

THE LIANE RICHARDS COLLECTION

Wednesday 13 April 2016

Knightsbridge, London



Bonhams



THE LIANE RICHARDS COLLECTION

Wednesday 13 April at 10.30am
Knightsbridge, London

VIEWING

Sunday 10 April
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John Sandon
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john.sandon@bonhams.com

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

Administrator

Anna Burnside
+44 (0) 20 7393 3975
anna.burnside@bonhams.com

General Enquiries

porcelain@bonhams.com

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LIANE RICHARDS (1929-2015)

Liane will be remembered as a woman of astonishingly firm views as well as a considerable connoisseur of English ceramics. Her shop, Mercury Antiques, opposite the Mercury Theatre in Ladbroke Road, Notting Hill, was a gathering ground for the cognoscenti of the ceramics world from the mid 1960s. Once her natural reserve and slightly cool demeanour were conquered and she had accepted you as a suitable customer, you were well on the way to being looked after and encouraged as a collector; this mutual trust often blossomed into fruitful friendship.

Educated in Hertfordshire, she came to London soon after her 18th birthday in 1947 and found employment as a secretary at the London College of Music in Great Marlborough Street, while at the same time indulging her interest in amateur dramatics. It was here that she met Siegfried de Chabôt (Richards) who was later to become her husband. He was a professor of music at the college and a conductor of the Erard Philharmonic Orchestra and The Strolling Players Symphony Orchestra (founded in 1882) that performed at Duke's Hall, Royal Academy of Music, as well as being an accomplished string player. They were married in 1954 and lived in Stanley Gardens. Being married to a professor at the college Liane was not allowed to work there as well, it was not considered appropriate at the time. It was at this time that she started to take an interest in antiques. Living close to Portobello Road she had ample opportunity to scour the market

and started buying and later selling her purchases. In 1963 she took a small lock-up shop, that later became the pottery and glass room of Mercury Antiques. All the while she was avidly searching through the London auction rooms and judiciously buying at Portobello and Bermondsey. At that time vast quantities of ceramics of every type were available, but the knowledge and literature on the subject was in its infancy. Her stock books and sales records were meticulously kept; she made modest profits but had a rapid turnover. She was a quick learner and had, I think, an instinctive eye for colour and form, not just for quality, but also for what appeared unusual or in some way out of the ordinary.

In her collecting condition was never a major consideration, it was rarity and the excitement of owning something that was unusual that prompted her to keep pieces from her stock. Yet, she was shrewd and aware of the necessity of making a profit and that the business had to pay for itself and give them both an income. Her group of coffee-cups particularly illustrates this: many special or unusual, several with damage, but all chosen for their tactile value; whether naive or sophisticated, she chose to keep them and not enter them into her stock. She certainly had a natural talent for finding the unusual or exotic, but it was clear from very early on in her career that ceramics, both pottery and porcelain, were going to be the mainstay of her stock and certainly the stimulus for her academic interest.





Her business was so successful that by 1965 she was able to take the lease on 1 Ladbroke Road, the larger premises next to her small lock-up shop, which was to become Mercury Antiques. She was greatly encouraged in this by Siegfried, who frequently manned the shop when she was off on buying trips. Having remarkable energy and boundless enthusiasm for her subject she bought widely across the ceramic field and consequently gained a broad knowledge of the subject. Later this was channelled into presenting yearly exhibitions, which, from 1992, developed into the highly successful 'Eight Days in June' when Simon Spero, Garry Atkins, Rod Jellicoe and Liane all held special exhibitions in their own shops.

However, one of her greatest pleasures was arranging her Supper Lecture series, which started in the early 90s and continued for many years. This was not intended as a commercial enterprise but one of pure pleasure, accompanied by wholesome food and entertaining conversation and the opportunity to learn more about the subject from selected speakers who were specialists in various fields of English ceramics.

I know Liane would have liked to extend her Supper Lecture series to embrace her enthusiasm for music. Her life was steeped in music, she frequently attended concerts and opera, and this was another aspect of her life she enjoyed sharing with Siegfried and her friends after his death in 1976.

