

With Law, Foulsham and Cole (first teapot)

71



72

**A STAFFORDSHIRE WHITE SALTGLAZE TEAPOT, CIRCA 1740-50**

Crisply moulded in the form of a well-proportioned townhouse of three storeys and a semi-basement, the Royal Arms surmounting the central door, one side of six bays, with a single figure in the doorway, flanked by two guards, the other side of seven bays with the single figure, the sides with a couple, birds and a deer amongst foliate branches, 11.6cm high

£400 - 600

€470 - 700

US\$570 - 850

A saltglaze block mould for a house teapot was in the Mavis Bimson Collection sold by Bonhams on 13 September 2006, lot 65.

72



73

**TWO WILLIAM GREATBATCH CREAMWARE TEAPOTS AND COVERS, CIRCA 1770-82**

Of globular form on pedestal feet, with pierced galleried rims, printed in outline and hand-coloured, one with 'The Prodigal Son in Excess' and 'The Prodigal Son in Misery', the other with 'The Prodigal Son Receives his Patrimony' and 'The Prodigal Son Taking Leave', 15.4cm and 13cm high (4)

£400 - 600

€470 - 700

US\$570 - 850

**Provenance**

David Drakard Collection (first mentioned)

The first teapot is illustrated by David Barker, William Greatbatch (1991), p.230, pl.142 and in the Northern Ceramics Society 1986 exhibition catalogue, p.65, no.7.

73



The James and Timmey  
Challenger Collection:  
Part II







74 \*

**A VERY RARE 'FIDDLER' TOBY JUG FROM THE  
'MIDSHIPMAN FAMILY', CIRCA 1785**

Attributed to Jacob Marsh, seated and playing a small violin, wearing a blue and brown striped frock coat, green breeches and brown shoes, his tricorn hat and waistcoat left in the white, the waistcoat partially unbuttoned to reveal his necktie, his hair secured at the back with a distinctive tied ribbon, the plain handle incised with horizontal lines, 16.4cm high

**£10,000 - 15,000**

**€12,000 - 17,000**

**US\$14,000 - 21,000**

**Provenance**

Phillips sale, 7 September 1988, lot 210  
James and Timmey Challenger Collection, Chicago

Illustrated by Vic Schuler, *Collecting British Toby Jugs* (Third Edition 1999), p.57 and listed as one of the eleven similar jugs recorded at the time of writing on p.56. Another 'Fiddler' Toby Jug from the James and Timmey Challenger Collection was sold by Bonhams on 15 December 2020, lot 39 and one from a private collection on 5 June 2019, lot 110.

A single mould was used for many of the smaller-sized 'Midshipman' Toby Jugs. Common features include the partially unbuttoned waistcoat as well as the curious ribbon used to tie the hair at the back. Some examples have a large jug resting on the base to one side.





75 \*

**A VERY RARE 'FARRIER' TOBY JUG FROM THE 'MIDSHIPMAN FAMILY', CIRCA 1785**

Attributed to Jacob Marsh, seated and holding a glass in his raised left hand, an empty jug tucked under his right arm, wearing a sponged blue and brown frock coat, brown shoes and a light blue apron applied over his breeches, a set of pincers resting on his lap, his partially unbuttoned waistcoat left in the white and his hair secured with a distinctive ribbon, a brown and ochre border around his tricorn hat, the plain handle incised with two parallel lines, 15.9cm high

**£10,000 - 15,000**

**€12,000 - 17,000**

**US\$14,000 - 21,000**

**Provenance**

Sotheby's sale, February 1989

James and Timmey Challenger Collection, Chicago

Illustrated by Vic Schuler, *Collecting British Toby Jugs* (Third Edition, 1999), p.58. Only four examples of 'Midshipman Family' Toby jugs representing a 'Farrier' were recorded at the time of writing.

The maker of the distinctive 'Midshipman' family of Toby jugs was identified when a 'Lord Rodney' from this group was sold by Phillips on 29 November 1989, lot 305a. This was inscribed on the base 'J Marsh, Folley'. A previous example of Lord Rodney, sold from the Mackintosh Collection, was also inscribed 'J.MARSH FOLLEY', although when the Mackintosh collection was catalogued the place name had been incorrectly transcribed. The potter had attempted to sign his jugs with the place name Foley, which was a suburb of Stoke-on-Trent in Staffordshire, lying between Longton and Fenton. Jacob Marsh is recorded as a potter in Burslem in 1803, moving to the Lane Delph Pottery in 1806. He is listed in 'The History and Gazetteer and Directory of Staffordshire' in 1834 as 'Jacob Marsh of Golden Hill House, (Foley) gent'. Marsh's longstanding connections with Foley leave little doubt as to the maker of this rare group of Toby jugs.



76

76 \*

**A CREAMWARE 'STEP' TOBY JUG, CIRCA 1780-85**

Modelled seated, holding a foaming jug in his left hand, his right hand slightly raised, a long pipe resting between his feet, wearing a blue coat, his face, hair and the rest of his costume picked out in manganese, 25cm high

£1,000 - 2,000  
€1,200 - 2,300  
US\$1,400 - 2,800

**Provenance**

James and Timmey Challenger Collection, Chicago



77

77 \*

**A CREAMWARE TOBY JUG, CIRCA 1790**

Of traditional form, modelled seated and grasping a foaming and overflowing jug in both hands, wearing a yellow jacket and blue waistcoat, his shoes and breeches picked out in brown, the base washed in green, 24.5cm high

£700 - 900  
€810 - 1,000  
US\$1,000 - 1,300

**Provenance**

James and Timmey Challenger Collection, Chicago



78

78 \*

**A STAFFORDSHIRE PEARLWARE 'DOUBLE BASE' TOBY JUG, CIRCA 1790**

Of traditional form and seated on a rare 'Double Base' washed in blue, holding a well-potted jug in both hands, a pipe leaning against the chair leg to his right, his coat washed in light brown, his breeches in green, the handle and rear part of the chair picked out in yellow, 26cm high

£700 - 1,000  
€810 - 1,200  
US\$1,000 - 1,400

**Provenance**

James and Timmey Challenger Collection, Chicago

Another 'Double Base' jug is illustrated by Vic Schuler, *Collecting British Toby Jugs* (Second Edition, 1994), p.37.



79

79 \*

**A WOOD FAMILY 'LONG FACE' TOBY JUG, CIRCA 1785**

Of traditional form, seated and holding a foaming and overflowing jug in his left hand, a small cup in his right hand, his 'Long face' with heavy eyebrows, wearing grey coat, ochre breeches, brown shoes and brown tricorn hat, 26cm high

£800 - 1,200  
€930 - 1,400  
US\$1,100 - 1,700

**Provenance**

James and Timmey Challenger Collection, Chicago





80 \*

**A VERY RARE CREAMWARE 'TIPSY MAN' TOBY JUG,  
CIRCA 1785**

Modelled seated in a chair, holding a very large jug overflowing with beer in both hands, wearing a broad grin, ochre breeches and a jacket with vertical stripes in green, ochre and brown, 26.5cm high

**£8,000 - 12,000**

**€9,300 - 14,000**

**US\$11,000 - 17,000**

**Provenance**

Sotheby's sale, Colstoun, Haddington, East Lothian, 1990  
James and Timmey Challenger Collection, Chicago

Illustrated by Vic Schuler, *Collecting British Toby Jugs* (Third Edition, 1999), p.77 and discussed at p.49 where the author states that only six examples of the model were recorded at the time of writing. Another 'Topsy Man' jug from the James and Timmey Challenger Collection was sold by Bonhams on 15 December 2020, lot 45. This differed from the present lot in that the chair was supported on four short legs. The example in the Bute Collection sold by Christie's on 8 July 1996, lot 50 has a similarly striped jacket to the present lot but a third version of the base, the chair having legs and standing on a shallow platform.



81 \*

**AN IMPORTANT STAFFORDSHIRE 'FIDDLER' TOBY JUG,  
DATED 1789**

Of traditional form, seated with a large foaming jug resting on the ground to his right and a small foaming cup held between his knees, his violin and bow well-modelled, the violin held beneath his bearded chin, wearing a blue and brown mottled coat with brown shoes and breeches, the brown base inscribed 'Good Ale is Made for the Use of Men so fill Ould Tobe Once Again 1789', 25.7cm high

£7,000 - 12,000  
€8,100 - 14,000  
US\$9,900 - 17,000

**Provenance**

With Alistair Sampson Antiques  
James and Timmey Challenger Collection, Chicago

Another jug inscribed 'Joseph Marttain Burslem' in a similar manner around the base also from the James and Timmey Challenger Collection was sold by Bonhams on 15 December 2020, lot 63. The violin and bow are very carefully executed, with the strings individually delineated. This important jug is not recorded in the list of inscriptions provided by Vic Schuler, *Collecting British Toby Jugs* (Third Edition, 1999), p.133.



82

82 \*

**A CREAMWARE TOBY JUG, CIRCA 1790**

Of traditional form, seated holding a brown clay jug of foaming beer on his left knee with both hands, a small spirit barrel resting between his feet and a pipe at his side, wearing a brown sponged coat and bright yellow waistcoat, his breeches, shoes and barrel in grey, 25cm high

£600 - 800  
€700 - 930  
US\$850 - 1,100

**Provenance**

James and Timmey Challenger Collection, Chicago



83

83 \*

**A PRATTWARE BEARDED TOBY JUG, CIRCA 1800**

Of traditional form, seated and using both gloved hands to steady a small foaming jug which rests upon his left knee, wearing a sponged green jacket with ochre spots, brown and ochre patterned waistcoat and blue breeches with brown striped stockings, his hat and shoes picked out in brown, on a brown-line octagonal base, 23.5cm high

£500 - 700  
€580 - 810  
US\$710 - 1,000

**Provenance**

James and Timmey Challenger Collection, Chicago



84

84 \*

**A PRATTWARE TOBY JUG, CIRCA 1810**

Of traditional form, holding a foaming and overflowing jug in both hands, his comical face painted with a large spot on the end of his nose, wearing a jacket patterned with spots and florets, blue waistcoat and ochre breeches, the base with an unusual foliate border, 25cm high

£500 - 700  
€580 - 810  
US\$710 - 1,000

**Provenance**

James and Timmey Challenger Collection, Chicago





85

85 \*

**A PORTUGUESE CREAMWARE 'SAILOR' TOBY JUG, CIRCA 1800**

Modelled seated, holding a flask in his left hand and a cup in his right, wearing a blue jacket over an ochre waistcoat, with green breeches, brown boots and a wide hat, the shaped base washed in blue, ochre and brown, 28.5cm high

£700 - 900  
€810 - 1,000  
US\$1,000 - 1,300

**Provenance**

James and Timmey Challenger Collection, Chicago

A similar jug, attributed to the Cavaquinho factory, Porto is in the Museo Nacional de Arte Antigua, Lisbon, inv. 6299cer. The modelling is similar to the English 'Rodney's Sailor' Toby Jug. A comparable jug is illustrated by Captain R K Price, Astbury, Whieldon and Ralph Wood Figures and Toby Jugs (1922), pl.LVIII, no.130.



86

86 \*

**A CREAMWARE 'RUDDY-FACED' TOBY JUG, CIRCA 1810-20**

Of traditional form, grasping a well-potted jug in both hands, a pipe leaning against the chair to his right, his ruddy face unshaven, his jacket, hat and shoes left undecorated save for the moulded details picked out in puce, his waistcoat and breeches in green, 25.7cm high

£600 - 900  
€700 - 1,000  
US\$850 - 1,300

**Provenance**

Bute Collection, Christie's sale, 8 July 1996, lot 141  
James and Timmey Challenger Collection, Chicago



87

87 \*

**A PRATTWARE 'ASKEW' TOBY JUG, CIRCA 1810**

Of traditional form, seated with a pipe resting on the base to his right and balancing a foaming mug of ale on his knee, wearing an ochre sponged coat, yellow waistcoat, and blue breeches with blue spotted socks, the unusually shallow base picked out in brown, 21cm high

£600 - 800  
€700 - 930  
US\$850 - 1,100

**Provenance**

James and Timmey Challenger Collection, Chicago

A similar jug from the Leo Kaplan Collection was sold by Bonhams on 11 July 2018, lot 197.



88

88 \*

**A RARE WOOD FAMILY 'ADMIRAL LORD HOWE' TOBY JUG AND COVER, CIRCA 1790**

Thinly potted and with translucent glazes, modelled seated on a barrel with a spaniel sleeping at his feet and a pipe resting against the barrel, holding a foaming jug in both hands, delicately coloured in pale yellow, green and tones of brown, 26.4cm high, incised '63' (2)

£2,500 - 3,500  
€2,900 - 4,100  
US\$3,600 - 5,000

**Provenance**

With Leonard Russell, Newhaven  
James and Timmey Challenger Collection, Chicago

The origin of the Lord Howe name in association with the 'Man on the Barrel' Toby is discussed by Vic Schuler, *Collecting British Toby Jugs* (Second Edition, 1994), p.58. Another example was sold by Bonhams on 14 November 2018, lot 290.



89

89 \*

**A CREAMWARE 'STEP' TOBY JUG, CIRCA 1780**

Of traditional form, modelled smoking a pipe held in his raised right hand, an empty jug in his left hand, his costume mottled in grey with green highlights, his face, hair and the handle in light brown, 23cm high

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,700 - 2,600

**Provenance**

James and Timmey Challenger Collection, Chicago

A Toby jug with closely related decoration from the Bute Collection was sold by Christie's on 8 July 1996, lot 123.



90

90 \*

**A RARE PRATTWARE 'THIN BOY' TOBY JUG, CIRCA 1790-1800**

Modelled seated on a neat rectangular base with a fluted panel at the front, his feet resting on a small step, holding a small globular jug in both hands, his jacket sponged in blue and ochre and his breeches painted in bright yellow, his hat and shoes picked out in brown, *22.5cm high*

£2,500 - 3,500  
€2,900 - 4,100  
US\$3,600 - 5,000

**Provenance**

With Leonard Russell, Newhaven  
James and Timmey Challenger Collection, Chicago

A similar jug, also from the Challenger Collection was sold by Bonhams on 15 December 2020, lot 53



91

91 \*

**A STAFFORDSHIRE PEARLWARE TOBY JUG, CIRCA 1800**

Of traditional form with a foaming brown jug resting on his knee and a pipe against the side of his chair, his coat with brown spots and unusually outlined in blue, his waistcoat in ochre, his breeches, socks and shoes in brown and white 'solid agate' stripes, *24.8cm high*

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,400 - 2,100

**Provenance**

Bute Collection, Christie's sale, 8 July 1996, lot 97  
James and Timmey Challenger Collection, Chicago

This jug uses for Toby's legs the same unusual striped clay technique seen on lot 95 in this sale.





92

92 \*

**A RARE 'HEARTY GOOD FELLOW' TOBY JUG, CIRCA 1800**

Standing contrapposto before a tree trunk, one branch forming the handle, holding a foaming jug in his right hand and a foaming glass in his raised left hand, dressed as a coachman in a tricorn hat, bright striped coat, ochre waistcoat and blue trousers, the brown-line base washed in green, 23cm high

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,400 - 2,100

**Provenance**

James and Timmey Challenger Collection, Chicago

Trousers in place of breeches are a very rare feature on 'Hearty Good Fellow' Toby Jugs and characterise the earliest examples, see Vic Schuler, *Collecting British Toby Jugs* (Third Edition, 1999), p.33. The present jug shows remarkable similarities to 'Postillion' Toby Jugs, particularly in the treatment of the coat and modelling of the face. Compare to the 'Postillion' jug also from the James and Timmey Challenger Collection sold by Bonhams on 15 December 2020, lot 55.



93

93 \*

**A CREAMWARE 'MARTHA GUNN' TOBY JUG, CIRCA 1800**

Of attractive small size, modelled as a seated woman wearing a pale yellow spotted dress and mobcap, a cat on her lap, smoking a large pipe, the bowl formed as a man's head, the turquoise handle modelled as a serpent and dolphin, 11.5cm high, incised '3' to base

£500 - 800  
€580 - 930  
US\$710 - 1,100

**Provenance**

James and Timmey Challenger Collection, Chicago

A similar example is illustrated by John and Griselda Lewis, *Pratt Ware* (1984), p.248.



94

94 \*

**A PRATTWARE 'STANDING MAN' TOBY JUG AND COVER, CIRCA 1820**

Of attractive small size, modelled as a standing man holding a foaming jug and a pipe against his portly stomach, wearing a blue coat over a spotted waistcoat and yellow breeches, the tail of a scaly dolphin forming the handle, water spewing from the animal's open mouth at the base, picked out in ochre and green, 18.5cm high (2)

£700 - 1,000  
€810 - 1,200  
US\$1,000 - 1,400

**Provenance**

James and Timmey Challenger Collection, Chicago

A similar example of this rare jug is illustrated by Captain R K Price, *Astbury, Whieldon and Ralph Wood Figures and Toby Jugs* (1922), pl.LIX, no.141.



95 \*

**A VERY RARE PEARLWARE 'SOLID AGATE' TOBY JUG,  
CIRCA 1800**

Of traditional form, modelled seated and balancing a foaming jug on his left knee, the entire jug save for his face and hands with brown and white vertical stripes, his lips picked out in brown slip, 24.5cm high

**£5,000 - 8,000**

**€5,800 - 9,300**

**US\$7,100 - 11,000**

**Provenance**

James and Timmey Challenger Collection, Chicago

The striped decoration on this highly unusual Toby Jug can also be seen inside the jug, as the two colours of clay have been rolled together and press-moulded rather than painted onto the surface. Such large examples of 'solid agate' are exceptionally rare and in this instance the pattern of striped clay creates a striking costume for this remarkable jug.



96

96 \*

**A RARE PRATTWARE 'SAILOR' TOBY JUG, CIRCA 1795-1800**

Seated on a high-backed chair above a sea chest, an anchor between his feet, holding a foaming jug in his left hand painted with a brown rose sprigs, a tall glass of beer in his right hand, wearing a brown hat, brown and ochre sponged jacket edged in yellow, white waistcoat and striped trousers, the base picked out in green, inscribed 'Lord, hou' [sic] in brown script underneath the base, 29cm high

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,400 - 2,100

**Provenance**

James and Timmey Challenger Collection, Chicago

Vic Schuler, *Collecting British Toby Jugs* (Third Edition, 1999), p.42 recorded two 'Rodney Sailor' jugs inscribed 'Lord Hou' on the base, both Prattware. One is in the Nottingham Castle Museum and the other was sold by Christie's on 22 October 1979, lot 41. The present lot represents a third example. Schuler notes on p.34 that one 'Admiral Lord Howe' jug is also known with the same inscription on the base. These titles were probably added to existing moulds following news of Howe's success during the French Revolutionary Wars. Richard Howe, 1st Earl Howe commanded the Channel Fleet and was victorious at the Glorious First of June in 1794. He was promoted to Admiral of the Fleet in March 1796 and died in 1799.



97

97 \*

**A CREAMWARE 'SAILOR' TOBY JUG, CIRCA 1790**

A jug of beer in his left hand resting on a two-handled sea-chest partially covered by the high-backed chair in which he sits, a goblet in his raised right hand, wearing a blue jacket, white waistcoat and blue checked trousers, the base washed in green and applied with an anchor, 29.5cm high

£1,200 - 1,600  
€1,400 - 1,900  
US\$1,700 - 2,300

**Provenance**

James and Timmey Challenger Collection, Chicago





98

98 \*

**A RARE PRATTWARE 'SHEPHERD' TOBY JUG, CIRCA 1800**

Of traditional form, seated and using both hands to steady a foaming jug which rests on his left knee, a lamb balanced on his right arm and another jumping up between his feet, their woolly coats sponged in ochre, wearing a blue jacket with yellow cuffs, white waistcoat and green breeches, his hat and shoes also picked out in green, the base and chair sponged in blue and ochre, *25.5cm high*

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,700 - 2,600

**Provenance**

James and Timmey Challenger Collection, Chicago



99

99 \*

**A GOOD PEARLWARE 'MARTHA GUNN' TOBY JUG, CIRCA 1790-1800**

Modelled seated, holding a flask in her right hand and a cup in her left, her dress painted in mottled brown and green, yellow shoes peeping out from below the hem, a blue hat applied with The Prince of Wales's feathers picked out in yellow on top of her mobcap, on an octagonal stepped base, *27.4cm high*

£2,000 - 2,500  
€2,300 - 2,900  
US\$2,800 - 3,600

**Provenance**

James and Timmey Challenger Collection, Chicago

Martha Gunn (1726-1815) was the most famous of the 'dippers' who assisted bathers on Brighton Beach. The Prince of Wales made his first visit to Brighton in 1783 and his reported friendship with Martha Gunn led to her notoriety, alluded to by the feathers on the brim of her hat.



100 \*

**A VERY RARE THOMAS BADDELEY PRATTWARE 'TITHE PIG AND PARSON' TOBY JUG, CIRCA 1810**

The parson standing wearing brown costume, his preaching bands left in the white, with a pig under his left arm picked out in ochre, his right arm held out, a plinth at his side impressed 'I WILL HAVE NO CHILD THO THE PIG', on a high base spotted in green, 28cm high, the base incised 'Thos Baddeley Burslem'

£5,000 - 8,000

€5,800 - 9,300

US\$7,100 - 11,000

**Provenance**

James and Timmey Challenger Collection, Chicago

Thomas Baddeley is recorded as an engraver at various addresses in Staffordshire between 1800 and 1834. The 'Tithe Pig and Parson' Toby Jug is discussed by Vic Schuler, *Collecting British Toby Jugs* (Third Edition 1999), p.49 and examples illustrated on pp.77-8. Only seven examples were recorded at the time of writing, including an example by Lakin and Poole of Burslem. See also Captain R K Price, *Astbury, Whieldon, and Ralph Wood Figures, and Toby Jugs* (1922), plate LVII, no.124. This important marked example of this rare jug does not appear to be recorded in the literature.