It was her wish not to have a conventional funeral. She wanted her friends to meet and listen to music. She was very specific about this and at the Commemoration of her life last September, we listened to her choice, Richard Strauss's 'Metamorphosen'. The recording was by Herbert von Karajan conducting the Vienna Philharmonic, an orchestra he had first contact with in April 1929, coincidentally the very month and year of her birth. The recording, from 1947, was when Liane came to London at the start of her career. Towards the end of this haunting study for strings Strauss quotes from Beethoven's 3rd Symphony, 'Eroica', where he wrote in his manuscript the words 'In Memoriam'.

Anton Gabszewicz, Pimlico 2016





1

1
A MEISSEN ARMORIAL TEABOWL FROM THE FOSCARI SERVICE, CIRCA 1740

Painted with the coat-of-arms supported by two putti, in a continuous landscape including *kauffahrtei* figures and boats, the centre with a landscape panel in puce and a gilt foliate scrollwork border, 7.6cm diam, crossed swords mark in underglaze blue beneath three gold dots

£1,200 - 1,500
 €1,500 - 1,900



2

2
A MEISSEN BEAKER, A BÖTTGER PORCELAIN TEABOWL AND SAUCER AND TWO MEISSEN-HANDLED FORKS, CIRCA 1725-35

The beaker unusually moulded with a band of gadroons around the circumference, painted with scattered foliage in Kakiemon style, 7.3cm high, crossed swords mark in blue enamel, Z in red, the teabowl and saucer sprigged with leaves on the underside and decorated in Holland with dragons and flowering plants (saucer riveted), and two handles with underglaze blue *Laub und Bandelwerk* and Hausmaler enamelling, the handles 7.3cm, the Polish silver mounts with marks for Lissa circa 1740, maker's mark OS (5)

£800 - 1,000
 €1,000 - 1,300



2

3
A CHANTILLY BEAKER AND A SAUCEBOAT, CIRCA 1735 AND 1750

The simple tapering beaker in Kakiemon style with two boys in a boat, brown line rim, 6.1cm high, hunting horn mark (fine crack), the sauceboat mostly white with shell moulding, painted with botanical plants, 21cm long, hunting horn mark (broken) (2)

£400 - 700
 €520 - 900



3

4
A PAIR OF CHINESE SCALLOP SHELL SWEETMEAT DISHES, KANGXI, EARLY 18TH CENTURY

Moulded in the shape of scallop shells with incised details, painted in *famille verte* enamels with blossoming branches of prunus and magnolia flanking formal medallions, whorl borders in underglaze blue, about 16cm wide (2)

£500 - 700
 €640 - 900





5 (part)



6 (part)

5

THREE ST CLOUD CANE HANDLES, CIRCA 1720-40

One of curved horn shape painted in bright enamels with a flowering branch in the Kakiemon taste, 7.2cm high (cracked), another tapering with a domed top, painted with colourful Chinoiserie figures and a fanciful beast, 5cm, the third with a fluted dome painted in blue with *lambrequins*, 5.2cm (small chip) (3)

£600 - 900
€770 - 1,200

6

A SÈVRES ICE CUP, A SÈVRES EYEBATH AND A HÖCHST EYEBATH, CIRCA 1770-85

The campana shaped cup with a gilt C-scroll handle, deep blue ground with gilt palmettes and a panel of coloured flowers, 6.6cm high, LL mark enclosing date letters CC for 1780 (fine crack in handle), the Sèvres eyebath with an all over bright blue ground, gold dentil rim, 5.2cm high, LL mark, gilder's mark of four dots for Pierre-Théodore Buteux (cracked), the very small Höchst eyebath painted with coloured flowers, 3.8cm high, wheel mark in purple (3)

£600 - 800
€770 - 1,000

7

A ST. CLOUD VASE AND COVER, CIRCA 1710-20

Of so-called ginger jar shape after a Chinese prototype, the ovoid body painted in blue with panels of vases and flowering plants reserved on a 'cracked ice' ground, 17.5cm high (broken and restuck) (2)

£350 - 500
€450 - 640

An identical vase is in the Musée national de Céramique, Sèvres together with a Chinese prototype from the 'Hatcher Cargo' dating from the 1640s. These are discussed at length in the exhibition catalogue *Discovery the secrets of Soft-Paste Porcelain at The Saint-Cloud Manufactory ca.1690-1766* (1999), pp.53-55, figs.4-8.



7





8



9

8

A SÈVRES RECTANGULAR TRAY, CIRCA 1765

Plateau 'tiroir à jour' of the first size, the pierced sides picked out with a chain of green foliage alternating with pink and blue bell-flowers, the inner border richly decorated with puce and gold paterae within victory wreaths hung with drapery festoons, 24.5cm long, unmarked (slight restoration and some wear)

£1,200 - 1,500

€1,500 - 1,900

9

TWO SÈVRES SMALL SQUARE TRAYS, CIRCA 1765

Both *plateau 'carré à jour'* of the third size, the tapering sides moulded and pierced with a border of S-scrolls and bell-flowers, one with the border picked out in gilding and the centre painted with a chaplet of flowers in turquoise, 10.6cm wide, LL mark and painter's mark for P.J.Rosset (l'ainé), incised jf (some restoration to sides), the other with a richly-painted border of a flower garland and alternate blue and pink bell-flowers on a ground of tiny gold dots, a berried wreath in the centre, 10.7cm wide, incised j:f and JW (?) (slight wear only) (2)

£3,000 - 4,000

€3,900 - 5,100





10

10

A SÈVRES HARD-PASTE ORNITHOLOGICAL SUCRIER AND COVER, CIRCA 1782

Pot à sucre 'Calabre' of the first size, plain U shape with a gilt fruit finial, painted on both sides with a bird in a landscape vignette, the pale blue ground with *vermiculé* gilding incorporating fantastic beasts, 11.4cm high, LL mark in blue enamel enclosing date letters ee, painter's mark S, titles of the bird subjects inscribed in purple underneath the base (chipped) (2)

£600 - 800
€770 - 1,000

11

A PAIR OF PARIS PORCELAIN 'EGYPTIANESQUE' VASES, CIRCA 1810-20

Curiously formed as obelisks both surmounted by the head of a Pharaoh picked out in gold on biscuit, bronze and bright gold, the obelisk columns enamelled with hieroglyphs on a matt blue ground, the gilded biscuit feet of the pharaohs standing on the circular black bases, 30.5cm high (damaged) (2)

£300 - 500
€390 - 640

12

A SÈVRES SUGAR POT, TWO SÈVRES INKPOTS AND A DIHL AND GUERHARD PLATE, EARLY 19TH CENTURY

The sucrier with false ring handles, gilt with vines on a simulated tortoiseshell ground, 8.8cm high, marked 'Sevres' in gold (cover lacking), the drum shaped inkwells with classical gilding also on tortoiseshell grounds, 5.2cm high, printed Louis XVIII period marks, together with a Paris cabinet plate finely painted with a vase of flowers and gilded anthemion border, 22cm diam, marked in gold 'M'fre de Dihl & Guerhard' (4)

£450 - 500
€580 - 640

13

A CREPY EN VALOIS BISCUIT GROUP, A MENNECY SPOON AND A BOURG LA REINE MEDICI VASE, CIRCA 1765-80

The two scantily-clad classical figures playing musical instruments, 20cm high (minor chips), the Mennecey pierced sifter spoon painted with coloured sprigs, 16.8cm long (handle restuck), the vase with a dark blue ground with gilding and coloured flower festoons, 13cm high, incised mark 'BR' (base drilled) (3)

£500 - 700
€640 - 900



11



12



13





14

14
A ST PETERSBURG RUSSIAN CUP AND SAUCER AND VARIOUS EUROPEAN PORCELAIN ITEMS, 18TH CENTURY

The teacup and saucer from the period of Catherine the Great, painted with rustic scenes and puce ground borders, Cyrillic cipher marks of Catherine II (cup broken), together with a Furstenberg spoon tray painted with a puce landscape, 17.8cm long, F mark, a Thuringian scent bottle of *wickelkind* form, 9.8cm (restored), and a Vienna miniature or toy *bourdaloue*, 5.8cm long, shield mark (5)