101 \*

**A VERY RARE 'BARGEMAN' TOBY JUG, CIRCA 1790**

Modelled on a rectangular base with a curved front, the back and sides applied with portrait medallions above swags of laurel leaves, an anchor resting between his legs, standing and holding a flask in his left hand and a small glass in his right, wearing a grey jacket and blue waistcoat and pantaloons, his shoes and shallow hat picked out in brown, 24.5cm high

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 21,000

**Provenance**

Bute Collection, Christie's sale, 8 July 1996, lot 9  
James and Timmey Challenger Collection, Chicago

Another example is illustrated by Captain R K Price, Astbury, Whieldon, and Ralph Wood Figures, and Toby Jugs (1922), pl.LI, no.86 where it is suggested that the portrait medallions on the base represent King George III, while the jug represents a waterman of the King's barge. The same example is also illustrated by Vic Schuler, Collecting British Toby Jugs (Third Edition, 1999), p.71 and discussed at p.27 where it is stated that only four examples of the model are recorded.





102 \*

**A RARE PRATTWARE 'BOY ON A BARREL' TOBY JUG,  
CIRCA 1800**

Modelled as a boy perched on a yellow barrel, the basket balanced on his head forming the neck of the jug, flowering corn sheaves applied to the barrel and picked out in yellow and green, wearing yellow breeches and a buttoned blue coat, on an octagonal base, 27.7cm high

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,400 - 2,100

**Provenance**

F Stacey Hooker Collection, Sotheby's sale, 1 March 1960, lot 64  
James and Timmey Challenger Collection, Chicago

For a similar example see Captain R K Price, Astbury, Whieldon, and Ralph Wood Figures, and Toby Jugs (1922), pl.LVIII, no.131. Another example also from the James and Timmey Challenger Collection was sold by Bonhams on 15 December 2020, lot 66.

103 \*

**A STAFFORDSHIRE PEARLWARE 'AMERICAN SAILOR' TOBY JUG, CIRCA 1820**

Modelled seated on a rectangular grey sea chest impressed 'DOLLARS', a leafy branch behind him and holding a tankard in both hands inscribed 'SUCCESS TO OUR WOODEN WALLS', his pipe resting on his lap, wearing a blue suit and salmon-pink waistcoat with two rows of buttons picked out in black, 29.2cm high

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,700

**Provenance**

James and Timmey Challenger Collection, Chicago

The inscription 'SUCCESS TO OUR WOODEN WALLS' refers to the British tall-sided battleships with their four rows of guns. The Toby jug sailor is depicted returning home with a full sea chest, having made his fortune.



103

104 \*

**TWO ENAMELLED TOBY JUGS, CIRCA 1820-30**

Comprising the 'Drunken Parson' and the 'Sinner', modelled seated and looking slightly to their right, with characterful warty faces and toothy grins, wearing black tricorne hats, black jackets, patterned waistcoats and buckled boots, the Parson with a wig and preaching bands, precariously pouring a jug into a glass, the Sinner holding a jug resting on his left knee, the shallow brown-line bases rounded at the front, 20.5cm and 19.5cm high (2)

£500 - 700

€580 - 810

US\$710 - 1,000

**Provenance**

James and Timmey Challenger Collection, Chicago



104

105 \*

**TWO LEONARD JARVIS 'CHURCHILL' TOBY JUGS, CIRCA 1947**

Modelled in the manner of the Midshipman Family as Sir Winston Churchill, seated and making his famous V sign with his right hand, holding an artist's palette and brushes in his left hand, a book, quill, ink pot and trowel at his feet, signed 'L. JARVIS' and numbered 71 (brown hat) and 131 (blue hat), the bases incised 'The Rt. Hon. Winston S. Churchill O.M., C.H., F.R.S., M.P.', 18.2cm high (2)

£500 - 700

€580 - 810

US\$710 - 1,000

**Provenance**

James and Timmey Challenger Collection, Chicago

Lord Mackintosh of Halifax commissioned his friend, the potter Leonard Jarvis, to create these Churchill jugs in a small, individually numbered edition. Lord Mackintosh was a leading collector of classic Toby Jugs and Jarvis also created a Toby jug of Mackintosh himself.



105



106

106 \*

**A STAFFORDSHIRE TABLE BASE GROUP OF THE 'ALE BENCH', CIRCA 1830**

Modelled as a colourfully dressed couple seated on yellow high-backed chairs, draining the contents of the cups held in their right hands, a beer jug on the red table between them, before bocage and a turreted building forming spill holders, the mottled table base embossed with foliate swags, titled 'ALE BENCH' twice, 21cm high

£1,200 - 1,500  
€1,400 - 1,700  
US\$1,700 - 2,100

**Provenance**

James and Timmy Challenger Collection, Chicago

The aftermath of this drinking scene is shown on a companion model of the same title, where the table and vessels lie upturned and the husband and wife are at each other's throats. A third group titled 'Tee Total' shows a responsible, happy family having tea and cake. These groups document contemporary concerns centred around drunkenness and domestic violence threatening respectability, especially amongst the middle classes. All of these models are illustrated by Rosalie Wise Sharp, *Ceramics, Ethics and Scandal* (2002), pp.106-7. See also Myrna Schkolne, *People, Passions, Pastimes and Pleasures* (2006), pp.170-3.



107

**OTHER PROPERTIES**

107

**A RARE LEEDS PEARLWARE TOBY JUG, CIRCA 1820**

Of traditional form, modelled seated on a red chair with both hands grasping a jug, applied sieved clay forming the foaming beer, wearing a green jacket over a brown and white spotted waistcoat and light brown breeches, his grey hair framing a high-coloured face, 25.3cm high, impressed LEEDS POTTERY twice forming a cross, incised B

£500 - 700  
€580 - 810  
US\$710 - 1,000

Only a very small number of marked Leeds Pottery Toby Jugs are recorded.

108 \*

**A PEARLWARE MODEL OF A CAT, CIRCA 1800-20**

Possibly Scottish, modelled seated with its tail curled around its body and legs, sponged in black and ochre, the ears and facial features picked out in black and the edge of the base sponged in sea-green, 9.3cm high

£200 - 300  
€230 - 350  
US\$280 - 430

**Provenance**

A private collection of British ceramic cats





108



109

109

**A WEDGWOOD CANEWARE CANOPIC JAR AND COVER, EARLY 19TH CENTURY**

Of ovoid form, the domed cover modelled as a human head wearing a 'Nemes' headdress, the jar with turned bands applied with a variety of blue-grey sprigs, the upper band including a 'winged disk' and other sprigs in Egyptian style, the central band including signs of the Zodiac, 26m high, impressed WEDGWOOD and O, incised M96 (2)

£1,200 - 1,800

€1,400 - 2,100

US\$1,700 - 2,600

These jars were originally made in the Egyptian city of Canopus and were used to preserve the viscera of the deceased. The Wedgwood versions are based on plate CXXXII in Bernard de Montfaucon's 'L'Antiquité Expliquée' published in Paris in 1719, a book in Josiah Wedgwood's library. They were more typically produced in jasper ware. Three examples in blue and green jasper dip and caneware are illustrated by Robin Reilly, Wedgwood Jasper (1994), col. pl.63. An example in black jasper dip was sold by Bonhams on 4 November 2015, lot 1.

110

**A HANDSOME PAIR OF MASON'S IRONSTONE VASES, CIRCA 1815-25**

Of slightly tapering cylindrical form, unusually moulded with twelve deep zig-zag flutes, richly enamelled and gilded with birds and flowers, the reverse with large gilt butterflies and stylised sheaves of corn, further floral gilding adorning the trumpet necks, all on deep blue mazarine grounds, 39.2cm high (2)

£300 - 500

€350 - 580

US\$430 - 710

For comparable decoration on vases of different form see Geoffrey Godden, Mason's China and the Ironstone Wares (1980), pp.183-4.



110

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



111

## Enamels

111

### **A GOOD PAIR OF BIRMINGHAM ENAMEL PLAQUES, CIRCA 1755**

Of rectangular form, printed in puce and delicately coloured, one with a 'Macaw and Fruit', the long-tailed parrot perched on a stone ledge reaching to peck at fruit below, including peaches, currants and apples, the other with two long-tailed 'Pheasants' standing on a mound beside a river, with a Chinese pagoda in the distance, in original gilt metal frames, *plaques 7.7cm x 9.5cm (2)*

**£1,000 - 1,500**

**€1,200 - 1,700**

**US\$1,400 - 2,100**

The 'Macaw and Fruit' appears on a very similar plaque illustrated by Egan Mew, *Battersea Enamels* (1926), fig.54. Similar 'pheasants' in slightly different poses appear in *The Ladies Amusement* on pages 68 and 69, the prints signed 'R Hancock'. The pheasants group shown on page 68 of *The Ladies Amusement* also appears on Worcester porcelain, along with several versions of 'Parrot and Fruit'. It is therefore likely that Robert Hancock was responsible for engraving the present lot, and he is known to have provided engraved plates for early Birmingham enamellers.



112

112

### **A VERY RARE SOUTH STAFFORDSHIRE ENAMEL SOAP BOX, CIRCA 1770**

Of ovoid shape with hinged metal mounts, painted in colours with sprays and sprigs of bright garden flowers alternating with gilded honeysuckle and other flowers, *6.8cm high*

**£600 - 800**

**€700 - 930**

**US\$850 - 1,100**

Very few soap boxes are recorded in English enamel. Two examples, one with closely related decoration from the Mullens Collection, were sold by Phillips on 6 June 2001, lots 205 and 206. Another with similar decoration and pierced with drainage holes was sold by Bonhams on 17 May 2017, lot 263.

# Porcelain from a Distinguished Private Collection



113

**A VERY RARE BOW FIGURE OF 'THE COURTESAN',  
CIRCA 1757-60**

After the Meissen original by Peter Reinicke, standing and holding a delicate open fan before her, wearing a pale yellow sack back dress applied with blue ribbons to the front, black and gold pocket watch suspended from her waist, her puce underskirts delicately pencilled in black with patterned borders, the scrolled base also pencilled and applied with flowers, *16cm high*

£5,000 - 8,000  
€5,800 - 9,300  
US\$7,100 - 11,000

**Provenance**

Phillips sale, 13 September 2000, 215  
Distinguished Private Collection

**Exhibited**

Ashmolean Museum, Oxford

The Meissen prototype is inspired by a drawing by Christophe Huet, see Len and Yvonne Adams, *Meissen Portrait Figures*, p.115 for the figure and her companion, 'The Marquis'. Other Bow examples are illustrated by Peter Bradshaw, *Bow Porcelain Figures* (1992), p.154, pl.163 and *English Porcelain Figures* (1981), p.161, pl.77. See also Frank Stoner, *Chelsea, Bow and Derby Porcelain Figures* (1955), pl.74. A Meissen version of the figure was sold by Bonhams on 17 May 2006, lot 55.





114

#### A GOOD PAIR OF BOW FIGURES OF COOKS, CIRCA 1756

Modelled standing, she holding a joint of meat on a platter held before her, the folds of her apron used to protect her hands from the heat of the dish, wearing a pale yellow coat with puce cuffs, her skirt painted with black florets, he holding a circular dish laid with a cooked chicken and lemon slices, wearing a turban-like cap and yellow striped breeches, his bright blue frock coat with a pale pink lining, the mound bases applied with flowers, 17cm high, she with impressed 'B' to reverse of base, he with incised 'T' underneath base (2)

£4,000 - 5,000  
€4,700 - 5,800  
US\$5,700 - 7,100

#### Provenance

Distinguished Private Collection

#### Exhibited

Ashmolean Museum, Oxford

These celebrated figures are mentioned in the 1756 memorandum book of John Bowcock, clerk to the Bow factory. Sixteen pairs were ordered from him by the dealer Fogg in 1756. A pair from the Peter Bradshaw Collection is illustrated in his book, *Bow Porcelain Figures* (1992), p.138, pl.127 and col. pl.III and was sold by Bonhams on 24 January 2007, lot 18. Others are illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.132-3, no.213 and in Yvonne Hackenbroch's *Untermeyer Catalogue* (1957), pl.81, fig.244. The male cook is also recorded in Chelsea.



115

**AN EXCEPTIONALLY RARE PAIR OF ENGLISH PORCELAIN  
FIGURES OF A TURKISH LADY AND GENTLEMAN,  
CIRCA 1758-62**

Longton Hall or Vauxhall, after the Meissen originals by Johann Joachim Kändler, attractively enamelled in complimenting colours with matching blue and white turbans, she standing in a dancing pose with her left arm raised, flicking her long hair with her right, wearing a yellow fur-lined coat and pink patterned smock over yellow skirts, he standing in dramatic pose, his right hand on the hilt of the sword at his hip, his left hand behind, wearing a pink fur-lined coat, yellow patterned smock and pink trousers, on mound bases applied with flowers, 18.5cm high (2)

£3,000 - 5,000  
€3,500 - 5,800  
US\$4,300 - 7,100

**Provenance**  
Distinguished Private Collection

**Exhibited**  
Ashmolean Museum, Oxford

This pair is taken from two figures forming part of a set of 'Six Orientals' designed by Kändler for Meissen, circa 1745. The set is based on a collection of engravings made by different French artists entitled 'Recueil de cent estampes représentant différentes Nations du Levant tirés sur les tableaux peints d'après Nature en 1707-1708 par ordres de M. Ferriole'. Ferriole was the French Ambassador to Constantinople and the engravings included Bulgarians, Hungarians, Turks and Levantines seen in the streets of the city. The Meissen versions are illustrated by F Berling, Festive Publication (1910), p.28, fig.37. The models were copied in English pottery and porcelain by several factories. A similar coloured pair is illustrated by Bernard Watney, Longton Hall Porcelain (1957), figs.42 and 43. They were also copied by Samuel Gilbody at Liverpool, see Maurice Hillis, Liverpool Porcelain 1756-1804 (2011), p.308, no.7.72 and the pair from the Peter Bradshaw Collection sold by Bonhams on 24 January 2007, lot 56. The only other recorded coloured example of the male figure is in the Victoria and Albert Museum (acc. no. 414:25-1885).







Mezzotint of Henry Woodward as 'Ye Fine Gentleman' by James McArdell

116

**AN IMPORTANT PAIR OF BOW FIGURES OF KITTY CLIVE AND HENRY WOODWARD, CIRCA 1750**

In the characters of 'The Fine Lady' and 'The Fine Gentleman' in David Garrick's farce 'Lethe', Kitty Clive carrying a small dog under her right arm, her elaborate dress trimmed with gold and painted with scattered floral sprigs, Henry Woodward standing before a plinth with his hands in his pockets, wearing a black tricorn hat, breeches and shoes, his coat washed in pale lilac and red and lined in yellow, 26cm and 27.5cm high (2)

£16,000 - 20,000

€19,000 - 23,000

US\$23,000 - 28,000

**Provenance**

Godden Reference Collection, Bonhams sale, 14 April 2010, lot 88  
Distinguished Private Collection

**Exhibited**

Potteries Museum and Art Gallery, Stoke-on-Trent  
Ashmolean Museum, Oxford

These figures were modelled directly from their source prints. 'The Fine Gentleman' is based on a mezzotint by James McArdell, after a painting by Francis Hayman. 'The Fine Lady' is after an engraving of 1750 by Charles Mosley, after a watercolour by Thomas Worlidge. Most examples are found in the white, although some may have been decorated with cold-painted enamels and gilding. Coloured examples are extremely rare. The decoration on this pair is most likely to have been applied at the Bow factory but it is possible that the work was done by William Duesbury, working as an independent china painter in London. His London account book includes an entry on 24 June 1751 for the decoration of Mr Woodward and Mrs Clive at a cost of three shillings each. Another entry for 5 June 1752 refers to a single Mrs Clive at five shillings. These figures are illustrated and discussed at length by Geoffrey Godden, *Eighteenth-Century English Porcelain* (1985), col. pl.III, pl.19 and pp.24-8. He relates how he has known the figures for most of his life, as they stood in the drawing room of his childhood home.





117

**A VERY RARE BOW FIGURE OF A STREET COOK, CIRCA 1757**

After the Meissen original from the 'Cris de Paris' series, standing before a brazier filled with hot coals, holding a saucepan in his left hand, his right arm raised to taste the contents from his right forefinger, a towel flung over his left arm, wearing a white hat, patterned waistcoat with brown cuffs, white apron and pale purple breeches, on a scroll-moulded base picked out in gilding, 15.2cm high

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,800 - 4,300

**Provenance**

Distinguished Private Collection

**Exhibited**

Ashmolean Museum, Oxford

This figure is based upon one of several drawings, some dated 1753, which were commissioned from Christophe Huet by Johann Joachim Kändler to serve as designs for a Meissen series of the 'Cris de Paris'. The drawing of the Street Cook is illustrated by Martin Eberle, *Cris de Paris: Meissener Porzellanfiguren des 18. Jahrhunderts* (2001), p.86, no.29, with the Meissen version being modelled by Peter Reinicke. A similar Bow figure of a Street Cook is illustrated by Peter Bradshaw, *Bow Porcelain Figures* (1992), p.138, pl.126 and another is in the Fitzwilliam Museum (acc. no. C.24-1992). See also that sold by Sotheby's in New York on 10-11 November 2006, lot 686. A Meissen version of the figure was sold by Bonhams on 6 July 2010, lot 183.



118

**A VERY RARE BOW MODEL OF A RED SQUIRREL,  
CIRCA 1752-54**

Naturalistically modelled, seated on its haunches gnawing at a nut clasped in its front paws, an impressive tail arched along its back, its fur simulated with fine brushstrokes of enamel in tones of red, its eyes, whiskers and paws picked out in black, on a shallow mound base, 13cm high

**£8,000 - 10,000**

**€9,300 - 12,000**

**US\$11,000 - 14,000**

**Provenance**

With Simon Spero  
Distinguished Private Collection

**Exhibited**

Ashmolean Museum, Oxford

A similar version of this model enamelled in brown was in Simon Spero's 2012 exhibition, no.16. This model seems to be based on a white Chelsea model produced during the Triangle Period. An example from circa 1746 in the British Museum (acc. no. 1887,0307,11.7) is illustrated by Elizabeth Adams, *Chelsea Porcelain* (2001), p.35, fig.3.20, who suggests that it probably derives from a Meissen original. The model was reissued at Bow in the late 1750s and 1760s on scrolled bases, see the pair illustrated by Frank Stoner, *Chelsea, Bow and Derby Porcelain Figures* (1955), pl.110, the example sold by Sotheby's on 9 April 1999, lot 289 and that sold by Bonhams on 29 September 2020, lot 151. Miniature versions of this model were also produced at Bow, see for example that from the Billie Pain Collection sold by Bonhams on 26 November 2003, lot 38.





119

**AN EXCEPTIONALLY RARE BOW FIGURE OF A THAMES WATERMAN, CIRCA 1755**

Modelled standing before a tree stump, his raised left arm bearing an oval armorial Doggett's badge of three anchors, wearing a peaked red and black hat, distinctive pale yellow frock coat lined in pink with red buttons, floral waistcoat, black breeches and shoes, the shaped base painted with two floral sprays, *19.8cm high*, paper collector's labels, one probably for the Charles Butler Collection

**£20,000 - 25,000**

**€23,000 - 29,000**

**US\$28,000 - 36,000**

**Provenance**

Charles Butler Collection, Warren Wood, Hatfield, Christie's sale, 24 May 1911 (paper label)  
Thomas Berners Collection, Bow No.25 (paper label)  
Distinguished Private Collection

**Exhibited**

Ashmolean Museum, Oxford

The Waterman is one of the few Bow figures where the modelling is original to the factory and not derived from Meissen, instead depicting an historic event in London. In 1715 Thomas Doggett, an Irish comedian, actor and singer founded an annual rowing race for the Thames watermen held on 1 August. The race between the Swan Inn at London Bridge and the Old Swan at Chelsea was in commemoration of the accession of George I to the throne. The distinctive flowing coat and badge modelled on this figure was the prize. The race was so popular that in 1774 it was the subject of a ballad opera by Charles Dibdin titled 'The Waterman, or the First of August'. The race continues to be held each year in early September and is the oldest rowing race in the world. The model is known with different insignia on the brassard, which were worn as licences by those who operated ferries across the Thames. A few white examples of the figure are known, including one illustrated by Peter Bradshaw, *Bow Porcelain Figures* (1992), p.74, pl.37. A coloured example is illustrated by Elizabeth Adams and David Redstone, *Bow Porcelain* (1981), p.199, pl.127 and one in the Victoria and Albert Museum (acc. no. C.80-1938) by Arthur Lane, *English Porcelain Figures of the 18th Century* (1961), pl.41. See also that sold by Christie's on 3 November 1997, lot 55.







# **A RARE BOW FIGURE GROUP OF THE 'FORTUNE TELLER', CIRCA 1752**

By the 'Muses Modeller', a lady holding out her right hand for examination by a bearded palmist, a staff in her left hand, wearing a pale yellow coat lined in puce, white apron and a dress painted with sprays of flowers, the palmist wearing a pale pink washed long-sleeved coat edged in puce and lined in pale yellow, his iron-red boots enriched with gilding, a manuscript on the ground between them, on a shaped rocky base, 18cm high

£12,000 - 15,000

€14,000 - 17,000

US\$17,000 - 21,000

## **Provenance**

Rous Lench Collection, Sotheby's sale, 1 July 1986, lot 188

With Winifred Williams

Christie's sale, 18 May 1992, lot 38

Distinguished Private Collection

## **Exhibited**

Ashmolean Museum, Oxford

This group is after a painting by François Boucher for a Beauvais tapestry in the 'Fêtes de Village à l'Italiennes' series, more widely known from a print titled 'La Bonne Aventure' by Pierre-Alexandre Aveline which first appeared in the *Mercur de France* in April 1738. The figure may have been inspired by the original painting or a copy of it, as it does not appear in reverse like the print, see Elizabeth Adams and David Redstone, *Bow Porcelain* (1981), p.144. Coloured and white examples of the Fortune Teller were produced at Bow and all are the work of the 'Muses Modeller', whose characteristics are unmistakable. A similar figure sold by Bonhams on 25 March 1977, lot 73 is illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.127, no.196. Another is illustrated by Anton Gabszewicz, *Made at New Canton* (2000), p.89, no.76. See also the example in the Museum of Fine Arts, Boston (acc. no. MFA61.1282) illustrated by George Savage, *18th Century English Porcelain*, pl.44. An example left in the white is illustrated by Adams and Redstone (1981), p.145, pl.70.