£500 - 700
 €640 - 900



15 (part)

15
AN ITALIAN TEABOWL AND SAUCER, TWO COZZI SAUCERS AND A CREAMWARE SUCRIER AND COVER, CIRCA 1770-90

The teabowl and saucer with armorial decoration and painted birds in branches (saucer restuck), together with a Cozzi saucer painted with a *Fête Galante* scene and another with Chinese figures, both 11.9cm, red anchor marks, and a European creamware sucrier and cover, probably Italian, painted with fruit panels, 12.5cm high (finial restuck) (6)

£300 - 500
 €390 - 640



16 (part)

16
VARIOUS EUROPEAN TIN-GLAZED ITEMS, 18TH CENTURY

Comprising: a Dutch Delft d'Oré butter tub and cover with 'fine line' type flowers in enamel colours, 10.2cm wide, marked VA (broken and riveted), a Dutch Delft mug painted with Chinese figures in blue, 14.7cm, a Kunesburg baluster vase painted with formal plants in red and green, 17.5cm high, 3/K mark (chipped), an Alcora wineglass rinser with lambrequin decoration in green, orange and blue, 11.2cm, a French wineglass rinser and an Italian small plate, probably Pesaro (chipped) (7)

£600 - 800
 €770 - 1,000



17

17
A DUTCH DELFT PLATE AND A DISH, CIRCA 1705-25

The plate by De Porceleyn Paeuw factory, painted in blue and *trekked* in black with Chinese figures in a stylised garden, 25.7cm diam, monogram mark in black, the large plate or dish painted in blue with a single Chinese figure in the garden of a pavilion, the border with large leaves and lanterns, 39.4cm diam (2)

£500 - 700
 €640 - 900

18
A GROUP OF FOUR DUTCH DELFT VASES OR TEA JARS, CIRCA 1700

Of plain oval or ginger jar shape called *busepot*, painted in blue in Chinese Transitional style with figures in formal landscapes beneath foret and scroll borders, 13.5cm - 14cm high, one marked with a numeral 2 (chips to neck rims) (4)

£600 - 800
 €770 - 1,000





18



19

19

TWO DUTCH DELFT DISHES, A BEAKER AND A TEA CANISTER, EARLY 18TH CENTURY

Comprising: an hors d'oeuvres dish of *fleur-de-lys* shape painted all over with flowers in blue and black, 21.5cm long, mark AK for de Grieksche A, another hors d'oeuvres dish painted with Chinese ladies, 19cm, marked R/18/, a small octagonal beaker or cup with bird and plant panels, 9.2cm diam, mark GK for De 3 Vergulde Astonnekens or De Paeuw, and a square tea canister, the elaborate decoration including panels of ho-ho birds, 12.7cm high, mark AK for de Grieksche A (4)

£650 - 750
€840 - 970



20

20

PAIR OF DUTCH DELFT VASES AND ANOTHER VASE, EARLY 18TH CENTURY

The pair of double gourd vases by de Grieksche A, finely painted with panelled borders and vignettes including leopard-like beasts and plants, 28cm high, marked AK and various numerals (necks damaged), together with a small bottle in blue and black with Chinese figure panels on a 'cracked ice' ground, 16.5cm (neck reduced) (3)

£500 - 700
€640 - 900



21

21

A DUTCH DELFT TEA KETTLE AND A CHINESE KETTLE, EARLY 18TH CENTURY

The Delft kettle by Het Jonge Moriaenshoof, hexagonal with an overhead handle in the Chinese manner, painted in blue and *trekked* in black with birds and plants on a 'cracked ice' ground, 18cm high, IW mark (handle broken and restuck), the Chinese kettle of square section painted with figures and scrollwork borders, 23cm high (riveted cracks) (4)

£400 - 500
€520 - 640

22

A SET OF FOUR DUTCH DELFT TILES, MID 17TH CENTURY, AND TWO PAIRS OF FRIEZE TILES

Comprising four tiles painted with bunches of grapes and fleur-de-lys corners in blue, green and ochre, each about 13cm (chips), a framed section from a frieze painted with a parrot in manganese over two tiles, 25cm x 12.5cm, and two tiles with birds and plants in red, blue and green (7)

£300 - 400
€390 - 520



22 (part)





23



23

A LONDON DELFTWARE TASTER, A GLOBULAR MUG AND A THISTLE-SHAPED COFFEE CUP, 17TH AND 18TH CENTURY

The shallow bowl or taster with two 'S'-shaped handles, painted with plants in blue, 11.2cm across (chipped), the globular or 'gorge' shaped mug with a straight neck banded in manganese, formal blue painting on the body, 11.5cm high (fine crack in handle), the thistle shaped capuchine or coffee cup painted with a formal Chinese landscape, 7.7cm (handle restuck) (3)

£700 - 1,000

€900 - 1,300

A taster of the same shape in the Museum of London, excavated in Newgate is painted inside with a Turk's head, suggesting it was used in a coffee house. See Frank Britton, *London Delftware* (1986), p.134, fig.94. Another example raised on a spreading foot is also in the Museum of London, see Hazel Forsyth's paper on coffeehouses in 'This Blessed Plot, This Earth' (2011), p.186, fig.4. The pattern on the coffee cup has been linked to delft potteries at Vauxhall or Norfolk House. For a related 'gorge' shaped mug in the Bristol collection with a plain manganese neck see Frank Britton, *English Delftware* (1982), p.92, fig.6.21.



24

24

A BRISTOL DELFTWARE 'BLEEDING BOWL' OR PORRINGER, CIRCA 1720-30

The bulbous round body applied with a fan-like handle, painted in red, blue and green with a plant spray in the centre, the rim with formal leaves and swags, 17.2cm across including the handle (very minor glaze chips)

£2,000 - 2,500

€2,600 - 3,200

Another example of a porringer in this distinctive palette, with the same handle form associated with Bristol, is illustrated by Garner and Archer, *English Delftware* (1948/1972), pl.68A.



25





26

25
A DELFTWARE SMALL WASHBOWL, PROBABLY BRISTOL, CIRCA 1695-1715

Deep and circular with a crenelated rim 'sponged' in blue, painted in blue with a formal plant motif and loop and dash borders, 21.2cm diam, 8.5cm high at the rim (wear to the rim)

£500 - 600
 €640 - 770

A plate with related decoration, dated 1705 is illustrated by Lipski and Archer, Dated English Delftware (1984), fig.242.



26
TWO EXCEPTIONAL BRISLINGTON DELFTWARE TWO-HANDLED BOWLS OR PORRINGERS, CIRCA 1685-90

The strongly-fluted oval bowls both with two 'S'-scroll handles, one painted in blue, manganese and yellow with seated Chinamen in a highly stylised landscape, 25cm wide (section restuck, loss to one handle terminal), the other painted in blue with a seated figure in profile and a border of large flowerheads, 24.3cm wide (fine crack only) (2)

£1,000 - 1,400
 €1,300 - 1,800

The distinctive painting in three colours is by the same hand as a series of Brislington moulded dishes depicting James II and these provide an accurate date for these most unusual porringers.



26

27
A PAIR OF ENGLISH DELFTWARE SHOES, CIRCA 1740-50

Pointed with high heels and simple square buckles moulded on the front, painted in blue with formal plants and diaper bands, the heels unusually painted in green, 15cm long, about 9cm high (damaged and repaired) (2)

£500 - 800
 €640 - 1,000



27





28

28

AN IMPORTANT LONDON DELFTWARE BASKET, CIRCA 1735-40

Attributed to Vauxhall, circular with the sides elaborately pierced with tulip motifs and applied with four heavy rope-twist handles, the centre painted in blue with two deer, a rabbit and birds in a stylised Chinese landscape, the border painted with tiny sprigs and stars, the exterior sponged in blue, raised on three bun feet, 27cm across the handles (section of rim restuck and a fine crack)

£3,000 - 4,000

€3,900 - 5,100

In his paper to the ECC in 1988, Vol 13, pt.2, pls.82-83, Dennis Cockell showed two closely related baskets of the same distinctive shape, one with the same central subject as the present lot and one with the same painted border. Cockell related these to shards he had found at Vauxhall Cross. The example illustrated with deer featured a powdered manganese ground. Another basket of the same shape with a manganese ground was sold by Phillips 29 November 1989, lot 234.