Engraving of 'La Bonne Aventure' by Pierre-Alexandre Aveline







121

121

**TWO RARE BOW MODELS OF COCKERELS, CIRCA 1760**

Modelled standing, their heads tilted to one side, with pale red wattles and combs, their plumage coloured in shades of yellow and brown, one also with puce wings and green tail feathers, the mound bases moulded with scrollwork picked out in puce, applied with flowers, leaves and mossy patches, 10.5cm and 11cm high (2)

£2,500 - 3,500  
€2,900 - 4,100  
US\$3,600 - 5,000

**Provenance**

Distinguished Private Collection

**Exhibited**

Ashmolean Museum, Oxford

The model with the companion hen is illustrated by Yvonne Hackenbrock, *The Irwin Untermyer Collection* (1957), pl.92, fig.256. See also a version of the cockerel in the Victoria and Albert Museum (acc. no. C.229-1940) and that sold by Bonhams on 10 December 2008, lot 62. A very similar cockerel forms part of a group of a cock and hen, illustrated by Elizabeth Adams and David Redstone, *Bow Porcelain* (1981), p.201, fig.131. For slightly earlier versions of the models on plain mound bases see Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.156, no.266 and col. pl.9.



**OTHER PROPERTIES**

122 \*

**A BOW MODEL OF A CAT, CIRCA 1758-60**

Modelled seated and with an alert expression, its fur delicately painted in pale puce with eyes picked out in red and yellow, set on an oval base with puce scrolls, 6.8cm high

£1,500 - 2,000  
€1,700 - 2,300  
US\$2,100 - 2,800

**Provenance**

Robyn Robb exhibition 2003, no.33  
A private collection of British ceramic cats

A pair of similar models is illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain* (1982), p.151, fig.253. A related Bow model of a cat with a mouse from the Billie Pain Collection was sold by Bonhams on 26 November 2003, lot 37.



122

123

**A VERY RARE BOW CREAM JUG, CIRCA 1753**

Of squat bellied form with a sparrow beak spout and loop handle to one side, painted in the famille rose palette with a peony and trailing chrysanthemum, a green diaper and half-flower border below the rim, 5.4cm high

£700 - 1,000

€810 - 1,200

US\$1,000 - 1,400

No other similarly shaped cream jug appears to be recorded in the literature. For two sauceboats with very similar decoration and diaper borders see Anton Gabszewicz, *Made at New Canton* (2000), p.55, nos.40 and 41.



123



124

124 \*

**A BOW TEA CANISTER AND COVER, CIRCA 1760**

Of ovoid form with scale or pinecone moulding, the domed cover with a pointed ring finial, the rims with wide hexagonal cell and dagger borders in underglaze blue, *14.5cm high (2)*

£400 - 600

€470 - 700

US\$570 - 850

**Provenance**

Property from an International Private Collection

A caudle cup, cover and stand with related 'pineapple' moulding is illustrated by Elizabeth Adams and David Redstone, *Bow Porcelain* (1981), p.169, pl.98. See also the coffee pot and cover sold by Bonhams on 2 November 2011, lot 66.

125

**A BOW FIGURE OF A NUN, CIRCA 1755**

Left in the white, modelled seated and wearing a flowing habit, reading thoughtfully from the open book in her hands, on an oval shaped base, *14.5cm high*

£300 - 500

€350 - 580

US\$430 - 710

**Provenance**

Valentine Dawney Collection



125

126

**A BRISTOL SPOON FROM THE LUDLOW SERVICE, CIRCA 1775-80**

Moulded with rococo scrolls, the shell-moulded bowl painted with a flower spray, a single sprig at the end of the handle, the rims and scrolls picked out in gold, similar decoration to the underside, *11cm long*

£700 - 900

€810 - 1,000

US\$1,000 - 1,300

Two more Ludlow service spoons from the Peter Stephens and Billie Pain Collections were sold by Bonhams on 12 September 2001, lot 155 and 26 November 2003, lot 320. Another is illustrated by F Severne Mackenna, *The Mackenna Collection, Part 3* (1975), p.52. The original owner was Daniel Ludlow of Camden, Gloucestershire. According to Mackenna, a large number of pieces from the service came on the market in the 1940s and thirteen spoons were recorded.

127 \*

**A CHELSEA TEABOWL AND SAUCER AND A MILK JUG, CIRCA 1760-64**

Thinly potted and finely painted in puce monochrome with vignettes of birds, some perched on branches above leafy undergrowth, others in flight, smaller flying birds within the interior of the teabowl and to the underside of the saucer, with gilded barbed borders, *the jug 8.8cm high*, gold anchor marks (3)

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,100

**Provenance**

Property from an International Private Collection



126

A similarly decorated teabowl and saucer from the Garrick Bond Collection was sold by Bonhams on 17 May 2017, lot 163. See also the chocolate cup and saucer sold by Bonhams on 8 September 2010, lot 64.



127

128

**AN UNRECORDED LIVERPOOL PORCELAIN TILE, CIRCA 1760-65**

possibly Richard Chaffers or William Reid factories, painted in underglaze blue with a chinoiserie landscape of a tree growing from rockwork beside a fence, birds in flight above, also glazed on the back and sides, 13.5cm x 13.3cm, incised numeral 6

£600 - 800

€700 - 930

US\$850 - 1,100

**Provenance**

The Thelma Shepley Tile Collection

No other tile would appear to be recorded in 18th century English porcelain. Tiles of a similar size were staple products of Liverpool delftware factories but at this date porcelain makers would have had great difficulty preventing kiln distortion and keeping any tiles flat. It is interesting to note that, unlike delftware tiles, this unique porcelain tile has been glazed on the back and sides.



128

129

**AN ISLEWORTH BEAKER AND TREMBLEUSE SAUCER, CIRCA 1780-90**

The bell-shaped beaker with a wide flared rim, the saucer crisply modelled with a deep well on a high waisted foot, painted in vibrant blue with 'Chantilly' style sprigs, with blue-line rims, beaker 7.2cm high, saucer 14.6cm diam (2)

£600 - 800

€700 - 930

US\$850 - 1,100

A similar beaker and saucer from the Godden Reference Collection was sold by Bonhams on 18 May 2011, lot 363. Another example is illustrated by Gabszewicz and Jellicoe, *Isleworth Porcelain* (1998), p.14, fig.6. The precise painting on these pieces matches the distinctive version of 'Chantilly' sprigs used on Isleworth porcelain, corresponding with wasters found on the Isleworth factory site. A biscuit waster of this flared form of trembleuse saucer was also found at Hounslow, see Massey, Pearce and Howard, *Isleworth Pottery and Porcelain* (2003), p.82, fig.134.



129





130

130 \*

**A VERY RARE ENGLISH PORCELAIN MODEL OF A CAT, CIRCA 1758-62**

Longton Hall or Vauxhall, modelled seated on a low mound base washed in green, its head turned to its left, its tabby markings painted in tones of brown, the facial details delicately picked out in red, 6.6cm high

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,800 - 4,300

**Provenance**

A private collection of British ceramic cats

This model does not appear to be recorded in the literature.

131

**A RARE LONGTON HALL CREAMJUG, CIRCA 1753-56**

Of twelve-sided baluster form, with a sparrow beak lip and distinctive angular handle, painted in blue with a pavilion in between a willow tree and flowering plants on a rocky island, a scrolled border below the interior rim, 8.6cm diam, workman's mark P

£600 - 800  
€700 - 930  
US\$850 - 1,100

An octagonal teabowl and saucer of this pattern and with the same border from the Watney Collection was sold by Phillips on 22 September 1999, lot 93. They are illustrated alongside two associated glazed fragments found on the Longton Hall site in Bernard Watney's paper, *Excavations at the Longton Hall Porcelain Factory, Post-Medieval Archaeology* 27 (1993), p.71, pl.2. The dodecagonal shape of the present lot is most unusual but would presumably have sat rather well with the eight-sided teabowl and saucer, the latter also with the workman's mark P.



131

# The John Alchin Collection

132 \*

## A LUND'S BRISTOL PICKLE DISH, CIRCA 1749-51

In the shape of a scallop shell, painted in blue with a stylised 'Long Eliza' pointing to one side, formal plants to either side, the rim with three diaper panels edged with scrollwork, two leaves and a shell motif at the base, 7.5cm high

£600 - 800

€700 - 930

US\$850 - 1,100

### Provenance

Watney Collection, Phillips sale, 1 November 2000, lot 918

Simon Spero exhibition 2001, no.45

John Alchin Collection

Related dishes of the same size, shape and pattern are discussed by Ray Jones, *The Origins of Worcester Porcelain* (2018), pp.379-80. This lot is noted at p.380. These smaller sized pickle dishes are among the earliest wares made by Lund.



132

133 \*

## A WORCESTER PICKLE DISH, CIRCA 1752-53

Moulded in the form of a scallop shell, a band of chevrons around the footrim, enamelled in the centre with a formal rock and plants, three flower sprays and insects on the border, 8.3cm wide

£400 - 600

€470 - 700

US\$570 - 850

### Provenance

Billie Pain Collection, Bonhams sale, 26 November 2003, lot 105

John Alchin Collection

The use of a rock as the central motif also occurs on Limehouse pickle dishes painted in underglaze blue.



133

134 \*

## A RARE WORCESTER COFFEE CAN, CIRCA 1753-54

Of small size with fine moulded reeding and a seven-lobed rim, the scrolled handle with thumbrest, delicately painted in famille rose with a slender Chinese figure standing in a formal garden, his arms raised and holding a sword and a trailing flower sprig, the reverse with various flowers and rockwork, 5.3cm high

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,100

### Provenance

Watney Collection, Phillips sale, 1 November 2000, lot 923

Simon Spero exhibition 2001, no.26

John Alchin Collection

Thinly potted and of small size, these little cans do not have saucers and mostly occur with relatively simple floral-sprig decoration, presumably because of the difficulty of painting on the ribbed surface. Only a small number are recorded with more elaborate figure decoration, where a particularly vivid and varied palette has been used. See also another ribbed cup from the Watney Collection, Phillips sale 10 May 2000, lot 554 which was painted with flowering prunus. The shape conforms to the 'ribb'd' cans listed in the London Warehouse price list circa 1755-56. A similar example from the John Alchin Collection was sold by Bonhams on 15 December 2020, lot 7.



134



135

135 \*

**A WORCESTER CREAMBOAT OR SMALL SAUCEBOAT, CIRCA 1753**

Of corrugated 'low footed' oval form with a broad spout and plain handle with a curled thumbrest, the exterior crisply moulded with rococo panels of simple Chinese landscapes, a smaller vignette below the spout, the interior with precious objects and a flower sprig, *14.5cm long*

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,700 - 2,600

**Provenance**

Simon Spero exhibition 1998, no.9  
John Alchin Collection

This rare model was only made for a short time during the early years of production at Worcester. A creamboat or small sauceboat of the same form is illustrated by Samuel M Clarke, *Worcester Porcelain in the Colonial Williamsburg Collection* (1987), p.15, pl.1 and two other examples were sold by Bonhams on 12 November 2014, lot 91 and 31 March 2010, lot 29. All three are of the same pattern, which differs from the present lot.



136

136 \*

**A WORCESTER CREAMBOAT, CIRCA 1753-55**

Of octagonal form with an angular handle with scrolled thumbrest, a geranium leaf moulded under the lip, the sides moulded with rococo panels of differing designs, one painted in a soft famille verte palette with a Chinese river scene, the other with flowers and an insect, precious objects within the interior, *11.7cm long*

£800 - 1,200  
€930 - 1,400  
US\$1,100 - 1,700

**Provenance**

John Alchin Collection

Landscape decoration without prominent figures or birds is rarely found on enamelled hexagonal creamboats, and yet blue and white examples are plentiful from just a year or two later. Another coloured creamboat of the same pattern and moulding is illustrated by Simon Spero, *The A J Smith Collection* (2006), p.204, no.109.



137

137 \*

**A WORCESTER HEXAGONAL CREAMBOAT, CIRCA 1753**

Of hexagonal form with a geranium leaf moulded below the lip, the angular handle with a scrolled thumbrest, both sides delicately moulded with scrolled panels painted in famille verte style, one with bird by a low red fence, the other with flowering plants, an insect and flower sprays within the interior, *10.9cm long*

£400 - 600  
€470 - 700  
US\$570 - 850

**Provenance**

Simon Spero exhibition 1998, no.11  
John Alchin Collection

138 \*

**A WORCESTER TEABOWL AND SAUCER, CIRCA 1753-54**

Of octagonal form, painted in famille verte style with vases, precious objects and feathers alternating with panels of flowering plants, insects in flight above flowering plants in the centre of the saucer, red cross-hatched borders inside the rims, *saucer 10.7cm diam* (2)

£700 - 1,000

€810 - 1,200

US\$1,000 - 1,400

**Provenance**

N Blackwell Wood Collection

Simon Spero exhibition 2006, no.20

John Alchin Collection

The shape and pattern follow closely Chinese famille verte porcelain from the Kangxi period, perhaps suggesting that it was intended for connoisseur collectors rather than simply for use. Another example is illustrated by Simon Spero, *The A J Smith Collection* (2006), p.225. no.128. A Chinese prototype beaker is illustrated on the following page.



138

139 \*

**A WORCESTER SAUCER, CIRCA 1754-55**

With a fine fluted border, the underside with two rows of flutes around the footrim, finely pencilled in famille rose style with flowering plants growing from a pale blue rock, smaller plants and grasses at the sides and in the foreground and two insects in flight above, within a delicate iron red formal border, *12.2cm diam*

£500 - 800

€580 - 930

US\$710 - 1,100

**Provenance**

John Alchin Collection

Both the fluted form and the pattern are exceptionally rare, the only other example so far recorded being a teabowl and saucer from the Nina Weil and Gwen and Ronald McKnight Melvin Collections, exhibited by Simon Spero in 2007, no.11. Diversity of form was a feature of the early years at the Worcester factory. Within a period of about six years from 1752-58, at least a dozen different shapes of teaware were in production.



139

140 \*

**A WORCESTER SAUCER, CIRCA 1754-55**

Thinly potted and enamelled with flowering plants growing by a panelled red fence, a bird in flight above looking down on the scene, *12.3cm diam*

£300 - 500

€350 - 580

US\$430 - 710

**Provenance**

John Alchin Collection



140





141

141 \*

**A WORCESTER DESSERT BASKET AND A TEAPOT STAND, CIRCA 1754-56**

Both painted in simple famille rose style with the 'Staghunt' pattern, the circular basket pierced with interlocking circles and applied with florets at the intersections, *16cm diam*, the teapot stand of hexagonal form, a formal border pencilled inside the rim, *13.3cm wide* (2)

£300 - 500  
€350 - 580  
US\$430 - 710

**Provenance**

Simon Spero exhibition 2002, no.26 (basket only)  
John Alchin Collection

The popularity of the Staghunt pattern is discussed by John Sandon, *The Dictionary of Worcester Porcelain* (1993), p.317. Teapot stands from this early period are scarce.



142

142 \*

**A RARE WORCESTER OCTAGONAL BOWL, CIRCA 1754-55**

Of flared form, printed in outline and hand-coloured with the 'Red Bull' pattern, the interior with a flower sprig and a diaper border reserving floral panels below the rim, *11.2cm diam*

£150 - 200  
€170 - 230  
US\$210 - 280

**Provenance**

John Alchin Collection

Worcester was the first manufactory in England to introduce the process of outline printing, as this technique was not apparently used on enamels at Battersea or Birmingham. The outlines of printed designs such as The Red Bull are coarse and heavy, leaving blocks of plain colour that were filled in by painters at the Worcester factory. First used around 1753-55, the technique was reintroduced in the 1760s and 70s.



143

143 \*

**A WORCESTER TEABOWL AND SAUCER, CIRCA 1756-58**

Of thinly potted strap-fluted form, the crisply moulded panels painted in blue with the 'Fisherman and Willow Pavilion' pattern (I.B.21), the Chinese landscape vignettes flanked by smaller panels of insects in flight, *saucer 11.9cm diam*, workman's mark to teabowl (2)

£300 - 500  
€350 - 580  
US\$430 - 710

**Provenance**

John Alchin Collection

144 \*

**A WORCESTER TEAPOT AND COVER, CIRCA 1757-60**

Of globular form and unusual very small size, the lightly domed cover with a pointed finial, painted in blue with the 'Rock Warbler' pattern (I.C.5), *8cm high*, workmen's marks (2)

£500 - 700  
€580 - 810  
US\$710 - 1,000

**Provenance**

The Simpson Collection of Eighteenth Century English Blue and White Miniature Porcelain, Simon Spero exhibition 2003, no.16  
John Alchin Collection



144



145

145 \*

**A WORCESTER TEAPOT AND COVER, CIRCA 1757-60**

The thinly potted globular form of attractive small size, the shallow domed cover with a pointed mushroom finial, painted in blue with the 'Warbler' pattern (I.C.4), the bird perched on tall reeds on the spout and cover, flowering branches issuing from rockwork to the body, within stylised flowerhead and diaper borders, 9.7cm high, workman's marks (2)

£300 - 500

€350 - 580

US\$430 - 710

**Provenance**

John Alchin Collection

The curious placing of the bird beneath the spout suggests the blue painters had difficulty adapting this pattern to fit on a small size teapot. Little wonder this smaller teapot shape is rarely found bearing the Warbler pattern. A very similar teapot from the Billie Pain Collection was sold by Bonhams on 26 November 2003, lot 199.

146 \*

**A WORCESTER COFFEE CAN, CIRCA 1756-58**

Of attractive small size with a slightly spreading base and grooved handle, painted in blue with the 'Rock Warbler' pattern (I.C.5), the bird on a rock by a fence and peonies, 6.2cm high, workman's mark

£300 - 500

€350 - 580

US\$430 - 710

**Provenance**

Watney Collection, Bonhams sale, 10 May 2000, lot 579  
John Alchin Collection

147 \*

**A WORCESTER TANKARD, CIRCA 1755-57**

Cylindrical with a slightly spreading foot and a broad strap handle, painted in blue with the 'Prunus Fence' pattern (I.D.16), 8.9cm high, workman's mark

£500 - 800

€580 - 930

US\$710 - 1,100

**Provenance**

John Alchin Collection



146



147

# The Ralph Kenber Collection



148

148

## **A RARE WORCESTER CREAMJUG, CIRCA 1752-53**

Of baluster shape, with a 'sparrow beak' spout and plain loop handle, enamelled in earthy colours with a Chinese riverscape including an angler on a jetty by fanciful towering rocks, the reverse with a sailing boat and an island in the distance, 6.8cm high

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,100

### **Provenance**

Zorensky Collection, Bonhams sale, 23 February 2005, lot 16  
Ralph Kenber Collection

This would appear to be the only recorded example of the enamelled version of this pattern. For an interesting parallel in contemporary underglaze blue decoration at Worcester see the 'Jetty Fisherman' pattern (I.A.1A) illustrated by Branyan, French and Sandon, Worcester Blue and White Porcelain (1981), p.41.



149

149

## **A WORCESTER CREAMJUG, CIRCA 1753-55**

Of lobed pear shape with silver-shaped handle, painted with a 'Long Eliza' figure in walking attitude and pointing to one side, a low red fence behind and a willow tree to the right, the reverse with a bird on a flowering branch, more flowers and rockwork below the spout, 8cm high

£600 - 800

€700 - 930

US\$850 - 1,100

### **Provenance**

Ralph Kenber Collection

Compare the painting with a similar jug of the same pattern in the John Alchin Collection, sold by Bonhams 15 December 2020, lot 10. There are significant differences in the style and execution of the pattern, both jugs clearly painted by different hands. This decoration was probably influenced by Staffordshire saltglaze and English opaque white glass of similar date.



150

150

## **A WORCESTER CREAMBOAT, CIRCA 1754**

Of hexagonal form with a geranium leaf moulded under the spout, the angular handle with a scrolled thumbrest, painted on both sides with sprays of flowers, the panels crisply moulded as rococo cartouches of differing design, precious objects within the interior, 11cm long

£600 - 800

€700 - 930

US\$850 - 1,100

### **Provenance**

Ralph Kenber Collection

Chinese symbols tied with ribbons were used as a border decoration on some of the earliest Worcester creamboats and sauceboats. A closely related creamboat was in the R David Butti Collection, Bonhams sale, 10 May 2006, lot 21.

151

**A WORCESTER CREAMJUG, CIRCA 1754-55**

Of 'Scratch Cross' type and of baluster shape raised on a turned foot, with a sparrow beak spout and grooved loop handle, finely painted with the 'Snake in a Basket' pattern of a 'Long Eliza' figure holding a fan, standing in a leafy garden beside two interweaving pine trees, a 'ruyi' sceptre in a basket at the foot of the trees, 8.1cm high, incised line

£700 - 900  
€810 - 1,000  
US\$1,000 - 1,300

**Provenance**

Boothman Smallwood Collection, Christie's sale, 27 April 1989, lot 919  
Zorensky Collection, Bonhams sale, 23 February 2005, lot 11  
Ralph Kenber Collection



151

152

**A WORCESTER COFFEE CAN, CIRCA 1754-55**

Of slightly waisted cylindrical shape with a grooved loop handle, brightly painted with the 'Snake in a Basket' pattern of a 'Long Eliza' figure holding a fan, standing by grasses and plants, two interlocking pine trees, a 'ruyi' sceptre at the foot of the trees, 6.6cm high

£700 - 1,000  
€810 - 1,200  
US\$1,000 - 1,400

**Provenance**

Paul B Zeisler Jr. Collection  
Cohen Collection, Albert Amor exhibition 1992, no.41  
Ralph Kenber Collection

A similar can from The R. David Butti Collection was sold by Bonhams on 10 May 2006, lot 18.



152

153

**AN EARLY WORCESTER PICKLE DISH, CIRCA 1752-53**

Of ivy leaf shape with a stalk handle, fine moulded veins to the underside, painted in delicate hues with scattered flower heads and leaves, 9.9cm long

£500 - 700  
€580 - 810  
US\$710 - 1,000

**Provenance**

Faith and Dewayne Perry Collection, Simon Spero exhibition 2008, no.33  
Ralph Kenber Collection

Lund's Bristol first produced this model in underglaze blue two or three years prior to Worcester. The manufacture of pickle leaf dishes with the more costly enamelled decoration is mostly concentrated in the short period between 1752-55, after when it was, presumably, conceded that the delicate overglaze decoration was not best suited to serve acidic pickles. For a similar example see H Rissik Marshall, Coloured Worcester Porcelain (1954), pl.45, no.931.



153





154

154

**A WORCESTER DRY MUSTARD POT, CIRCA 1753-55**

Of gentle baluster form, printed in outline and washed in colours with the 'Red Bull' pattern of two figures in conversation beside cattle, a further figure standing before rocks and trees, a red sun in the sky above, 7.7cm high

£400 - 600

€470 - 700

US\$570 - 850

**Provenance**

Rous Lench Collection, Christie's sale, 29 and 30 May 1990, lot 465  
Ralph Kenber Collection



155

155

**A WORCESTER SAUCER, CIRCA 1756-58**

Of irregularly lobed, circular shape, painted in bright enamels with the 'Chinese Musicians' pattern, the central figure playing a flute between two further figures holding fans and a child holding a 'ruyi' sceptre, a large butterfly above the group, with a pale green diaper border, 11.6cm diam

£200 - 300

€230 - 350

US\$280 - 430

**Provenance**

Simon Spero Collection  
Ralph Kenber Collection



156

156

**A WORCESTER CREAMJUG, CIRCA 1755**

Of baluster form with a pronounced spout, the body finely feather-moulded, the double-scroll handle with curled thumbrest, the front of the jug enamelled with the 'Staghunt' pattern within an arabesque-shaped gold reserve, a flowerhead border in underglaze blue inside the rim, 9.2cm high, workman's mark in underglaze blue

£500 - 700

€580 - 810

US\$710 - 1,000

**Provenance**

Sir Jeremy Lever Collection, Bonhams sale, 7 March 2007, lot 22  
Ralph Kenber Collection

The enamelled decoration was probably painted independently in London, with the plain moulded jug perhaps being bought at Worcester's Aldersgate Street warehouse. A similar jug with the added London decoration of insects, is illustrated by Sandon and Spero, *The Zorensky Collection* (1996), no.453.

157

**A WORCESTER VASE, CIRCA 1754-56**

Of waisted, beaker shape, printed in black with 'Parrot and Fruit No. 3', a long-tailed macaw perching on a fruiting vine, reaching to peck at fruit below, *11.2cm high*

£500 - 700

€580 - 810

US\$710 - 1,000

**Provenance**

Geoffrey Hutchison Collection  
E and J Handley Collection  
Simon Spero exhibition 2000, no.30  
Ralph Kenber Collection

Illustrated by Joseph M Handley, 18th Century English Transfer-Printed Porcelain and Enamels (1991), p.113, fig 3.3. Several versions of the 'Parrot and Fruit' pattern were transfer printed at Worcester and it was an image that enjoyed widespread popularity in England. This variant was designated as no.3 by Cyril Cook and this is probably the work of Robert Hancock. A mug with this version sold by Bonhams on 10 December 2008, lot 150 also featured an additional parrot or macaw. Printed vases of this beaker shape are exceptionally rare. An example with a coloured chinoiserie print was in the Rous Lench and Zorensky Collections, latterly sold by Bonhams on 16 March 2004, lot 269.



157

158

**A WORCESTER MUG, CIRCA 1757-60**

Of attractive small size and bell shape, with a grooved loop handle, printed in black with a half-length portrait titled 'KING of PRUSSIA' (version no.2) pointing towards military trophies, the reverse with a winged figure of Fame, *8.6cm high*

£250 - 300

€290 - 350

US\$360 - 430

**Provenance**

Ralph Kenber Collection



158

159

**A WORCESTER BOWL, CIRCA 1756-57**

Of small size and plain round form, printed in black with 'Le Cheval Fondu', showing children playing leapfrog, the reverse and interior printed with rural milking scenes, *13.3cm diam*

£300 - 400

€350 - 470

US\$430 - 570

**Provenance**

Phillips, Liverpool Porcelain exhibition, March 1997  
Norman Stretton Collection, Phillips sale, 21 February 2001, lot 145  
Ralph Kenber Collection

The source for 'Le Cheval Fondu' is an engraving after Hubert Gravelot, one in a series of scenes of children at play. See Cyril Cook, The Art of Robert Hancock, ECC Trans, Vol.3, Pt.1 (1951). A similar bowl from the Capell and Tuke Collections is illustrated by Joseph M Handley, 18th Century English Transfer-Printed Porcelain and Enamels (1991), no.8.21., described as Chaffers. This bowl was reattributed to Worcester and an earlier date suggested in Simon Spero's 2000 exhibition, no.19.



159



160

160

**A PAIR OF WORCESTER WALL POCKETS, CIRCA 1758**

Of writhen cornucopia form, a band of flowers and scrolls moulded just below the rim picked out in bright colours, painted below with full sprays of European flowers surrounded by scattered sprigs, a distinct moulded terminal at the base, *24.8cm long (2)*

**£700 - 1,000**

**€810 - 1,200**

**US\$1,000 - 1,400**

**Provenance**

Ralph Kenber Collection

Coloured wall pockets of this form are much rarer than those in blue and white. The curious moulded terminals at the end were possibly made to resemble a metal mount, a similar example in the Zorensky Collection having this part picked out in yellow. See Bonhams sale, 16 March 2004, lot 36.

161

**A WORCESTER TEAPOT AND COVER, CIRCA 1758**

The globular, strap-fluted body reserved with crisply moulded scroll-edged panels, the cover with similar moulding and a pointed mushroom finial, the panels finely painted with Meissen-style flower sprays, surrounded by scattered sprigs and leaves, the cover with a brown line rim, *13cm high (2)*

**£400 - 600**

**€470 - 700**

**US\$570 - 850**

**Provenance**

Ralph Kenber Collection



161

162

**A WORCESTER LEAF DISH, CIRCA 1757-60**

Of large size, modelled as two overlapping cabbage leaves, their crossed stems forming the handle, boldly painted with flowers in Meissen style with a butterfly amongst the scattered sprigs on the curled-over leaf, *35.2cm long*

**£500 - 800**

**€580 - 930**

**US\$710 - 1,100**

**Provenance**

Ralph Kenber Collection



162

163

**A RARE PAIR OF WORCESTER KNIFE AND FORK HANDLES, CIRCA 1757-58**

The hafts of pistol shape, painted with the arms of Stoughton of Ballyhorgan, County Kerry, within a pink scroll-edged cartouche, the reverse with their crest of a lion rampant on a torse, with scattered purple floral sprigs, fitted with white metal ferrules, blade and prongs, *the handles 8cm and 6.6cm long (2)*

**£1,000 - 1,500**

**€1,200 - 1,700**

**US\$1,400 - 2,100**

**Provenance**

Ralph Kenber Collection

Although a number of sets of armorial cutlery are recorded at Bow, this service is the only one recorded at Worcester. Another knife and fork from this service from the Zorka Hodgson Collection was sold by Bonhams on 10 September 2008, lot 82.



163

164

**A WORCESTER SHELL SWEETMEAT DISH, CIRCA 1758**

The deep, open shell curled over at one side, the undulating rim delicately shaded in purple, the interior painted with a Meissen-style flower spray and scattered leaves, 13.2cm long

£250 - 300

€290 - 350

US\$360 - 430

**Provenance**

Ralph Kenber Collection

A similar shell from The Crane Collection was sold by Bonhams on 31 March 2010, lot 202. Another was shown in Albert Amor's First Decade exhibition, 1981, no.65.



164

165

**A WORCESTER COFFEE POT AND COVER, CIRCA 1756-58**

Of small size and feather-moulded baluster shape with a double scroll handle with high thumbrest, the domed cover with pointed button finial, painted in Meissen style with a colourful loose bouquet of flowers, the reverse with a smaller bouquet, amongst scattered sprigs, a puce scrollwork border below the rim, 19.8cm high (2)

£600 - 800

€700 - 930

US\$850 - 1,100

**Provenance**

Ralph Kenber Collection

Referred to in the Worcester's London warehouse price list as 'Wav'd', feather moulding was based on an English silver design although it also occurs in Italian porcelain. Only on the tall coffee pot form it is possible to see the moulding in full and that it represents peacock feathers. The current lot is illustrated by John Sandon, *The Dictionary of Worcester Porcelain* (1993), p.107, col. pl.24. See also a similar example illustrated by F Severne Mackenna, *'Worcester Porcelain'* (1950), pl.29, fig.58.



165





166

166

**A WORCESTER SALT BY JOHN TOULOUSE, CIRCA 1768-70**

Modelled as a shell set upon a trefoil rockwork base encrusted with applied coral, seaweed and shells, the interior of the dish painted with a colourful flower spray, the edge shaded in pink with gilt rim, the bases naturalistically coloured, *10.3cm wide*, impressed T mark for the modeller John Toulouse

£500 - 700

€580 - 810

US\$710 - 1,000

**Provenance**

Ralph Kenber Collection

A pair of similar salts from the Sir Jeremy Lever Collection was sold by Bonhams on 7 March 2007, lot 199. A single-shell example with the base left in the white from the Zorensky Collection was sold by Bonhams on 23 February 2005, lot 211.



167

167

**A RARE WORCESTER BOUGH POT, CIRCA 1760**

Of fluted form, perhaps to simulate bamboo canes bound by ribbon, the recessed top pierced with small holes around a quatrefoil opening, the back pierced for hanging, painted in Kakiemon style with chrysanthemum and willow, scattered flowerheads and insects, the ribbon picked out in mauve, a dense iron red foliate border around the upper rim, *19.8cm wide*

£300 - 500

€350 - 580

US\$430 - 710

**Provenance**

H Rissik Marshall Collection

Ralph Kenber Collection

The companion bough pot remained in the H Rissik Marshall Collection and is illustrated in *Coloured Worcester Porcelain* (1954), pl.51, no.1056.



168

168

**A WORCESTER VASE, CIRCA 1758**

Of quatrelobed baluster shape, two lug handles applied at the neck and enamelled in green, painted with Meissen-style flowers, two large butterflies and a ladybird, *16.6cm high*

£200 - 300

€230 - 350

US\$280 - 430

**Provenance**

Ralph Kenber Collection

This distinctive Worcester shape, adapted from a Chinese original, was produced earlier in the 1750s. It is possible this vase remained undecorated for some time due to firing imperfections and the highly unusual addition of insects on the current lot may represent an attempt to disguise kiln problems. A similar vase from The Zorensky Collection was sold by Bonhams on 22 February 2006, lot 40.

169

**A WORCESTER POT OF MODELLED FLOWERS, CIRCA 1768-70**

Probably modelled by John Toulouse, the pot moulded with a gadrooned rim, with three false handles picked out in red and two horizontal bands in yellow, painted with scattered sprigs and leaves, the cover modelled as a pyramid of brightly coloured flowers including a rose, carnation and convolvulus, 13.7cm high, incised number 3 inside cover (2)

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,700

**Provenance**

Ralph Kenber Collection

Closely comparable models are found more commonly at Bow. It is likely that the Bow modeller John Toulouse moved to the Worcester factory in the late 1760s and may be responsible for both versions. A similar pot from the Zorensky Collection was sold by Bonhams on 22 February 2006, lot 210 and a pair in the H Rissik Marshall Collection is illustrated in *Coloured Worcester Porcelain* (1954), pl.20, no.383. A related biscuit waster is illustrated by Henry Sandon, *Worcester Porcelain* (1969), pl.147.

169



170

**A RARE WORCESTER SPOON TRAY, CIRCA 1765**

Of irregular rococo shape with strap fluting, enamelled in bright colours with the 'Pu Tai' pattern, the pot-bellied monk propped against a large rock, two attendants nearby, a red and gold crowfoot border inside the rim, 13.7cm long

£500 - 700

€580 - 810

US\$710 - 1,000

**Provenance**

Rous Lench Collection, Christie's sale, 30 May 1990, lot 471

Albert Amor, *Treasures from Toronto II* exhibition 1994

Ralph Kenber Collection

Examples of 'Pu Tai' on moulded teawares are scarce and this spoon tray is particularly unusual. For a teapot with similar moulding and the same painted design see Sandon and Spero, *The Zorensky Collection* (1996), p.137, no.116. A creamjug with similar decoration was sold by Bonhams on 7 September 2005, lot 68.

170



171

**A WORCESTER SPOON TRAY, CIRCA 1770**

Of lobed hexagonal shape, printed in puce with a scene of classical ruins, triumphal arches in the foreground, a fine line border inside the rim, 15.2cm long

£300 - 400

€350 - 470

US\$430 - 570

**Provenance**

Ralph Kenber Collection

The source for the print is 'The Ruins of Palmyra', published by Robert Wood in 1753. A similar spoon tray from the Barbara Leake Collection was sold by Bonhams on 12 March 2008, lot 208.

171





172

172

**A WORCESTER JUNKET DISH, CIRCA 1765**

Of circular form with a scrolling rim, the interior with basketweave moulding, reserving three lobed panels painted with colourful flower sprays on a bright yellow ground, a floral border and puce scrollwork below the rim, 23cm diam

£1,200 - 1,500  
 €1,400 - 1,700  
 US\$1,700 - 2,100

**Provenance**

Ralph Kenber Collection

For a very similar dish in the Ewers-Tyne Collection see John Sandon, *Worcester Porcelain at Cheekwood* (2008), p.62, fig.33.

**OTHER PROPERTIES**

173

**A VERY RARE WORCESTER 'DUTCH' JUG, CIRCA 1756-60**

The decoration circa 1762-65, of large size, the globular body moulded with overlapping cabbage leaves, painted in kakiemon style with the 'Red Crabs' pattern of two crustaceans beneath a ferocious flying dragon, banded hedges and foliage around the scrolled handle, alternating with cabbage leaves picked out in green, pale yellow and puce, the cylindrical neck with scattered sprigs and a moulded border painted with a band of flowers and leaves, 27.8cm high

£700 - 1,000  
 €810 - 1,200  
 US\$1,000 - 1,400

Only one other example of this rare jug appears to be recorded, formerly in the Rous Lench Collection sold by Christie's on 30 May 1990, lot 509 and latterly in the Sir Jeremy Lever Collection sold by Bonhams on 7 March 2007, lot 53, illustrated by H Rissik Marshall, *Coloured Worcester Porcelain of the First Period* (1954), fig.850 and by Franklin A Barrett (1953), pl.28. The decoration is copied from early Meissen and it would appear that a Continental shape from the late 1750s was used and decorated a few years later. A rare bowl in this pattern, also decorated in the early 1760s on a shape from the previous decade, was in the Crane Collection sold by Bonhams on 31 March 2010 and is illustrated by John Sandon, *The Dictionary of Worcester Porcelain* (1993), p.275.



173

174

**A GOOD WORCESTER BOUGH POT, CIRCA 1757-58**

Painted in the manner of I Rogers, of exuberant rococo form, the high scrolled back pierced with two holes, the fixed cover with one large and twenty smaller holes, the lobed sides moulded with three panels, painted with two colourful birds perched on a rustic fence, numerous and varied birds in flight above and filling each side panel, the scrollwork picked out in puce, 22cm wide

£1,500 - 2,500  
 €1,700 - 2,900  
 US\$2,100 - 3,600

A related bough pot was sold by Bonhams on 13 September 2006, lot 144. Each example has remarkably similar panels, one painted in blue and the present lot in delicate yet vibrant colours. The distinctive painting style can be seen on the celebrated mug in the British Museum signed 'I Rogers Pinxit 1757' under the base (acc. no. 1959.1103.1). It is clear that there are a number of hands at work in this style of painting at Worcester, see John Sandon, *The Dictionary of Worcester Porcelain* (1993), pp.290 and 292, col. pl.70 for a discussion of pieces attributed to I Rogers and the 'Mobbing birds' pattern.





174

175

**A WORCESTER MUG, CIRCA 1765**

Of attractive small size and of bell shape with a grooved strap handle, painted in Mandarin style on both sides with three colourful Chinese figures, one visible through a window set into a wall of puce diaper, the red, black and blue scrolled borders containing diaper panels, with black line rims, 8.8cm high

£400 - 600

€470 - 700

US\$570 - 850

A mug and a mask jug with the same decoration from the Zorensky Collection were sold by Bonhams on 16 March 2004, lots 60 and 61.



175





176 (part)

176 \*

**FIVE WORCESTER PLATES, A DISH AND A COFFEE CUP AND SAUCER, CIRCA 1770-75**

With scale blue grounds reserving gilt-scrrolled panels, four plates painted with flowers and one with 'fancy birds' surrounding insects in flight, 15.7-23.0cm diam, the dish with a central panel of butterflies surrounded by flower garlands, 22.5cm diam, the cup and saucer with 'fancy' birds and insects, saucer 13.3cm diam (8)

£850 - 950

€990 - 1,100

US\$1,200 - 1,400

**Provenance**

Property from an International Private Collection



177

177 \*

**A WORCESTER TEAPOT AND COVER, CIRCA 1770**

Of globular form, the cover with a flower finial, richly decorated with gilt scroll-edged panels of brightly coloured 'fancy' birds amongst foliage, smaller panels filled with butterflies and other insects around the rims, spout and cover, reserved on a scale blue ground, 15.5cm high, square mark (2)

£500 - 700

€580 - 810

US\$710 - 1,000

**Provenance**

Property from an International Private Collection



178

178 \*

**A WORCESTER TEAPOT AND COVER, CIRCA 1772-75**

Of globular shape, the cover with a flower finial, painted in rich kakiemon style with shaped panels of chrysanthemums and banded hedges, within gilt scrolled borders, reserved on a scale blue ground, 14.5cm high, square mark (2)

£400 - 600

€470 - 700

US\$570 - 850

**Provenance**

Property from an International Private Collection

179 \*

**A WORCESTER CHESTNUT BASKET, COVER AND STAND, CIRCA 1770**

Left in the white with gilt highlights, the twig handles with flower spray terminals, the pierced cover and stand moulded with arched panels and florets, the basket with florets within a honeycomb design, the details picked out in gilding and with gilt dentil rims, *stand 26cm wide* (3)

£500 - 700  
€580 - 810  
US\$710 - 1,000

**Provenance**

Property from an International Private Collection

This basket corresponds to one of the 'Two fine oval white and gold cream-basons [sic], pierced covers and plates' which sold for £15.6s in the 1769 Worcester sale. Another from the Zorensky Collection was sold by Bonhams on 23 February 2005, lot 213. Although popular in the 18th century, simple gilded pieces such as this were often embellished with enamel decoration in the 19th century, making the present lot a rare survivor.



179

180

**A WORCESTER BASKET, CIRCA 1770**

Of oval form, the pierced basketweave sides applied with florets at the intersections, the crabstock handles applied with leafy flower terminals, the base of the interior vibrantly painted with a large flower spray and smaller floral sprigs below the gilt rim, the exterior washed in pale yellow and the florets picked out in puce, *23.3cm diam*

£500 - 700  
€580 - 810  
US\$710 - 1,000

**Provenance**

David Lyndsay Collection

A similar, slightly smaller basket from the Zorensky Collection was sold by Bonhams on 22 February 2006, lot 126.



180

181 \*

**A VERY RARE WORCESTER TUREEN AND COVER AND A CENTREPIECE, CIRCA 1770-75**

The tureen of shallow circular form, the finial finely modelled as cow, lying and with details picked out in blue, printed in blue with flowers from the 'Rose-Centred Spray Group' (Il.C.10) and the 'Pine Cone Group' (Il.C.11), *21.2cm diam*, the centrepiece of quatrelobed oval footed form, an elaborate pierced design below the scroll-moulded rim, a simpler one above the foot, printed in blue with the 'Gillyflower' pattern (Il.C.22), *29.2cm wide*, crescent mark (3)

£400 - 600  
€470 - 700  
US\$570 - 850

The cow finial of the tureen is similar to a model made at Plymouth or Bristol and this provides an important link to John Toulouse, who is likely to have provided the model for this remarkable finial. An example in the Museum of Royal Worcester is illustrated by John Sandon, *The Dictionary of Worcester Porcelain* (1999), p.119. An example from the Zorensky Collection was sold by Bonhams on 22 February 2006, lot 352 and is illustrated by Spero and Sandon, *Worcester Porcelain* (1996), p.486, no.666. The pierced borders of the centrepiece are reminiscent of contemporary creamwares, the fine quality of which would have made them worthy competitors in the market for Worcester's products. An identical dish from the Zorensky Collection was sold by Bonhams on 23 February 2005, lot 366 and is illustrated by Spero and Sandon (1996), p.477, no.649.