28





29

29
A LONDON DELFTWARE DESSERT BASKET, PROBABLY VAUXHALL, CIRCA 1750

Of shallow circular form with a pierced border of intersecting circles, decorated in blue with the Lotus pattern of petal shaped panels painted with plant motifs on a ground of whorl-diaper, 22.5cm diam

£2,000 - 2,500
 €2,600 - 3,200

A similar example is discussed by Michael Archer, *Delftware*, Victoria and Albert Museum catalogue (1997), pp.334-5, fig.G15. Denis Cockell excavated related fragments of the shape and pattern at Vauxhall, see *ECC Trans Vol.9, Pt.2, pl.134*.

30
AN ENGLISH DELFTWARE CREAMPAN OR SCOOP, CIRCA 1750-60

The shallow circular bowl applied with a generous loop handle at right angles to the pouring lip, painted inside and out in blue with trailing foliage and a single insect, 16.5cm wide including handle (handle restuck)

£400 - 500
 €520 - 640



30





31



31



32

31

TWO BRISTOL DELFTWARE TULIP CHARGERS, CIRCA 1720

Both boldly painted in green, yellow, red and blue with a central panel of a very stylised tulip flanked by buds among a row of slender leaves, the borders with formal leaves and fruit between concentric lines, one charger with an additional 'blue dash' rim, 33.5cm and 33.7cm diam (broken and restuck) (2)

£1,200 - 1,600
€1,500 - 2,100

A closely related example in the Sampson and Horne Collection was sold by Bonhams 28 April 2010, lot 73.

32

TWO EARLY ENGLISH DELFTWARE PLATES, CIRCA 1675-90

The circular plate painted in manganese and green with figures seated in a highly-stylised Chinese landscape, 21cm diam (chips and glaze loss), the octagonal plate painted in bright blue with flowers in a vase and a bird in flight, 19.5cm wide (small chips) (2)

£600 - 800
€770 - 1,000



33

33

A VAUXHALL DELFTWARE SINGLETON'S OINTMENT POT AND TWO SMALL DELFTWARE BOWLS, 18TH CENTURY

The shallow pot for eye ointment inscribed 'T. Singleton Lambeth Butts', 5.7cm diam, together with a small Bristol delftware bowl, possibly a miniature washbowl, painted with the Squirrel and Vine pattern, 9.3cm (fine crack), and a delftware miniature saucer, possibly English, with plants in blue outlined in black, 8.3cm (3)

£350 - 450
€450 - 580





34



35

34

AN ENGLISH DELFTWARE FLOWER VASE, CIRCA 1750-60

Probably Lambeth, of very unusual tapering square shape, the top cut with three large holes for bulbs and six smaller holes for cut flowers or for watering, the sides each painted with the same scene of a Chinese angler in a river landscape, 8.9cm high, 10.3cm wide at the top (chips)

£1,500 - 1,800
€1,900 - 2,300

For two other flower holders of related shape see Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), p.304, figs. I.5-I.6

35

A LONDON DELFTWARE HORS D'OEUVRES DISH OR PICKLE TRAY, CIRCA 1750-60

Possibly Lambeth High Street, William Griffith's pottery, moulded with a cruciform division forming four equal dishes each painted in blue with a building among 'sponged trees', 19cm diam

£400 - 500
€520 - 640

36

AN ENGLISH DELFTWARE WALL-POCKET, CIRCA 1750

Probably Liverpool, in the rococo taste, moulded with a mask of Flora among formal plants and scrollwork, a satyr mask at the base, the modelling picked out in blue, 21cm high (short fine crack)