181 (part)



182



182 \*

**TWO WORCESTER TEAPOTS AND COVERS, CIRCA 1770-75**

Of globular shape with flower finials, one painted in Japan style with the 'Queens' pattern, 14.8cm high, square mark, the other of large size, painted in Mandarin style with panels of Chinese figures among pine trees and shrubs, reserved upon a ground of gold scrollwork and panels of flowers, 17.2cm high (4)

£500 - 700  
€580 - 810  
US\$710 - 1,000

**Provenance**

Property from an International Private Collection



183 (part)



183 \*

**TWO WORCESTER TEAPOTS AND COVERS AND A TEACUP AND SAUCER, CIRCA 1770-85**

Of generous globular shape with flower finials, one painted in Chinese Export style with a spray of flowers and smaller scattered sprigs, within underglaze blue 'bubble' borders, 17.5cm high, the other with garlands of colourful flowers hung from a blue and gilt border around the rim, a turquoise shagreen border around the footrim, 16.5cm high, the teacup and saucer of reeded form and similarly decorated, saucer 13.9cm diam, crescent marks (6)

£500 - 700  
€580 - 810  
US\$710 - 1,000

**Provenance**

Property from an International Private Collection



184 (part)



184 \*

**TWO WORCESTER TEAPOTS AND COVERS AND A TEABOWL AND SAUCER, CIRCA 1775-85**

Comprising a teapot of reeded 'French' shape with a flower finial, painted with brightly coloured 'Dishevelled Birds' and an underglaze blue and gilt scroll border, 13.5cm high, crescent mark, a teapot of barrel shape with a pointed finial painted with colourful sprays of flowers, with gilt highlights, 13.8cm high, and a teabowl and saucer painted with floral sprigs, saucer 12.2cm diam (6)

£800 - 1,200  
€930 - 1,400  
US\$1,100 - 1,700

**Provenance**

Property from an International Private Collection



185 \*

**FIVE WORCESTER BASKETS,  
CIRCA 1770**

With pierced sides applied with florets at the intersections, one of oval shape with entwined handles, printed in blue with the 'Gillyflower' pattern (Il.C.22), 24cm wide, and four printed in blue with the 'Pine Cone Group' pattern (Il.C.11) within painted lambrequin borders, two of oval shape with ropetwist handles, 20.5cm and 21cm wide, one circular, 18.5cm diam, and a large oval basket with twig handles, 28.3cm wide, crescent marks (5)

£600 - 800

€700 - 930

US\$850 - 1,100

**Provenance**

Property from an International Private Collection



185 (part)

186 \*

**FOUR WORCESTER BASKETS AND A  
STAND, CIRCA 1770**

Printed in blue with the 'Pine Cone Group' pattern (Il.C.11) within painted lambrequin borders, comprising two of circular form pierced with interlocking circles and applied with florets, 23cm diam, two of oval shape with ropetwist handles, the pierced trellis sides applied with florets, 17.5cm and 18.5cm wide, and a stand for a chestnut basket of quatrelobed oval shape with twig handles, moulded with arched panels of florets, 24cm wide, crescent marks (5)

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,700

**Provenance**

Property from an International Private Collection



186 (part)

187 \*

**A WORCESTER BOUGH POT,  
CIRCA 1768-70**

Of exuberant rococo-moulded form with a high scrolled back pierced for suspension and bold scroll-moulded rim, the fixed cover pierced with one large and twenty-eight smaller holes, printed in blue with floral sprays from the 'Pine Cone Group' pattern (Il.C.11), 22.3cm wide, crescent mark

£200 - 300

€230 - 350

US\$280 - 430



187





188

188 \*

**A RARE WORCESTER TEAPOT AND COVER, CIRCA 1780-85**

Of globular form, the cover with a flower finial, painted in blue with 'The Mimosa' pattern (I.F.9) of stylised floral sprays, the design repeated to form swags around the shoulder and to the cover, 13.5cm high, crescent mark (2)

£250 - 350  
€290 - 410  
US\$360 - 500

**Provenance**

Property from an International Private Collection

This pattern was produced at a time when the Worcester factory was struggling. Patterns like 'The Mimosa' that could be painted quickly were seen as an alternative to transfer printing, but these painted designs failed to appeal to the Export market and very few sets were produced. To date, only teabowls and saucers in 'The Mimosa' pattern have been recorded, making the present lot unique.



189

189 \*

**A RARE CAUGHLEY EYEBATH, CIRCA 1785-90**

Of boat shape on a tall baluster stem moulded with scrolls, the oval foot finely reeded, printed in blue with the 'Fisherman' or 'Pleasure Boat' pattern with the associated border just below the rim, small portions of the print used on the foot, 5.5cm high

£500 - 700  
€580 - 810  
US\$710 - 1,000

**Provenance**

With Roderick Jellicoe

A similar example is illustrated alongside a matching waster from the factory site by Geoffrey Godden, Caughley and Worcester Porcelains (1969), pl.122. The Caughley/Chamberlain archives record eyebaths in 'Pleasure Boat' pattern sold for 6d each. An example of identical shape from the Billie Pain Collection was sold by Bonhams on 26 November 2003, lot 327.



190

190

**A PAIR OF WORCESTER DESSERT PLATES, CIRCA 1768-70**

Decorated in the workshop of James Giles with flowers in 'Dry Blue' enamel, lively tones of blue giving depth to the fuller floral sprays and smaller sprigs including chrysanthemums and an open tulip, the scalloped edges with gilt dentil rims, 21cm diam (2)

£800 - 1,000  
€930 - 1,200  
US\$1,100 - 1,400

Worcester developed the vibrant and generously applied 'Dry blue' enamel to overcome the difficulty experienced when firing blue overglaze decoration. This was used in a freer and more exciting style by the Giles atelier. A teapot with similar decoration, also with the 'divergent tulip', is illustrated by John Sandon, The Dictionary of Worcester Porcelain (1993), p.185, col. pl.48.



191

**AN IMPORTANT WORCESTER TEACUP AND SAUCER,  
CIRCA 1770**

Decorated in the workshop of James Giles, finely painted in green monochrome with figures in classical landscapes, with gilt dentil borders, the cup with a solid gilt handle and wide gilt band at the footrim, saucer 13.1cm diam, crossed swords and numeral 9 (2)

£3,000 - 4,000

€3,500 - 4,700

US\$4,300 - 5,700

**Provenance**

Anthony Wood Collection

Stephen Hanscombe Collection

**Exhibited**

Dreweatt Neate, Dyson Perrins Museum exhibition 1995, no.136

Albert Amor, Worcester Porcelain exhibition 2001

Robyn Robb exhibition 2003, no.3

Stockspring Antiques, James Giles exhibition 2005, no.110

In 1924 an inventory was undertaken at Saltram House in Devon, the seat of the Earls of Morley. This detailed an extensive Worcester tea and coffee service painted with green landscapes, which included eight teacups and saucers. Notably, this service was not included in earlier inventories which suggests that it arrived there sometime between 1897, when the then Earl inherited another Devon House, Whiteway, and 1923 when Whiteway was sold and much of the contents were transferred to Saltram. It is likely that the service originally comprised twelve teacups and saucers and three of the remaining four are those now held in the collections of the British Museum, the Victoria and Albert Museum and the Museum of Royal Worcester respectively. The present lot is likely to be the only cup and saucer from the service still in private hands.



A similar service at Corsham Court in Wiltshire is recorded in archives as having been purchased directly from James Giles on 20 February 1771. The gilding on the Corsham Court set differs from the Saltram House examples, the latter having solid gilt handles and a wider band of gilding around the footrims.



192

192

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

Decorated in the workshop of James Giles, painted in purple monochrome with three naturalistic floral sprays, including forget-me-nots, within hexafoil panels reserved upon a jade-green ground with diaper gilding, gilt line rims, *saucer 13.1cm diam*, crossed swords and numeral 9 (2)

£1,800 - 2,200

€2,100 - 2,600

US\$2,600 - 3,100

**Provenance**

Zorensky Collection, Bonhams sale, 22 February 2006, lot 214

Sir Jeremy Lever Collection, Bonhams sale, 7 March 2007, lot 216

The jade or sea-green ground is a distinctive and most attractive trait of Giles' workshop. A similar cup and saucer is discussed by Stephen Hanscombe, *James Giles: China and Glass Painter* (2005), no.25 who suggests that gilding may indicate a date as early as 1763. Another is illustrated by Gerald Coke, *In Search of James Giles* (1983), col. pl.XVI(b). See also Robyn Robb's 2003 exhibition catalogue, no.12 for a high 'Chelsea ewer' creamjug with the same decoration.



193

193

**A WORCESTER TEACUP AND SAUCER,  
CIRCA 1770**

Decorated in the workshop of James Giles, boldly painted with 'fancy birds' standing on colourful rockwork, perched on fences and on low branches amongst vibrant green foliage, within gilt dentil rims, the cup with a floral sprig to the interior and a simple gilt line above the foot, *saucer 13cm diam*, crossed swords and numeral 9 (2)

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800



194

**A WORCESTER TEACUP AND SAUCER, CIRCA 1770**

Painted in the workshop of James Giles with colourful floral sprays and scattered sprigs, including auriculas, a daffodil and an unusual red and purple chrysanthemum, within an undulating light apple-green border edged with gilt scrolls, the entwined loop handle picked out in gold, *saucer 13cm diam*, crossed swords and numeral 9 (2)

**£1,500 - 2,000**  
**€1,700 - 2,300**  
**US\$2,100 - 2,800**

**Provenance**

Albert Amor, Treasures from Toronto II exhibition 1994

A fluted teacup and saucer with very similar decoration from the Zorensky Collection was sold by Bonhams on 23 February 2005, lot 228. See also the trio illustrated by Gerald Coke, *In Search of James Giles* (1983), p.230, pl.58(a).



194

195

**A WORCESTER COFFEE CUP AND SAUCER, CIRCA 1770**

Of plain form with a grooved loop handle, decorated in the workshop of James Giles with branches of flowering prunus and scattered sprigs in green enamel and gilding, the border with a band of flowers and leaves, within gilt line rims, *saucer 13.2cm diam*, saucer with crossed swords and numeral 9 (2)

**£600 - 800**  
**€700 - 930**  
**US\$850 - 1,100**

**Provenance**

Sir Jeremy Lever Collection, Bonhams sale, 7 March 2007, lot 212

A similar coffee cup and saucer is illustrated by Gerald Coke, *In Search of James Giles* (1983), p.198, no.A.8.60. The teapot from this service is illustrated by Stephen Hanscombe, *James Giles* (2006), fig.97 and was in Robyn Robb's 2003 exhibition, no.16. A Coffee pot from the same service was in the Anthony Wood and the Albrecht Collections.



195



# A Private Collection of Lowestoft Porcelain



196

196

## A GOOD INSCRIBED LOWESTOFT JUG, DATED 1794

Of baluster shape on a stout circular foot, the scroll handle with a high thumbrest, inscribed 'J.S/ 1794' within a cartouche of entwined ribbons and festoons in blue to the front, the handle with flower sprigs to either side and distinctive vertical strokes at the junctures, a 'lattice and flower' border below the rim, 14.7cm high

£2,500 - 3,000  
€2,900 - 3,500  
US\$3,600 - 4,300

### Provenance

Geoffrey Godden Collection, Sotheby's sale, 17 July 1959, lot 166

Illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.178, pl.221. The demand for commemorative porcelain decorated in underglaze blue seemingly continued into the last decade of production at Lowestoft, despite the concurrent popularity of polychrome pieces. See John Howell, *Lowestoft Porcelain: The Final Decade*, ECC Trans, Vol.17, Pt.3 (2001), p.336, fig.14 for a related jug inscribed 'Thos. Wright/ 1796'.



197

197

## A LOWESTOFT TEA CANISTER, CIRCA 1765

Of octagonal section, painted in blue with a three-storey pavilion on an island, another island in the distance and a fisherman in a sampan nearby, the scenes repeated on the reverse, below a 'lattice and flower' border, floral sprigs on the gently sloping shoulder, 9cm high, painter's numeral 5

£600 - 800  
€700 - 930  
US\$850 - 1,100

### Provenance

With Albert Amor

A tea canister of this shape with a cover is illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum*, Vol.1 (1975), pl.30, no.557. Both the present lot and the Norwich Castle example would appear to be marked with a '5' for the painter Robert Allen, but the latter is decorated with floral sprays and sprigs only.



198

198

**A LOWESTOFT MODEL OF A PUG DOG, CIRCA 1770**

Left in the white, modelled seated on a rectangular base with its head turned to the right, its collar secured with a rosette, *9.1cm high*

£1,500 - 2,000  
€1,700 - 2,300  
US\$2,100 - 2,800

Most examples of this rare model are decorated with patches of manganese or enamelled in a more naturalistic style. A pair of manganese pugs is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.130, pl.161. Although initially attributed to Longton Hall, corresponding fragments recovered from the Lowestoft factory site in 1967 suggested otherwise. The highly phosphatic body disproves a Staffordshire origin in any case. For further discussion see John Howell, *Lowestoft Manganese-Decorated Animals*, *ECC Trans*, Vol.13, Pt.3 (1989), pp.183-4 and pls.167-9.



199

199

**ANOTHER LOWESTOFT MODEL OF A PUG DOG, CIRCA 1770**

Left in the white, modelled seated on a rectangular base with its head turned to the left, its collar secured with a rosette, *9cm high*

£1,500 - 2,000  
€1,700 - 2,300  
US\$2,100 - 2,800

**Provenance**

Eileen Pull Collection

See the footnote to previous lot, the companion to the present lot. An example of this model decorated with manganese and underglaze blue is in the Victoria and Albert Museum (acc. no. C.24-1925).



200

200

**A LOWESTOFT TEABOWL AND SAUCER, CIRCA 1764-65**

Crisply moulded with a large budding spray of carnations and other flowers, the rims with bands of moulded scrollwork below distinctive geometric borders painted in blue, the teabowl with a plain blue line above the footrim, *12.5cm diam*, painter's numeral 5 inside footrim of teabowl (2)

£600 - 800

€700 - 930

US\$850 - 1,100

The definition of the moulding seems to have been affected by the development of a more 'floury' porcelain body in the mid-1760s coinciding with the introduction of a very clear glaze, see Geoffrey Godden, *Lowestoft Porcelains* (1985), p.62. Arguably the teabowl in the present lot marginally predates the saucer, the moulding on the former being particularly crisp and the glaze more blue. The same moulding and border design are found on lot 234 in this sale.



201

201

**A LOWESTOFT TEAPOT AND COVER, CIRCA 1785**

Of globular shape, the domed cover with a flower finial, strikingly painted in blue with the 'Robert Browne' pattern of stylised floral sprigs between wavy blue scale bands, within tramline borders, *14cm high*, crescent mark (2)

£600 - 800

€700 - 930

US\$850 - 1,100

A service of this pattern descended through the family of Robert Browne, proprietor of the Lowestoft factory. The pattern was produced over several years and is discussed by Sheenah Smith, *Lowestoft Porcelain in the Norwich Castle Museum*, Vol.1 (1975), p.88. See also the tea and coffee service sold by Bonhams on 23 April 2008, lot 231.



202

202

**A VERY RARE LOWESTOFT SPITTOON, CIRCA 1775-80**

Of globular shape with a broad everted rim and an unusual double-scooped handle, printed in blue with large flower sprays and a butterfly, three further floral sprays and a tramline border inside the rim, *11.4cm high*, crescent mark

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,700

**Provenance**

Geoffrey Godden

Peter Scully Collection

Illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.26, pl.14. Spittoons are rare at Lowestoft and rarer still with a handle. Both the form and the prints would appear to have been directly inspired by Worcester examples, although the present lot has a particularly exaggerated wide flared rim. A spittoon with a plain loop handle is illustrated by John Howell, *Lowestoft From Well Known Collections*, ECC Trans, Vol.14, Pt.3 (1992), p.246. An example without a handle was sold by Bonhams on 29 September 2020, lot 193.



203

203

**A RARE LOWESTOFT SPOON TRAY, CIRCA 1762-65**

Of deep 'shuttle' shape, the sides fluted on the inside, painted in blue with a pagoda shaded by a willow tree and flanked by further trees, flowering plants and a fence, a 'berry' border below the inner rim, 17.5cm long, painter's numeral 5 on base

£2,500 - 3,000

€2,900 - 3,500

US\$3,600 - 4,300

The present lot, with its fluted interior, would appear to be the immediate successor to the important and early spoon tray from The Geoffrey Godden Collection sold by Bonhams on 30 June 2010, lot 119 which is discussed and coveted by Christopher Spencer, *Early Lowestoft* (1981), p.114, fig.146. A similar example is illustrated by Spencer (1981), p.113, fig.145. For a lobed, almost lozenge-shaped variation see that from the Billie Pain Collection sold by Bonhams on 26 November 2003, lot 230.

204

**A RARE LOWESTOFT MASK JUG, CIRCA 1765-70**

The globular body on a turned foot, the spout formed as a bearded mask, elaborate floral and scrolled relief-moulding reserving panels painted in blue with chinoiserie riverscapes, scattered sprigs around the foot, a lattice border around the outside rim and a 'loop and arrow' border inside, the moulded features of the mask picked out in blue, save for his mysteriously lacking right eyebrow, 21cm high

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,700

**Provenance**

Bonhams sale, 18 January 2012, lot 82

A similar jug is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.77, pl.79. A Lowestoft cabbage leaf-moulded mask jug from the Geoffrey Godden Collection was sold by Bonhams on 30 June 2010, lot 145. Curiously, both this jug and the present lot have a hole pierced through their footrim from manufacture, the significance of which is unknown.



204



204 (detail)





205

**AN IMPORTANT AND DOCUMENTARY LOWESTOFT  
LARGE TUREEN AND COVER SIGNED BY ROBERT ALLEN,  
CIRCA 1768-70**

Of oval form with a shaped rim and foot and twin handles, painted in blue on both sides and on the cover with a farmer and three cows beside a pantiled and partly timbered building, a river in the middle distance and two grand houses on the far bank, the cover also with a spaniel-like dog, the interior with Cupid holding a heart, the quatrelobed knob with two tiny landscape panels, 33.5cm wide, 24.5cm high, painter's numeral 5 inside footrim, signed 'Allin' on the underside of the base (2)

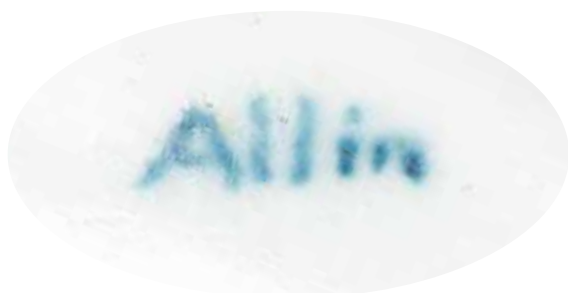
£7,000 - 10,000

€8,100 - 12,000

US\$9,900 - 14,000

**Provenance**

Bonhams sale, 3 June 2015, lot 16



This important tureen and cover does not appear in the literature. Its significance lies in the appearance of the signature 'Allin' and painter's numeral 5 together on the same piece, confirming the traditional association of the painter Robert Allen with this painter's number. This association was previously based upon two bowls and a milk jug inscribed with the name of Allen's aunt, Elizabeth Buckle. One of the Buckle bowls bears the date 1768 and all carry the painter's numeral 5. For a comparable documentary piece, bearing both a painter's name and number, see the jug signed by Richard Phillips and inscribed 'Ann Hammond. Woodbridge. April 1764' discussed by Christopher Spencer, *Early Lowestoft* (1981), figs.9-11.

In his book *Lowestoft Porcelains* (1985), p.217, Geoffrey Godden states that only two tureens of this shape and size are recorded, one of these presumably being the example illustrated by Bernard Watney, *English Blue and White Porcelain of the 18th Century* (1973), fig.78A. Both examples are painted in blue with a Chinese river scene which also appears on platters and on two similarly shaped tureens of smaller size, one in a private collection and another in Norwich Castle Museum.

The present lot is a third example of this shape but painted with an unrecorded and typically quirky pattern. Although the farmhouse in the forefront of the scene has a half-timbered gable and is roofed with pantiles characteristic of eastern England, the building is most unlike those found in Suffolk, with Continental and even Chinese influences in its architecture. The presence of Cupid within the interior of the vessel may suggest that it was made to celebrate a marriage and is perhaps a punch bowl rather than a soup tureen. Certainly its importance must have been recognised by Allen himself, his signature a measure of his pride in such fine work.





206

206

**A RARE LOWESTOFT MUSTARD POT, CIRCA 1770**

Of cylindrical form, the scrolled handle with a thumbrest, painted in blue with the 'Prunus Root' pattern, the flowering tree issuing from gnarled roots, a flowering branch on the reverse, *6.6cm high*

£500 - 800

€580 - 930

US\$710 - 1,100

**Provenance**

Susi and Ian Sutherland Collection, Bonhams sale, 3 October 2007, lot 331

A similar example in the Victoria and Albert Museum (acc. no. C.401&A-1924), complete with its cover, is illustrated by Bernard Watney, *English Blue and White Porcelain* (1973), pl.83C and by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.98, pl.114 where the same flowering branch can be seen, painted hanging down from the rim as on the present lot.



207

207

**A LOWESTOFT TUREEN STAND, CIRCA 1762**

Of oval form, painted in blue with a Chinese landscape depicting a pagoda beside a willow tree, a Chinese boy standing beside rockwork to the left, surrounded by a wide and crisply moulded fluted band, within a border of flowers and scrolls left in the white against a blue ground, *18cm wide*, painter's numeral 2 inside footrim

£600 - 800

€700 - 930

US\$850 - 1,100

**Provenance**

Bonhams sale, 17 May 2017, lot 338

A similar stand from the Godden Reference Collection, together with the matching tureen and cover with bird finial, was sold by Bonhams on 30 June 2010, lot 127. Another with a different border was sold by Phillips on 18 September 1996, lot 276.



208

208

**A RARE LOWESTOFT COASTER OR POTTING POT, CIRCA 1765**

Of deep cylindrical form with a neatly turned foot, painted in blue with trailing flowers, a single sprig and two insects in flight, the interior with a floral sprig and a 'flower and loop' border below the rim, *12.2cm diam*, painter's numeral 5 inside footrim

£600 - 800

€700 - 930

US\$850 - 1,100

**Provenance**

Christie's sale, 6 December 2004, lot 197

This rare form has been interpreted as a wine coaster for a bottle or decanter, following in the tradition of contemporary silver coasters, see Geoffrey Godden, *Lowestoft Porcelains* (1985), p.90, pl.102 and p.200. A similar example painted with chinoiserie vignettes was sold by Bonhams on 2 June 2004, lot 286. A smaller coaster with almost identical decoration to the present lot, also marked for Robert Allen, was offered by Bonhams on 15 November 2017, lot 231. Perhaps these were produced to be sold in graduated sizes for use with different sized bottles.



209

**A LOWESTOFT PLATE, CIRCA 1770**

Painted in blue with a Chinese lady holding an elaborate parasol beside a zig-zag fence, the scene pleasingly echoed on a large vase filled with flowers to her side, the rim with three vignettes of prunus issuing from rockwork, *22cm diam*, painter's numeral 5 inside footrim

£700 - 900  
€810 - 1,000  
US\$1,000 - 1,300



209

210

**A LOWESTOFT BUTTER TUB AND COVER, CIRCA 1762**

Of oval form with pierced lug handles, moulded in relief with floral and scroll-edged panels flanked by stylised chrysanthemums, the panels painted in blue with Chinese riverscapes including a fisherman and a bridge between two islands, floral sprays and sprigs to the interior, the cover with a reeded finial, *13cm wide*, indistinct painter's numeral inside footrim (2)

£800 - 1,200  
€930 - 1,400  
US\$1,100 - 1,700

**Provenance**

Farleigh House Antiques exhibition, 1 October 2005

Interestingly, the two halves of the plaster of Paris mould used to make this tub have been placed together incorrectly, resulting in the moulded flowers growing downwards on one side and upwards on the other. A similar butter tub and stand from The Geoffrey Godden Collection was sold by Bonhams on 30 June 2010, lot 128. Another is illustrated by Christopher Spencer, *Early Lowestoft* (1981), p.126, fig.173.



210

211

**A RARE LOWESTOFT SAUCER DISH, CIRCA 1768**

Of plain circular form, fully painted in blue with an unusual Chinese river scene, the steep left-hand bank with a two-storeyed building and a jetty leading to a small hut on stilts, another hut on the far bank and a small boat crossing the river, within a 'lattice and flower' border with one reserve containing a miniature riverscape, three sprigs below the outside rim, *20.7cm diam*, painter's numeral 5 inside footrim

£500 - 700  
€580 - 810  
US\$710 - 1,000

Large saucer dishes or 'saucer-shaped plates' are a rare form at Lowestoft. See Christopher Spencer, *Early Lowestoft* (1981), pp.102-3, figs.126-7 for two further examples where the author suggests that their rarity might be explained by their often sagged and warped centres, demonstrating difficulties experienced in the firing of this shape. It is notable that the present lot and lot 221 in this sale appear to have largely evaded this fault.



211





212

212

**A VERY RARE LOWESTOFT TEABOWL AND SAUCER, CIRCA 1764**

Of Hughes type and left in the white, moulded in relief with circular panels flanked by chrysanthemum-like flowers, alternating with tapering trellis panels, the teabowl with 'IH 1764' incorporated into the moulded design, *saucer 12.1cm diam (2)*

£600 - 800

€700 - 930

US\$850 - 1,100

**Provenance**

Bonhams sale, 23 April 2008, lot 213

It is possible that the 'IH' monogram stands for the modeller and painter James Hughes. For a discussion see John Howell, *Early Lowestoft*, ECC Trans, Vol.11, Pt.2 (1982). Examples are recorded with the dates 1761, 1762 and 1764 and the circular panels are usually painted in blue with landscapes. By virtue of the very small number of examples found in the white, it is likely that only one white service was produced. Another white teabowl, presumably from the same service, is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.75, pl.76.



213

213

**A RARE LOWESTOFT EGG CUP, CIRCA 1765**

Painted in blue with with a pagoda flanked by trees, flowering plants and a fence on a Chinese island, a sampan and smaller island in the distance, above a tramline border, the spreading foot with a flower sprig and flying insect, a husk or 'berry' border beneath the inner rim, *7cm high*, indistinct mark under foot

£600 - 800

€700 - 930

US\$850 - 1,100

**Exhibited**

Lowestoft Bicentenary exhibition 1957, no.65

Three different forms of egg cup produced at Lowestoft are illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.95, pl.109. The present lot is almost identical to the earliest form illustrated on the left. See also the example discussed by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum*, Vol.1 (1975), p.129, no.178. The spoon tray, which is lot 203 in this sale is painted with the same scene and the same distinctive 'berry' border.



214

214

**A LOWESTOFT GUGLET, CIRCA 1760**

Of globular form, the neck with a knopped collar and everted rim, painted in blue with a Chinese garden scene depicting a man carrying a potted plant and another standing beside an elaborate table upon which stands a magnificent vase of flowers, insects and a bird in flight to the reverse, a 'Scroll and Arrow Type 1' border below the rim, *23.3cm high*, painter's numeral 5 inside footrim

£500 - 800

€580 - 930

US\$710 - 1,100

**Provenance**

Liane Richards Collection, Bonhams sale, 13 April 2016, lot 188

This unusual pattern is particularly finely painted with beautiful detail given to the vase, table and attendants' clothing.



215

215

**AN EARLY LOWESTOFT SAUCEBOAT AND A CORRESPONDING WASTER, CIRCA 1758-60**

Of fluted oval shape with a scrolled handle, the deep foot moulded with scrollwork, the sides with scroll-moulded panels picked out in blue and flanked by foliate branches, a narrower panel below the pronounced spout, each panel painted with Chinese river scenes including a figure crossing a bridge and another fishing, the interior with flowers, *17cm long*, indistinct painter's numeral inside footrim, together with a factory waster with the same moulding (2)

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,100

**Provenance**

Godden Reference Collection, Bonhams sale, 30 June 2010, lot 121

Illustrated by Christopher Spencer, *Early Lowestoft* (1981), p.108, pl.134 and by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.55, pl.38. A similar but slightly smaller example with a more elaborate handle is illustrated by Godden (1985) at pl.37 alongside the waster accompanying the present lot.

216

**A FINE LOWESTOFT BOTTLE VASE, CIRCA 1760**

Of attractive small size, the globular form with a slender neck and everted rim, painted in blue with a flowering peony and bamboo, the reverse with a strutting bird, its beak open and neck craned towards an insect in flight above, the inner rim with a 'loop and arrow' border, *10.4cm high*, painter's numeral 8 inside footrim

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

**Provenance**

Frank Wheeldon Collection, Bonhams sale, 23 January 2008, lot 141

A similar vase is illustrated by Christopher Spencer, *Early Lowestoft* (1981), p.64, fig.73. Another from the Asprey Collection, formerly in the collection of Billie Pain, was sold by Bonhams on 2 May 2018, lot 395. Notably, the present lot is of more slender proportions and the everted rim more pronounced and delicate, which is a variation capitalised on by the border being painted just below the inner rather than outer rim.



216



217

217

**A VERY RARE LOWESTOFT PAPERWEIGHT, CIRCA 1760**

Of deep circular form with slightly tapering sides, the pointed knop or handle finely ribbed, painted in blue with a long-tailed bird chasing two insects in flight and an undulating floral spray, 9.8cm diam

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,100

**Provenance**

John Warrell Collection

This very rare paperweight was perhaps an experimental piece produced during the first decade of the factory. The ribbed handle is the same form as finials found on the covers of early butter dishes or tureens, see Geoffrey Godden, *Lowestoft Porcelains* (1985), p.24, pl.11 and p.67, pl.60-1.

218

**A RARE LOWESTOFT FIGURE OF A LADY MUSICIAN, CIRCA 1770-80**

Left in the white, modelled as a smiling young woman standing upon a low mound base moulded with scrolls and applied with flowers and leaves, a mandolin or lute held in her left hand, and balanced on her slightly raised left leg, her shoes and bodice applied with delicate ribbons, 16.4cm high

£2,500 - 3,500

€2,900 - 4,100

US\$3,600 - 5,000

**Provenance**

Dr Peter Bradshaw Collection, Bonhams sale, 24 January 2007, lot 12

Moulds for part of the torso and head and of the left arm of this figure were found on the Lowestoft factory site, see Geoffrey Godden, *Lowestoft Porcelains* (1985), p.142, pls.182-3. A similar figure with a high footed base is illustrated at p.138, pl.175. Godden identifies two distinct but related groups of figures attributable to Lowestoft at pp.134-41. The present lot belongs to the group which he speculates could be the earlier of the two. See also Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum, Vol.2* (1985), nos.119-22.



218



(reverse)

219

**AN IMPORTANT LOWESTOFT BIRTH TABLET, DATED 1796**

Of circular form with a raised rim, painted in blue with a loop and line border, the centre inscribed 'MARY RUSHMER/ born Octr 29/ 1796' surrounded by feathery scrollwork, the reverse with a large peony spray, pierced for suspension, 7.3cm diam

£5,000 - 8,000

€5,800 - 9,300

US\$7,100 - 11,000

**Provenance**

Mrs Russell Colman Collection

Listed by A F B Kiddell, *Inscribed and Dated Lowestoft Porcelain*, English Porcelain Circle Trans, Vol.3 (1931), p.49 and by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.235, no.D.184. Illustrated by John Howell in his paper, *Lowestoft Porcelain: The Final Decade*, ECC Trans, Vol.17, Pt.2 (2001), pp.346-7, fig.49. Birth tablets are unique to the Lowestoft factory, made to commemorate the births of local children. Local records show that a Mary Rushmer(e) was born on 29th October 1796 in Frostenden, just a few miles south of Lowestoft. For a birth tablet similar in style also dated 1796 see Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum*, Vol.1 (1975), no.16.





220

220

**A LOWESTOFT COFFEE POT AND COVER, CIRCA 1765**

Of baluster shape with a scrolled handle and spout, the low domed cover with a mushroom finial, painted in blue on both sides with chinoiserie riverscapes in irregularly shaped panels, smaller panels and round floral reserves to the cover and spout, all reserved on a deep powder blue ground, 23.8cm high (2)

**£1,000 - 1,500**

**€1,200 - 1,700**

**US\$1,400 - 2,100**

**Provenance**

Barrett Collection

A very similar coffee pot is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.86, pl.95 and another with a mixture of river scenes and flowers by Sheenah Smith, *Lowestoft Porcelain* in *Norwich Castle Museum, Vol.1*, no.121. The irregularly shaped reserves are a feature of Lowestoft wares with powder blue grounds. A powder blue fragment was found near the factory site in 1967.



221

221

**A RARE LOWESTOFT SAUCER DISH, CIRCA 1790**

Printed in blue and 'washed in' by hand with a very elaborate 'scroll, flower and cell' border, the centre inscribed 'A Trifle from Lowestoft' surrounded by a similar border created from small printed sections, 19.6cm diam

**£1,500 - 2,000**

**€1,700 - 2,300**

**US\$2,100 - 2,800**

It is extremely rare to find printed decoration on a Lowestoft 'Trifle'. The only example known to John Howell at the time of writing was a small bowl inscribed 'A trifle from Hingham' formerly in the Colman Collection, see his paper, *Transfer-Printed Lowestoft Porcelain*, ECC Trans, Vol.7, Pt.3 (1970), p.219. A saucer dish printed with an Oriental landscape with a similar border, also 'washed over by hand', is illustrated by Geoffrey Godden, *English Blue and White Porcelain* (2004), p.303, pl.382.



222

222

**A RARE LOWESTOFT MODEL OF A SWAN, CIRCA 1790**

Left in the white, naturalistically modelled with an elegantly arched neck and delicately moulded wings held close to its body, *6cm high*

£2,500 - 3,500

€2,900 - 4,100

US\$3,600 - 5,000

**Provenance**

Margaret Corson  
Flowerday Collection

Shards matching the swan's right wing were found at the Lowestoft factory site in 1903-04 and are illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum, Vol.2* (1985), pl.20. A version with the eyes and beak picked out in enamels from the Brian Wood Collection was sold by Bonhams on 14 November 2018, lot 398. Further polychrome 'sepia' examples are illustrated and discussed by John Howell, *Lowestoft Manganese-Decorated Animals, ECC Trans, Vol.13, Pt.3* (1989), p.182 and pl.165(b), who suggests that this decoration was intended to mimic the downy feathers of cygnets.

223

**A LOWESTOFT MILK JUG, CIRCA 1763-65**

Of Hughes type and pear shape with a scrolled handle, moulded in relief with distinctive circular panels surrounded by flowers and narrow trellis panels, painted in blue with Chinese landscapes, a trailing flower spray below the spout and a thin blue line to the shaped rim, *9cm high*, painter's numeral 6 inside footrim

£500 - 700

€580 - 810

US\$710 - 1,000

**Provenance**

Geoffrey Godden Collection

Illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.22, pl.7 alongside another jug with slightly different moulding.



223

224



224

**A RARE LOWESTOFT EYEBATH, CIRCA 1765**

The oval bowl with an incurving rim and moulded with scrolls, painted in blue with flower sprigs, a 'line, loop and dot' border below the rim and a further stylised flower sprig to the interior, on a lobed stem, a plain line border around the foot, 5cm high

**£1,200 - 1,500****€1,400 - 1,700****US\$1,700 - 2,100**

A similar example is illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum*, Vol.1 (1975), no.181. Another is aptly held in the British Optical Association Museum at The College of Optometrists (acc. no. 2016.552).

225



225

**A RARE LOWESTOFT MILK JUG, CIRCA 1765**

Of baluster form with a sparrow beak spout, the scrolled handle with a thumbrest, an irregular lobed panel painted in blue with a chinoiserie riverscape to both sides, a smaller circular panel with a floral sprig to the front, all reserved on a deep powder blue ground, 8.3cm high

**£500 - 700****€580 - 810****US\$710 - 1,000**

Illustrated by Geoffrey Godden, *English Blue and White Porcelain* (2004), p.295, pl.364. A similarly decorated coffee cup and saucer from the Liane Richards Collection was sold by Bonhams on 13 April 2016, lot 187. See Godden, *Lowestoft Porcelains* (1985), p.86, pl.88 for a jug with the same unusual handle form but with a central knob in addition to the thumbrest.

226



226

**A RARE LOWESTOFT TEA CANISTER AND COVER, CIRCA 1775-80**

Of large size and ovoid shape with a cylindrical cover, printed in blue with the 'Floral Sprays with Butterflies' or 'Three Flowers' pattern of a large floral spray, smaller sprigs and two butterflies between tramline borders, 15.2cm high (2)

**£700 - 900****€810 - 1,000****US\$1,000 - 1,300**

This rare form of tea canister and its decoration are derived from Worcester. The adaptation of Worcester's original 'Three Flower' design and its use at Lowestoft across a number of teawares including a complete miniature service held in Norwich Castle Museum is discussed by John Howell, *Transfer-Printed Lowestoft Porcelain*, ECC Trans, Vol.7, Pt.3 (1970), pp.215-6 and pl.184. See also a related sugar bowl and mustard pot illustrated by Geoffrey Godden, *English Blue and White Porcelain* (2004), p.297, pls.369-70. A similar tea canister printed with the 'Fence' pattern was sold by Bonhams on 2 May 2018, lot 404.

226

227

**A RARE LOWESTOFT CREAMBOAT, CIRCA 1770**

Crisply moulded in relief with a panel of sheep and their lambs, the reverse with cattle, reserved on a moulded basketweave ground, the scrolled borders and foliate foot picked out in blue, the interior with flower sprigs below a thin line border, *10.1cm long*, indistinct painter's numeral inside footrim

£1,200 - 1,500  
€1,400 - 1,700  
US\$1,700 - 2,100



227

The moulded scenes on this creamboat are particularly crisp and lovely, left in the white but framed by the sparse blue highlights around the cartouche and foot to great effect. A similar example from The E D Levine Collection is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.115, pl.138 and discussed at p.201. See also Bernard Watney, *English Blue and White Porcelain* (1973), fig.79B. The model relates to a slightly larger version produced at Bow, see the example sold by Bonhams on 21 May 2014, lot 83.

228

**AN UNUSUAL LOWESTOFT LEAF DISH, CIRCA 1768**

Moulded in the form of a leaf with a serrated edge and veining, the stalk curled around to form the handle, the inside relief-moulded with further leaves and flowering buds or berries picked out in blue issuing from a central stem, a feathery dash border to the rim, *15.9cm long*, painter's numeral 5 inside footrim

£650 - 900  
€760 - 1,000  
US\$920 - 1,300



228

A similar example in the Victoria and Albert Museum (acc. no. C.532-1924) is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.90, pl.103, who notes that the form appears to be unique to Lowestoft. Whilst this may be true of English porcelain, a very closely related version in Staffordshire saltglaze is illustrated by Donald Towner 'William Greatbatch and the Early Wedgwood Wares' *ECC Trans*, Vol.5, Pt.4 (1963), pl.180a.

229

**A LOWESTOFT PLATE, CIRCA 1768**

Painted in blue with a chinoiserie riverscape, a fisherman crossing a bridge between two islands populated with distinctive trees, one with a two-tiered house surrounded by a fence, ducks swimming in the foreground and flying overhead, the diaper border reserved with alternate floral and landscape panels, *22.2cm diam*, painter's numeral 3 inside footrim

£600 - 800  
€700 - 930  
US\$850 - 1,100



229

A similar plate from the Cecil Taylor Collection was sold by Bonhams on 23 April 2008, lot 215. Both display the same pattern but interpreted by two different artists, the Cecil Taylor example marked with painter's numeral 8. See Christopher Spencer, *Early Lowestoft* (1981), p.101 for another example illustrated.





230

230

# **A LOWESTOFT TEAPOT AND COVER, CIRCA 1765**

Of Hughes type and globular form, moulded to both sides with circular panels edged with flowers, leaves and scrolls incorporating the moulded initials 'I.H.' and the date '1761', painted in blue with Chinese river landscapes, one with a naïve bridge, the other with a boat sailing between two islands, a geometric border around the shoulder and to the rim of the cover, 14cm high, (2)

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,400 - 2,100

## **Provenance**

Geoffrey Godden Collection, Bonhams sale, 30 June 2010, lot 133

Illustrated by Geoffrey Godden, *English Blue and White Porcelain* (2004), p.281, pl.343. Another similar teapot is illustrated by Godden, *Lowestoft Porcelains* (1985), p.75, pl.75. The plain loop handle and straight spout dates both pots closer to 1764-65 when the moulds incorporating '1761' were seemingly still being used at the factory. The geometric border design too is characteristic of the 1764 productions and is discussed on pp.59-62. The panel of a boat between two islands can be seen on an earlier moulded teapot and cover, circa 1759-60, illustrated by Christopher Spencer, *Early Lowestoft* (1981), p.124, figs.168-70. A teapot in the Fitzwilliam Museum, almost identical to the current lot but with a flower finial, is illustrated by Bernard Watney, *English Blue and White Porcelain* (1973), pl.75B.



231

231

# **A VERY RARE LOWESTOFT EGG DRAINER, CIRCA 1780**

Of circular form pierced with holes forming a diamond pattern, a delicate ropetwist handle with floret terminals applied to one side, the inner rim painted in blue with a 'lattice, fish-rope and butterfly' border, 9cm wide

£700 - 900  
€810 - 1,000  
US\$1,000 - 1,300

A similar example in Norwich Castle Museum is illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum*, Vol.1 (1975), p.128, no.177a. Another with the same border but a different pierced design from the Billie Pain Collection was sold by Bonhams on 26 November 2003, lot 243.



232

232

# **A LOWESTOFT BASKET, CIRCA 1775**

Of attractive small size, the spreading sides pierced with interlacing circles, florets applied to the exterior, painted in blue with a mixed floral spray and flying insect to the interior, foliate scrolls around the rim, the florets also picked out in blue, 14.6cm diam, painter's numeral 5 on base

£500 - 800  
€580 - 930  
US\$710 - 1,100

## **Provenance**

L F Wickes Collection (paper label)

A similar but slightly larger basket from the Susi and Ian Sutherland Collection was sold by Bonhams on 3 October 2007, lot 360.

233

**A LOWESTOFT EYEBATH, CIRCA 1765**

Moulded in relief to both sides with scrolled panels edged with flowers and dots, similar moulding to the foot, the stem fluted, painted in blue with floral sprigs, a 'line, loop and dot' border inside the rim, 5.4cm high

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,400 - 2,100

Two similar eyebaths from the Asprey Collection were sold by Bonhams on 2 May 2018, lots 390 and 391. Another with a different border is illustrated by Bernard Watney, *English Blue and White Porcelain* (1973), pl.82A.



233

234

**A RARE LOWESTOFT COFFEE CAN, CIRCA 1764-65**

Of cylindrical form, slightly narrowing towards the foot, moulded in relief with a spray of carnations and other flowers, the rim with a band of moulded scrollwork below a distinctive geometric border painted in blue, a plain blue line just above the foot, 6.3cm high

£500 - 800  
€580 - 930  
US\$710 - 1,100

**Provenance**

Bonhams sale, 17 May 2017, lot 337

A teapot and cover in the Victoria and Albert Museum (acc. no. C.269&A-1924) with the same moulding picked out in enamels is illustrated by Geoffrey Godden, *Lowestoft Porcelain* (1985), p.77, pl.77.



234

235

**A LOWESTOFT STAND FOR A BUTTER TUB OR TUREEN, CIRCA 1762-65**

Of oval shape, the border and inner rim relief-moulded with peonies, scrolls and foliage, the centre painted in blue with a Chinese riverscape depicting a tiered pagoda on a rocky island, the border with further peony sprays, 18.2cm wide, painter's numeral 3 inside footrim

£500 - 800  
€580 - 930  
US\$710 - 1,100

**Provenance**

Susi and Ian Sutherland Collection, Bonhams sale, 3 October 2007, lot 333.

A similar stand is illustrated alongside an example with slightly different moulding by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.68, pl.62.



235



## OTHER PROPERTIES

236

### A VERY RARE LOWESTOFT INKWELL, CIRCA 1790-95

Of slightly waisted circular shape, pierced at the shoulder with four pen holes, the central raised well everted at the rim, inscribed in blue with 'A Trifle from LOWESTOFT' within a foliate scrollwork cartouche, a flower spray and two sprigs to the reverse, the shoulder with a band of simple floral sprigs between plain line bands, a cross-hatched border below the interior rim, 7.3cm high

£5,000 - 8,000

€5,800 - 9,300

US\$7,100 - 11,000

The Lowestoft 'Trifles' were made as gifts from Lowestoft and other local towns and villages. All are inscribed by the same hand, likely to have been that of Robert Allen, see Geoffrey Godden, *Lowestoft Porcelains* (1985), pp.146-7. Most are painted in coloured enamels and only a small number are recorded in underglaze blue. The slightly waisted cylindrical form appears to be the last in the progression of shapes of Lowestoft inkwells, see Sheenah Smith, *Lowestoft in the Norwich Castle Museum, Vol.1* (1975), pp.134-5. A 'Trifle' inkwell of the same form also inscribed in blue from the Rev R C Wheeler Collection was sold by Bonhams on 23 April 2008, lot 227, and another from the Henry Levine Collection is illustrated by Godden (1985), p.181, pl.225. Compare also to the toy teapot and cover from the Godden Reference Collection sold by Bonhams on 30 June 2010, lot 144 and the small mug or can sold on 3 November 2016, lot 251 which both bear similar inscriptions in blue. For a polychrome 'Trifle' inkwell of similar form see that from the Brian Wood Collection sold by Bonhams on 14 November 2018, lot 397.

237 \*

**A LOWESTOFT MODEL OF A CAT,  
CIRCA 1770**

Modelled seated on a green mound base, its fur realistically rendered with dark blackish-brown stripes, its belly and face left in the white with eyes, mouth and whiskers picked out in a somewhat indignant expression, 5.6cm high

**£1,500 - 2,000**  
**€1,700 - 2,300**  
**US\$2,100 - 2,800**

**Provenance**

Billie Pain Collection, Bonhams sale, 26 November 2003, lot 244  
A private collection of British ceramic cats

Exhibited at The International Ceramics Fair and Seminar Loan exhibition in 1999, no.65. A similar cat and a corresponding mould excavated at the factory site are illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.133, pls.166A and B. Two further examples from the Sheila Davis Collection were sold by Phillips on 28 January 1999, lots 12 and 13.



237

238 \*

**A RARE DERBY MODEL OF A CAT,  
CIRCA 1760**

The smirking animal modelled seated with its long tail curled round to one side and resting between its front paws, the striped fur marked in shades of puce and brown, set on a scroll-edged base picked out in puce and green, 10.2cm high

**£3,000 - 4,000**  
**€3,500 - 4,700**  
**US\$4,300 - 5,700**

**Provenance**

Bonhams sale, 7 December 2005, lot 234  
A private collection of British ceramic cats

A pair of similar cats was sold by Christie's on 14 May 2003, lot 222 and a single cat by Bonhams on 3 June 2015, lot 15. See also Yvonne Hackenbroch, *Chelsea and other English Porcelain, Pottery and Enamel in the Irwin Untermyer Collection* (1957), pl.105, fig.282.



238





239

**A SIGNIFICANT DERBY BOTANICAL PLATE PAINTED BY  
WILLIAM BILLINGSLEY, CIRCA 1790**

Made in Chelsea style with a moulded 'feathered edge' picked out in brown and turquoise, painted with a leafy spray of yellow flowers and a smaller spray of purple flowers curving around the cavetto, 21.5cm diam, partially erased crown, crossed batons and D mark, long-tailed 7 in puce inside footrim, impressed G beside footrim

£2,500 - 4,000  
€2,900 - 4,700  
US\$3,600 - 5,700

**Provenance**

Kenneth C Klepser Collection  
David Lyndsay Collection

This plate is illustrated alongside three other so-called 'Klepser' plates by W D John, William Billingsley (1968), illustration 27. Another was sold by Bonhams on 2 November 2011, lot 172. They are marked with a partially obscured crossed batons mark.

Two suggestions have been made with regard to the 'Klepser' group. Firstly, that they are part of a dozen plates referred to in the London Day Book for 1787 as being ordered by Lord Hawke. Secondly, that they are the Chelsea 'replacement' plates which Samuel Keys attributed to William Billingsley in his 'Recollections' of 1837. These possibilities are discussed by Stephen Mitchell, *The Marks on Chelsea-Derby* (2007), pp.130-3.

240

**A CHELSEA-DERBY TEACUP AND SAUCER, CIRCA 1775**

Painted in Sèvres style with colourful floral sprays and smaller scattered sprigs, within turquoise *oeil de perdrix* borders edged with gilt scrollwork, the cup with a gilt dentil rim and an entwined loop handle picked out in gold, *saucer 12.3cm diam*, gold anchor marks (2)

£500 - 700  
€580 - 810  
US\$710 - 1,000



240

An almost identical cup and saucer from the Broderip Collection is in the Victoria and Albert Museum (acc. no. C.1064&A-1924).

241

**A PAIR OF DERBY FIGURES AND A DISH, LATE 18TH CENTURY**

From a set of the 'French Seasons', modelled by Pierre Stephan, Autumn modelled as a girl with a basket of grapes, Winter as a boy in a fur-trimmed coat carrying a bundle of firewood, the round bases picked out in gold, *26cm high*, patch marks, the dish of lozenge shape painted with a spray of fruit, *25.2cm wide* (3)

£300 - 500  
€350 - 580  
US\$430 - 710

**Provenance**  
Ralph Kenber Collection



241 (part)

242

**A DERBY PORCELAIN PLAQUE BY WILLIAM CORDEN, CIRCA 1825**

Rectangular, painted with the 'Reclining Venus', the nude female figure wearing just a simple armband, outstretched on a bed beneath a crimson tasselled curtain, trees in the distance beyond, in a giltwood frame, *plaque 11.4cm x 15.5cm*, inscribed 'Painted W Corden' to the reverse

£400 - 600  
€470 - 700  
US\$570 - 850

William Corden was born in Derbyshire in 1797 and apprenticed at Derby in 1811, working there until sometime after 1825 when he left for London to establish himself as a portrait painter, exhibiting at the Royal Academy in 1826. Most plaques by the artist are formal portraits where the subject is depicted before a distinctive red curtain. The subject of the present lot is most unusual.



242





243

**A FLIGHT PLATE FROM THE FIRST DUKE OF CLARENCE SERVICE, CIRCA 1789**

The scalloped edge painted with an elaborate border formed from entwined bands in blue and green ribbon enclosing Orders of the Garter, St. Andrew and the Thistle, together with sprigs of roses and thistles, the central royal arms of the Duke of Clarence hung with the Order of St. Andrew flanked by laurel and oak leaves, 24.4cm diam, marked 'Flight' with a crown and a crescent in blue

£3,000 - 5,000  
€3,500 - 5,800  
US\$4,300 - 7,100

This was the first royal armorial service made at Worcester. George III had visited Flights the previous year and possibly the King encouraged his son, Prince William Henry, to order a set to commemorate his having been awarded the Order of the Thistle along with the title 'Duke of Clarence and St Andrews'. In 1789 the Duke also retired from active service as a Rear Admiral and this perhaps inspired the choice of a central victory wreath featuring oak leaves, a reference to the British Navy. Another plate from the service was sold by Bonhams on 17 May 2017, lot 393. See also an example from the Ewers-Tyne Collection of Worcester porcelain at Cheekwood, illustrated and discussed in John Sandon's catalogue (2008), p.98, no.60. This service predates the 'Hope' service, also ordered by William, Duke of Clarence.



244



245

244 \*

**A PAIR OF BARR, FLIGHT AND BARR TOPOGRAPHICAL VASES, CIRCA 1810**

Of cylindrical form with richly gilt eagle's head and ring handles and bands of applied 'pearls' to the shoulders, finely painted with titled views of 'St. Dennis's Priory, Hants' and 'Amberley Castle, Sussex', the reverses with vermiculé gilding on a salmon ground, between gilded borders of classical ornament, raised on square plinth bases, 8.8cm high, impressed crown and BFB marks, titles and script marks referring to Coventry Street address in red (2)

£1,200 - 1,500  
€1,400 - 1,700  
US\$1,700 - 2,100

**Provenance**

Property from an International Private Collection

245

**A PAIR OF FLIGHT AND BARR BEAKERS AND A CHAMBERLAIN BEAKER, CIRCA 1800**

Of tapering shape, the pair finely painted in sepia on both sides with rural landscapes, probably by John Pennington, reserved on bright yellow grounds within gilded formal borders, 9cm high, crown and 'Flight & Barr, Worcester, Manufacturers to their Majesties.' in distinctive brown script, the Chamberlain beaker with a titled view of Worcester, also on a yellow ground, 9cm high (3)

£1,200 - 1,500  
€1,400 - 1,700  
US\$1,700 - 2,100

**Provenance**

With D M and P Manheim (Chamberlain beaker)  
Mary Sayles Booker Braga Collection, Sotheby's New York sale, 19 October 2015, lot 176





246

246

**A FLIGHT, BARR AND BARR VASE, CIRCA 1815**

Of 'Warwick Vase' shape with two gilt entwined handles and a gadrooned rim also gilt, finely decorated in raised-paste gilding with a spray of flowers including a rose and passionflower, reserved on a deep blue ground with scrollwork and formal borders in gilt, the base of the interior gilded to simulate marble, 18cm high, impressed crown and FBB above a cross, script mark referring to Royal patronage and the factory's London shop in Coventry Street

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,700

The quality of the gilding on this vase is exceptional. The scrollwork relates to gilding found on pieces painted by Thomas Baxter and may well be his work. Baxter worked for Flight, Barr and Barr from 1814-16.



247

247

**A SWANSEA INKSTAND, TWO INKWELLS AND COVERS, CIRCA 1815-17**

The stand with a central handle modelled as two entwined dolphins picked out with gilt scale decoration, a gilt border around the base, the inkwells locally painted with pink roses on gilt seaweed, the covers with intricate scroll and diaper gilding, within gilt dentil rims, 9.8cm long (5)

£600 - 800

€700 - 930

US\$850 - 1,100

A similar example is illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, Swansea Porcelain Shapes and Decoration (1988), p.155, fig.1. Compare also to the example sold by Bonhams on 20 November 2019, lot 372.

# The Nantgarw Mackintosh Services: The C R Stephens Collection



C R Stephens with his wife, Ethel, circa 1960.

## CHARLES RICHARD STEPHENS (1898-1965)

C R Stephens was born in 1898 in Southwark, London to an industrialist family who would establish the H Stephens Son & Co tractor works in Gloucester. Having become Managing Director of the company after his father's death in 1927, under his stewardship the company enjoyed growing success through focusing on the manufacturing of specialist tractors for towing aircraft which were in high demand after the onset of WWII and subsequent growth of civil aviation industry in the post-war era.

For many years he was an avid collector of Welsh and English fine porcelain, with a particular passion for the intricate designs of the Nantgarw Mackintosh pattern. He was a close friend of the antiques dealer Arthur Negus, who would often notify Stephens of forthcoming auctions or act as agent on his behalf in the procurement of new pieces of interest. The Manheim family were also close friends and a number of plates in the collection bear D M and P Manheim labels. Upon his death, the C R Stephens porcelain collection amounted to several hundred pieces including 32 individual Nantgarw plates and an 11-piece dessert service. Nine of the Nantgarw plates have remained in the family to the present day.

For the majority of his life he lived in the Cotswold villages around Gloucester, eventually settling in the picturesque village of Upton St. Leonards. For many years up to his death he was Chairman of Gloucester City AFC.

## THE MACKINTOSH SERVICES

A number of Nantgarw services are recorded with magnificent decoration of colourful birds reserved within richly gilded floral borders. Three such services are recorded by W D John, Nantgarw Porcelain, Supplement Number Two and a number of others have subsequently come to light. The dessert service from which the pattern takes its name was in the possession of the Priest Richards family of 'Plâs Newydd', near Cowbridge, Glamorgan. Members of the Richards family included lawyers, landowners and agents to the Marquess of Bute. In 1880, the service became a gift to Ella Priest Richards on the occasion of her marriage to The Mackintosh of Mackintosh, but by the turn of the century had been dispersed. Plates from this service are characterised by their unevenly lobed and smooth rims. Another dessert service of the same pattern was sold by Christies on 8 June 1944, lot 12. This service has evenly lobed and shell-moulded rims. A third dessert service has more compact flower sprays within the border design combined with uneven, smooth rims. All three sets have subtle differences in the gilding pattern. Examples from all three were acquired by C R Stephens and are offered in this sale, representing a unique opportunity to compare and contrast the variants of what is accepted as one of the finest London-decorated Nantgarw patterns.

A number of tea and coffee services of the pattern are also recorded, together with a further variant which replaces the bird painting with more flower sprays. All are thought to have been ordered by Mortlocks from the decorators Robbins and Randall of Barnsbury Street, Islington. W D John states that the subjects were copied from the books of Francois Levaillant, published between 1801 and 1806 and speculates that the painter was Charles Muss. More recently Roger Edmundsen has compared the painting with ornithological watercolours by Thomas Martin Randall, formerly in the Randall family collection, see *Welsh Ceramics in Context* (2003), p 204.







248

248

**A GOOD NANTGARW PLATE OF  
MACKINTOSH TYPE, CIRCA 1818-20**

The crisp shell-moulded rim with twelve equal lobes, painted in London, probably by Thomas Martin Randall, with a bird perched on a woody stump, its striking plumage in tones of purple and red, surrounded by flowering plants and grasses, misty trees in the background, the border with four full floral sprays reserved on a richly gilded ground of shells, scrolls, leaves and flowers, 23cm diam, impressed NANT-GARW CW

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,800 - 4,300

**Provenance**  
C R Stephens Collection



249

249

**A GOOD NANTGARW PLATE OF  
MACKINTOSH TYPE, CIRCA 1818-20**

The plain rim moulded with twelve unequal lobes, painted in London, probably by Thomas Martin Randall, with a pigeon-like bird perched on a grassy mound, its feathers in purple and pink, its head blue, surrounded by flowering plants and a pink rosebush, misty trees in the background, the border with four full floral sprays reserved on a richly gilded ground of shells, scrolls, leaves and flowers, 24.2cm diam, impressed NANT-GARW CW

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,800 - 4,300

**Provenance**  
With D M and P Manheim  
C R Stephens Collection

250

**A GOOD NANTGARW PLATE OF  
MACKINTOSH TYPE, CIRCA 1818-20**

The plain rim moulded with twelve unequal lobes, painted in London, probably by Thomas Martin Randall, with a bird perched on a grassy mound, its feathers picked out in purple, orange and blue, surrounded by flowering plants and grasses, misty trees in the background, the border with four full floral sprays reserved on a richly gilded ground of shells, scrolls, leaves and flowers, 23.5cm diam, impressed NANT-GARW CW

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,800 - 4,300

**Provenance**  
C R Stephens Collection



250

251

**A GOOD NANTGARW PLATE OF  
MACKINTOSH TYPE, CIRCA 1818-20**

The plain rim moulded with twelve unequal lobes, painted in London, probably by Thomas Martin Randall, with an exotic bird perched on a grassy mound, its feathers in purple and green, its crested head turned to the right, surrounded by flowering plants, misty trees in the background, the border with four full floral sprays reserved on a richly gilded ground of shells, scrolls, leaves and flowers, 24cm diam, impressed NANT-GARW CW

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,800 - 4,300

**Provenance**  
With J Kyrle Fletcher Ltd  
With Albert Amor  
C R Stephens Collection



251





252

252

**A GOOD NANTGARW PLATE OF  
MACKINTOSH TYPE, CIRCA 1818-20**

The plain rim moulded with twelve unequal lobes, painted in London, probably by Thomas Martin Randall, with a bird standing on a grassy mound, its feathers in purple and green, surrounded by flowering plants and grasses, a misty tree in the background, the border with four full floral sprays reserved on a richly gilded ground of shells, scrolls, leaves and flowers, 24cm diam, impressed NANTGARW CW

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,800 - 4,300

**Provenance**

With J Kyrle Fletcher  
C R Stephens Collection



253

253

**A GOOD NANTGARW PLATE OF  
MACKINTOSH TYPE, CIRCA 1818-20**

The crisp shell-moulded rim with twelve equal lobes, painted in London, probably by Thomas Martin Randall, with a bird with red and yellow plumage perched on a woody stump, surrounded by wispy grasses, a misty tree in the background, the border with four full floral sprays reserved on a richly gilded ground of shells, scrolls, leaves and flowers, 23cm diam, impressed NANTGARW CW

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,800 - 4,300

**Provenance**

C R Stephens Collection

254

**A NANTGARW PLATE OF MACKINTOSH TYPE, CIRCA 1818-20**

Of large size, the plain rim moulded with twelve unequal lobes, painted in London, probably by Thomas Martin Randall, with a bird perched on a thin branch, its feathers in orange, black and pale purple, its head blue, flanked by flowering plants and grasses, misty trees in the background, the border with five full floral sprays reserved on a richly gilded ground of shells, scrolls, leaves and flowers, 26.2cm diam

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,400 - 2,100

**Provenance**

With D M and P Manheim  
C R Stephens Collection

The larger size of plate has resulted in the use of five floral panels for the border.



254

255

**A NANTGARW PLATE OF MACKINTOSH TYPE AND AN ENGLISH PORCELAIN PLATE, CIRCA 1818-20**

The Nantgarw plate with a plain rim moulded with twelve unequal lobes, painted in London, probably by Thomas Martin Randall, with a multicoloured bird standing on a grassy mound, surrounded by flowering plants and grasses, a misty tree in the background, the border with four full floral sprays reserved on a richly gilded ground of shells, scrolls, leaves and flowers, 23.5cm diam, impressed NANT-GARW CW, the English porcelain plate of the same pattern, the border with a pale yellow background, 23.4cm diam (2)

£1,300 - 1,800  
€1,500 - 2,100  
US\$1,800 - 2,600

**Provenance**

C R Stephens Collection

The Nantgarw plate is from the service characterised by the more compact floral sprays painted in the border. The English porcelain plate appears to be of slightly later date and may be a replacement or matching for one of the Nantgarw services of this pattern. Interestingly, the bird panel appears to be an almost exact copy of that on the Nantgarw square dish illustrated by W D John, Nantgarw Porcelain Album (1975), illustration 19.



255





256

## OTHER PROPERTIES

256

### A NANTGARW PLATE OF DUKE OF NEWCASTLE TYPE, CIRCA 1818-20

Painted in London in the workshops of Robins and Randall, probably by Moses Webster, the centre with a full floral spray and three sprigs, the C-scroll border with further sprigs, gilt line rim, 25.2cm diam, impressed NANT-GARW CW

£500 - 700

€580 - 810

US\$710 - 1,000

### Provenance

David Lyndsay Collection

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



257

257

### TWO MINTON PÂTE-SUR-PÂTE PLATES BY ALBOIN BIRKS, ONE DATED 1907

The centres with oval panels, one with Cupid in flight pouring fruit from a cornucopia on a salmon-pink ground, signed 'AB', the other with a Bacchanalian Cupid picking grapes from a vine on a green ground, framed with raised gilding on cream-coloured grounds, the pierced fretwork borders with acid-etched gilding, 24.3cm diam, impressed marks including one with date code for 1907, printed retailer's marks for Thomas Goode & Co (2)

£600 - 800

€700 - 930

US\$850 - 1,100

258

### A PAIR OF MINTON CABINET PLATES BY ANTONIN BOULLEMIER, ONE DATED 1881

Finely painted to the centres with Flower Fairies, one standing on a branch of cherry blossom looking at a small butterfly, the other balanced on a large pink poppy holding an arrow and looking down at a bee, both signed 'A. Boullemier inv.', the borders elaborately pierced and gilded with an arched trellis design, 23.6cm diam, puce globe marks, impressed marks including one with date code for 1881 (2)

£600 - 800

€700 - 930

US\$850 - 1,100



258





259

259

**A MINTON PÂTE-SUR-PÂTE CENTREPIECE BY  
HENRY HOLLINS, DATED 1883**

Of quatrelobed circular form with gilded scroll feet, reserved with four chocolate-brown rectangular panels, two painted with pairs of putti, signed 'HH', two with sheaves of wheat, a sickle, a harp and a floral wreath, within formal green borders with a geometric ribbon design in gold, alternating with panels of *Bérainesque* ornament in tooled gilding on a cream-coloured ground, the pierced loop-galleried rim heightened in gilding, 25.2cm diam, gold globe mark, impressed mark and date code

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,800 - 4,300

A related centrepiece exhibited at the Paris Exhibition of 1889 is illustrated by Joan Jones, Minton (1993), p.214.

260

**A MINTON MAJOLICA MONKEY TEAPOT AND COVER,  
DATED 1874**

Modelled as a monkey clinging to a yellow nut, its head forming the cover and its tail the handle, the spout as a bamboo shoot, the monkey wearing a blue jacket moulded with Japanesque decoration picked out in green and puce, 17cm high, impressed mark and date code (2)

£300 - 500  
€350 - 580  
US\$430 - 710



260



261 \*

**AN IMPORTANT COALPORT DESSERT PLATE FROM THE NICHOLAS I SERVICE, CIRCA 1845**

Painted to the centre with the badge of the Order of St. Andrew, a raised gold lobed band around the cavetto, the border with six further badges for the Orders of St. George, St. Alexander Nevsky, St. Vladimir, the White Eagle, St. Stanislaus and St. Anne, all within elaborate shaped gilt cartouches, reserved on a deep blue ground, with a gadrooned rim, 25.4cm diam, retailer's mark for A B and R P Daniell, 129 New Bond Street and 18 Wigmore Street, London

£7,000 - 10,000

€8,100 - 12,000

US\$9,900 - 14,000

**Provenance**

Property from an International Private Collection

This plate is from a dessert service commissioned by Queen Victoria for Tsar Nicholas I on the occasion of his state visit to England in 1844, known in Russia as the 'Coalport Service'. The original service comprised 62 plates and was delivered to St. Petersburg in 1845. The design copies the William IV service by Flight, Barr and Barr which was made to celebrate the Coronation of King William IV in 1831, but the English insignia were replaced with Russian Orders. The Emperor was so impressed with the service that he ordered a further 124 plates to match from the Imperial Porcelain Factory so that it could be used at state banquets. A matching dinner service was later ordered from Coalport in 1849. A specimen dessert plate for the service, now in the Victoria and Albert Museum (acc. no. 3386-1901), was produced for the Great Exhibition in 1851 where it was greatly admired. In 1934 several plates from the original service were sold by the Narkomat for Foreign Trade, but many of the surviving pieces are in the State Hermitage Museum. See Michael Messenger, *Coalport 1795-1926* (1995), p.27 and pp.219-22. Another dessert plate from this service was sold by Bonhams on 1 June 2006, lot 247.



262

**A FINE KERR AND BINNS OR ROYAL WORCESTER VASE BY THOMAS BOTT, CIRCA 1857-68**

The gilding probably by Josiah Davis, of 'Raphael' shape with raised scroll handles, richly glazed in deep blue, the front panel finely painted in Limoges enamel style with a titled profile portrait of the Roman Emperor 'AUGUSTUS' in classical dress wearing a laurel wreath in his hair, within an elaborate gilt laurel cartouche, the reverse in tooled gilding with an eagle perched on a palm branch and clutching a wreath in one claw, *21.5cm high*

£500 - 700

€580 - 810

US\$710 - 1,000

Thomas Bott (1829-1870) was apprenticed at the Richardson glassworks near Stourbridge and began working for Kerr and Binns in 1853. Here he developed his speciality Limoges-style enamels. Bott frequently collaborated with Josiah Davis to add gilding to his special productions. A garniture of vases of Raphael shape decorated with portraits by Bott was shown in the 1867 Exhibition, see Henry Sandon, *Royal Worcester Porcelain* (1973), pl.58. Another Raphael vase in similar style is illustrated by Geoffrey Godden, *Chamberlain-Worcester Porcelain* (1992), p.171, fig.216.



262

263

**A PAIR OF ENGLISH PORCELAIN PLAQUES BY JAMES ROUSE JUNIOR, CIRCA 1870-80**

Oval, both painted with rural scenes of figures in classical dress, one with two young ladies at a fountain, one filling an amphora as her companion playfully covers her eyes from behind, the other with a young couple, he stooping slightly to smell a flower held by his female companion, both signed 'J Rouse', in giltwood frames, *plaques 18.2cm x 13.2cm (2)*

£600 - 800

€700 - 930

US\$850 - 1,100

James Rouse Junior (1834-91) was from an accomplished family of porcelain artists and is recorded as an apprentice in figure painting at Coalport around 1847. He remained in Coalbrookdale until moving to Longton around 1870, where he was an independent 'China Painter' until his death. See David Manchip, *Artists & Craftsmen of the 19th Century Derby China Factory* (2004), pp.121-37. A rectangular plaque with an identical scene of two lovers by this artist was sold by Bonhams on 1 December 2010, lot 243.



263

264

**TWO ENGLISH PORCELAIN PLAQUES BY MILWYN HOLLOWAY, LATE 20TH CENTURY**

Both signed 'M. Holloway' and in giltwood frames, one rectangular, painted with highland sheep in a snowy wooded landscape, *plaque 19.7cm x 24.8cm*, the other oval, painted with a farmer and two horses ploughing a field, *plaque 15cm x 22.3cm*, printed marks (2)

£400 - 600

€470 - 700

US\$570 - 850

Milwyn Holloway (1940-2019) trained under Harry Davis at Royal Worcester. He subsequently worked as a freelance china painter and he created magnificent plaques for Bronté Porcelain. He is justifiably regarded as one of the foremost porcelain painters working in Britain in recent decades.



264





265 (part)

265

**A COALPORT PART DESSERT SERVICE BY FRED HOWARD, DATED 1913-16**

Painted with panels of roses and of autumn fruits set against mossy backgrounds, all signed 'F. HOWARD', the deep blue borders gilt with scrollwork, raised gold borders inside the gilt dentil rims, comprising four plates with roses, five plates with autumn fruits and three dishes also with fruit, *plates 23cm diam*, printed marks, pattern number 5351/R, impressed date ciphers for 1913-16 (12)

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,400 - 2,100

266

**THREE ROYAL CROWN DERBY DISHES AND A VASE BY CUTHBERT GRESLEY, DATED 1926 AND 1902**

Comprising a pair of oval dishes and a square dish finely painted with views of 'Kilchurn Castle, Loch Awe, Scotland', 'Inverary Castle, Scotland' and 'Roslin Castle, Scotland', all signed 'C. GRESLEY', the borders with elaborate blue and gold scrollwork, *square dish 29.3cm diam*, the vase with three gilt handles, profusely painted with colourful sprays of English flowers, signed 'C. GRESLEY', within delicate raised and tooled gilt borders, *22cm high*, printed factory marks (4)

£700 - 1,000  
€810 - 1,200  
US\$1,000 - 1,400

See John Twitchett and Betty Bailey, *Royal Crown Derby* (1976), pp.76 and 126, where these forms are listed as 'card baskets', 'Talbot' shape, square and oval.



266 (part)



267

267

**A FINE ROYAL CROWN DERBY VASE AND COVER BY DÉSIÉRE LEROY, DATED 1899**

Of oval section with high scroll handles, reserved with a panel delicately painted with musical trophies and flowers edged with raised and tooled gold with turquoise jewellery, signed 'Leroy', reserved on a deep blue ground, the rim and finial enriched with turquoise borders, the elaborate classical moulding on the foot, shoulder, handles and cover richly gilded, 16cm wide, printed factory marks, incised shape number 1114 (2)

£3,000 - 5,000  
€3,500 - 5,800  
US\$4,300 - 7,100

268

**A FINE ROYAL CROWN DERBY CABINET PLATE BY GEORGE DARLINGTON, DATED 1926**

Of 'Royal Gadroon' shape, painted to the centre with two colourful 'fancy' birds perched on a tree branch in a landscape, signed 'Darlington', the border with garlands of flowers suspended from the rim, alternating with gilt medallions of turquoise palmettes tied with ribbon, reserved on an apple-green ground, the gilded borders raised and tooled, 22.5cm diam, printed puce factory marks

£400 - 600  
€470 - 700  
US\$570 - 850



268





269

269

**A PAIR OF ROYAL WORCESTER  
CABINET PLATES BY CHARLEY  
BALDWIN, DATED 1908**

Of scalloped form, the centres painted with lively lapwings amongst wildflowers and grasses with further birds in flight beyond, a nesting pair sheltering in the undergrowth, both signed 'C H C Baldwyn', within simple gilt line rims, 22.6cm diam, puce marks (2)

£500 - 700

€580 - 810

US\$710 - 1,000

Charley Baldwyn had a passionate interest and aptitude for painting birds from life. His vivacious style is seen clearly on this pair of plates, although the Royal Worcester factory preferred his formal paintings of swans. Frustrated at the few opportunities to paint 'real' birds, Baldwyn left the factory by 1909 to concentrate on painting watercolours.



270

270

**A PAIR OF ROYAL WORCESTER  
CABINET PLATES BY WILLIAM  
HAWKINS, DATED 1909**

Finely painted with circular still life panels of fruit, one with an upturned crab, glass decanter and tazza, the other with a jug and a dish on a shelf covered in lace, both signed 'W.A. HAWKINS', within tooled gilt borders reserved on apple-green grounds, the white scroll moulded rims with floral detailing highlighted in gilding, 20cm diam, puce marks, shape number 2367 (2)

£400 - 600

€470 - 700

US\$570 - 850

Worcester's foreman painter, William Hawkins excelled at painting still lives and always created his own compositions. It is interesting to note that for this pair of plates he has placed a Royal Worcester 'Sabrina Ware' jug in one of his groupings.



271 (part)

271

**A SET OF SIX ROYAL WORCESTER  
'PAINTED FRUIT' PLATES BY RICHARD  
SEBRIGHT, DATED 1918**

Painted to the centres with circular panels of fruit including peaches, apples, pears, strawberries, gooseberries and blossom, all signed 'R. SEBRIGHT', reserved upon powder blue grounds elaborately gilt with flowers and classical scrollwork, 23cm diam (6)

£500 - 700

€580 - 810

US\$710 - 1,000



272

**A ROYAL WORCESTER JARDINIÈRE BY HARRY DAVIS, DATED 1913**

Of large size and ovoid form, the classical moulded borders highlighted in gold, the body with four vertical husk bands forming four panels, two painted with oval landscapes featuring distant castles, one with a lady and her young child surveying the valley below and the other with highland sheep before a bridge, both panels signed 'H. Davis', the other two finely gilt onto the deep blue ground, on a gadrooned foot, 24.4cm high, puce mark, shape number 2498

£1,000 - 1,500  
€1,200 - 1,700  
US\$1,400 - 2,100



272

273

**A PAIR OF ROYAL WORCESTER PLATES BY RICHARD SEBRIGHT AND A DISH BY HARRY MARTIN, DATED 1912 AND 1914**

The centres with still life compositions of fruit and blossom, the deep blue borders reserving pale pink panels edged with scrollwork in raised gold, the dish of lobed oval form, signed 'H. Martin', the plates of lobed oval form, both signed 'R. SEBRIGHT', dish 27.7cm wide, puce marks (3)

£500 - 700  
€580 - 810  
US\$710 - 1,000



273



274

274

**A FINE ROYAL WORCESTER VASE BY WILLIAM HAWKINS, DATED 1917**

Of baluster form, the scrolled handles hung with laurel swags, the moulded borders left in the white and highlighted in gold against the pink ground, finely painted with a gilt-edged oval still life panel of fruit, flowers and a Kraak porcelain dish arranged on a stone shelf, signed 'W A HAWKINS', the reverse with a stylised gilt wreath, the pedestal base with unusual textured gilding, 29.5cm high, puce mark, shape number 2485

£1,500 - 2,000  
€1,700 - 2,300  
US\$2,100 - 2,800



275

275

**A ROYAL WORCESTER VASE BY RICHARD SEBRIGHT, DATED 1909**

Of classical form with scrolled handles, the moulded borders picked out in gold, painted with a panel of fruit and blossom within an elaborate raised gilt scroll border, signed 'R. SEBRIGHT', the reverse with a gilt flower spray, all reserved on an apple-green ground, gilt festoons below the inside rim, 18.2cm high, green mark, shape number 2058

£400 - 600  
€470 - 700  
US\$570 - 850



276

276

**A FINE ROYAL WORCESTER PLAQUE BY GEORGE JOHNSON, DATED 1925**

Oval, painted with a rustic farmyard scene, a small white dog inside a barn before a majestic cockerel, chickens and various accoutrements including a jug on a table against the wall behind, the floor covered with straw, turnips, apples and cauliflowers, signed 'G. Johnson', in the original giltwood factory frame, *plaque 15cm x 23cm*, puce mark

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

277

**A RARE ROYAL WORCESTER VASE ATTRIBUTED TO GEORGE WHITE, DATED 1898**

Of shouldered form with a shaped rim and beaded collar, fluting to the lower part, the shoulder painted with a continuous landscape depicting a fair-haired maiden in classical dress reclining on a mound, a lute by her side, the reverse with two putti examining a lute, the moulding picked out in green and raised gilding, *17.3cm high*, blue mark, shape number 1538

£400 - 600

€470 - 700

US\$570 - 850

This delicate vase is something of an enigma. The figure painting is unlike anything seen on Royal Worcester and instead it corresponds with decoration from the Burslem factory of Royal Doulton. In particular, the painting so closely resembles the work of George White and it is difficult to think of any other artist who could have been responsible. Similarly, the gilding on this vase is atypical of Royal Worcester and instead is very much in the Doulton traditions. It is likely, therefore, that this vase was decorated in Burslem, perhaps by George White working as a freelance.



277





278

278

**A FINE AND LARGE ROYAL WORCESTER PLAQUE BY CHARLEY BALDWIN, DATED 1902**

Circular, painted with five swans in flight set against a light blue sky, grasses and foliage below them picked out in raised gold, signed 'C H C BALDWIN', in the original giltwood factory frame, *plaque 29.2cm diam*, green mark

£2,500 - 4,000  
€2,900 - 4,700  
US\$3,600 - 5,700

279

**A ROYAL WORCESTER VASE BY HARRY DAVIS, DATED 1913**

Of rare and large ovoid form, the moulded borders left in the white and heightened in gold, the bamboo handles issuing gilt fruiting vine at the terminals, painted with a mountainous rural landscape panel, a figure before a river and classical ruins with cattle in the distance, signed 'H. Davis.', the reverse with a gilt laurel wreath, further gilt jewellery at the rims and framing the panel, reserved on a deep pink ground, *32.4cm high*, puce mark, shape number 2406

£600 - 800  
€700 - 930  
US\$850 - 1,100



279



280 \*

**A PAIR OF ROYAL WORCESTER VASES AND COVERS BY CHARLEY BALDWIN, DATED 1899**

Of inverted pear shape moulded with bands of stiff leaves around the lower part, the scrolling handles hung with leafy garlands and coloured in green, bronze and gold, painted with four swans in flight above raised gold foliage and grasses, both signed 'C. BALDWIN', all against a pale blue ground, the reverses with three blue swallows in flight picked out in gold, raised on square bases, the domed covers with foliate bud finials, 24.2cm high, puce marks, shape number 1937 (4)

£3,500 - 4,500  
€4,100 - 5,200  
US\$5,000 - 6,400

**Provenance**

Nellie Hagen, April 1938  
Thence by family descent to the present owner

A similar pair of vases was sold by Bonhams on 9 September 2009, lot 336 and another on 18 May 2011, lot 594.



281

281

**A ROYAL WORCESTER VASE BY CHARLEY BALDWIN, CIRCA 1905**

Of slender ovoid form, the laurel swag handles with masks below, painted with four swans in flight amid a marshy landscape, against a sky-blue ground, signed 'C H C Baldwyn', the reverse with a swallow in flight, the moulded borders picked out in gold, salmon-pink and green, 28.2cm high, puce mark, shape number 1410

£1,500 - 2,000  
€1,700 - 2,300  
US\$2,100 - 2,800

282

**AN EXCEPTIONAL ROYAL WORCESTER 'PAINTED FRUIT' PLAQUE BY RICHARD SEBRIGHT, CIRCA 1912**

Oval, painted with Autumn fruits including apples, grapes and strawberries, set against a mossy ground, signed 'R. SEBRIGHT', in the original giltwood factory frame, plaque 15cm x 22.3cm, puce mark

£2,000 - 2,500  
€2,300 - 2,900  
US\$2,800 - 3,600

283

**A GOOD PAIR OF ROYAL WORCESTER 'PAINTED FRUIT' PLAQUES BY RICHARD SEBRIGHT, DATED 1916**

Circular, painted with baskets overflowing with flowers and fruit including apples, pears, peaches, grapes and strawberries arranged on a stone shelf, both signed 'R. SEBRIGHT', in the original giltwood factory frames, plaques 10.9cm diam, puce marks (2)

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,800 - 4,300

**END OF SALE**





282

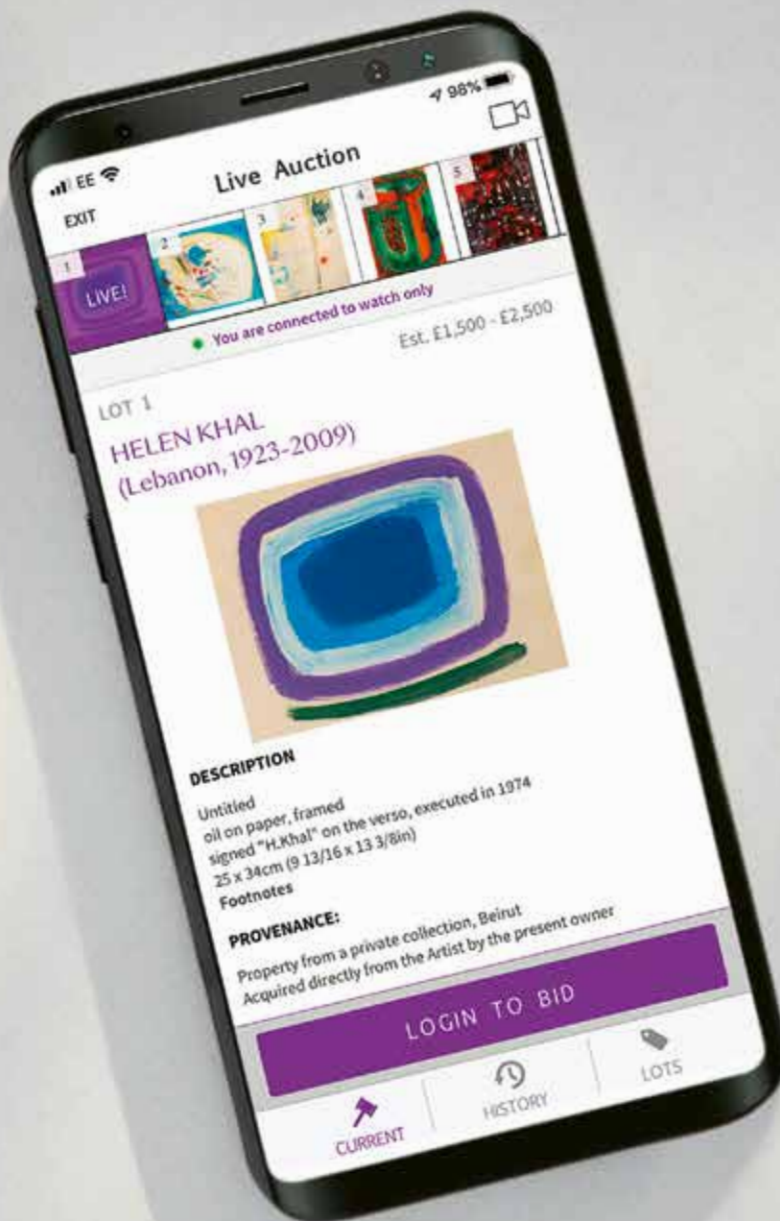


283



# Bonhams

AUCTIONEERS SINCE 1793



Discover. Follow. Register. Bid.

The new Bonhams app makes it easy to take part in our auctions, wherever you are.





# Bonhams

AUCTIONEERS SINCE 1793



## Modern British and Irish Art

Montpelier Street, London | 21 July 2021



Download Bonhams app  
for iOS & Android

### ENQUIRIES

+44 (0) 20 7393 3949  
janet.hardie@bonhams.com  
[bonhams.com/modbrit](https://bonhams.com/modbrit)

### BRYAN INGHAM (BRITISH, 1936-1997)

*The Blue Jug*  
oil and pencil on board  
29 x 41cm (11 7/16 x 16 1/8in).  
Painted in 1994  
£5,000 - 7,000



# Bonhams

AUCTIONEERS SINCE 1793



## Call to Consign Impressionist & Modern Art

New Bond Street, London | 13 October 2021



Download Bonhams app  
for iOS & Android

### ENQUIRIES

+44 (0) 20 7468 8328  
india.phillips@bonhams.com  
[bonhams.com/impressionist](https://bonhams.com/impressionist)

### LÉONARD TSUGUHARU FOUJITA (1886-1968)

*Nu allongé*  
mineral paint and ink on silk laid on paper  
70 x 100cm (27 9/16 x 39 3/8in).  
Painted in 1932  
£800,000 - 1,200,000 \*

\* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://bonhams.com/buyersguide)

## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *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 you as 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*, and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer*

*Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot’s* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams’* reasonable opinion as to the *Lot’s* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

#### *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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams’* reputation.

#### *Bidding in person*

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

*Bonhams* will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

#### *Bidding through an agent*

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full

details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

**You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.**

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) 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. 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.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or vice versa.

**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* including the warranties as to your status and source of funds. 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. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this Sale.

**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.

For this Sale the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

27.5% of the *Hammer Price* on the first £10,000; plus  
25% of the *Hammer Price* from £10,001 and up to £450,000; plus  
20% of the *Hammer Price* from £450,001 and up to £4,500,000; plus  
14.5% of the *Hammer Price* above £4,500,000

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the *catalogue*.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

**Bonhams' preferred payment method is by bank transfer.**

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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  
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.

Payment may also be made by one of the following methods:

**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 and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this Sale with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

**Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only).** There is no limit on payment value if payment is made in person using Chip & Pin verification.

**Payment by telephone** may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

**Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only).** There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

**Note: only one debit or credit card may be used for payment of an account balance.** If you have any questions with regards to card payments, please contact our Customer Services Department. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the

*Sale* of any *Lot*. If you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

**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* and the storage of a *Lot* and our *Storage Contractor* after the Sale are set out in the *Catalogue*.

**11. SHIPPING**

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

**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 licensing 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

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

**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.

#### 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

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEBRA 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

##### 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 attempt to detail, as far as practicable, 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. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*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.  |
| TP | Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.   |
| W  | Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.   |
| Δ  | Wines lying in Bond.  |
| AR | An <i>Additional Premium</i> will be payable to us by the <i>Buyer</i> to cover our <i>Expenses</i> relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.       |
| ○  | The <i>Seller</i> has been guaranteed a minimum price for the <i>Lot</i> , either by <i>Bonhams</i> or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on |

a successful Sale or a financial loss if unsuccessful.

- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

- Ⓞ 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

#### BUYERS SALE CONTRACT WITH SELLER

**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 on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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 WARRANTIES AND 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 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
- 2.1.6 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* or on the *Bonhams* website, 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*.

#### 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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* 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 *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 after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. 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* beyond 7 days from the day of 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: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

#### 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 in full 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: (i) *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* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 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 should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 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.
- 7.5 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*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

#### 8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 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;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* 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 *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

#### 9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* 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 *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* 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;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, 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 *Seller's* 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* 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.
- 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 *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* 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 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* 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 *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* 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.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding 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.
- 10.5 If any term or any part of any term of the *Contract for Sale* 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.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams* Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 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.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *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.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## APPENDIX 2

### BUYER'S AGREEMENT WITH BONHAMS

**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* and following completion of our enquiries pursuant to paragraph 3.11;
- 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 AND BUYER WARRANTIES**
- 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* on each lot, and
- 3.1.3 if the *Lot* is marked [AF], 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*.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not

- under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through *Bonhams* are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.
- 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, and once we have completed our investigations under paragraph 3.11, 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 ensure 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 in this instance 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 3, 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 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.**

## 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

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;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) 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 *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

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 *Sale*) until all sums due to us have been paid in full;

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;

7.1.10 on three months' written notice to sell, *Without Reserve*, 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 *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

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 *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

## 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* 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:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, 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

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.

## 9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* 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 *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, 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 *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* 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 it can be established that the *Lot* is a *Forgery* 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.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* 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, 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 *Purchase Price*, *Buyer's Premium*, VAT and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

## 10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* 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 *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

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

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances

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

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

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

## 11 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 (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) 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

**"Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

**"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"** Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

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

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

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

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

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

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

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

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

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

**"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.

**"warranty":** a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

### 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."

# Registration and Bidding Form

(Attende / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

Paddle number (for office use only)

# Bonhams

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

## Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box ☐ Would you like to receive e-mailed information from us? if so please tick this box ☐

## Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Fine Glass and British Ceramics	Sale date: Wednesday 23 June 2021
Sale no. 26671	Sale venue: Knightsbridge
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
<b>General Bid Increments:</b> £10 - 200 .....by 10s £200 - 500 .....by 20 / 50 / 80s £500 - 1,000 .....by 50s £1,000 - 2,000 .....by 100s £2,000 - 5,000 .....by 200 / 500 / 800s £5,000 - 10,000 .....by 500s £10,000 - 20,000 .....by 1,000s £20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s £50,000 - 100,000 .....by 5,000s £100,000 - 200,000 .....by 10,000s above £200,000 .....at the auctioneer's discretion	
<b>The auctioneer has discretion to split any bid at any time.</b>	
Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
<b>Please answer all questions below</b>	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

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

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

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

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

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

UK/08/19







**Bonhams**  
Montpelier Street  
Knightsbridge, London SW7 1HH

+44 (0) 20 7393 3900  
bonhams.com

**AUCTIONEERS SINCE 1793**