£500 - 700
€640 - 900

Provenance

Sold by Bonhams 8 December 2004, lot 190



36





37



40



37

AN ENGLISH DELFTWARE TEA CANISTER, CIRCA 1770-80

Probably London, finely moulded with rectangular panels and rounded corners, flat shoulders and a protruding rim and foot, painted in blue with Chinese river scenes and with diaper and cellular borders, 9.6cm high (minor chips only)

£1,000 - 1,400
€1,300 - 1,800

38

A PAIR OF LIVERPOOL DELFTWARE WALL POCKETS, CIRCA 1760

Of cornucopia shape, moulded in light relief and carefully picked out in colours with songbirds on flowering branches, the shaped rims with further flowers and leaves flanking a shell, 19.5cm high (rims damaged, one fine crack) (2)

£1,200 - 1,500
€1,500 - 1,900

A pair of wall pockets of the same model although with the flowers painted in a different manner, was sold by Bonhams 1 December 2010, lot 28.

39

A LIVERPOOL DELFTWARE DOUBLE-LIPPED TWO-HANDLED SAUCEBOAT, CIRCA 1745-60

The handles modelled in the form of foxes, the lips with shell fluting, painted in blue with peony and prunus branches issuing from a wheel medallion, further plant sprays on the lips and exterior, 22.8cm long (some glaze loss)

£500 - 600
€640 - 770

For a very closely related sauceboat see Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), p.281, fig. G.15. Another example was in the Sampson and Horne Collection, sold by Bonhams 28 April 2010, lot 218.



38



39



40

AN ENGLISH DELFTWARE MUG AND A BOTTLE, CIRCA 1740-50

The cylindrical mug spreading at the base, painted in blue with a lady and gentleman walking in a landscape with 'sponged trees', 16.5cm high (broken and riveted), the bottle of unusual cylindrical wine bottle shape painted with a Chinese rock garden including a large peony and a rui in a vase, 26cm high (glaze loss to collar) (2)

£700 - 1,000

€900 - 1,300

41

A PAIR OF DELFTWARE SOUP PLATES, LIVERPOOL OR POSSIBLY DUBLIN, AND THREE OTHER DELFTWARE PLATES, CIRCA 1735-60

The pair painted in blue with a Chinese pattern of a magnolia tree and other flowering plants, 23cm diam, one with a painted mark, together with a Bristol plate with Chinese flowering plants, 22.5cm, a small plate with a bird on a rock by a fence and peony, 19.6cm, and a plate with a 'jumping boy', 22.5cm (latter plate restored) (5)

£500 - 600

€640 - 770

42

THREE ENGLISH DELFTWARE PICKLE DISHES, CIRCA 1745-50

Probably London, one of scallop shell shape painted in blue with a formal Chinese riverscape and 'Precious Objects', 9.8cm wide (chipped), the others both in the shape of a simple leaf and each painted with a plant spray in bright blue, 9.7cm and 9.8cm long (minor chips) (3)

£750 - 950

€970 - 1,200

Obvious parallels in Limehouse porcelain suggest a likely date for these rare delftware examples. A larger pickle dish of the same leaf shape, also painted in a distinctive bright blue, was in the Sampson and Horne Collection sold by Bonhams 28 April 2010, lot 208.

43

TWO ENGLISH DELFTWARE PLATES WITH POWDER GROUNDS, CIRCA 1740-50

One large plate painted in blue with an octagonal panel of Chinese figures at a table, the powder blue ground with small panels of birds and sprigs, 26.5cm diam, and a plate with a powder manganese ground reserving a panel of a 'Long Eliza' and a border of four fish, 22.2cm (chips and fine crack) (2)

£550 - 700

€710 - 900

The central subject on the blue ground plate is found on a manganese-ground plate dated 1741, see Lipski and Archer p.109, fig.477. The birds in the border resemble those found on Vauxhall delftware.



41



42



43





44

44

THREE ENGLISH DELFTWARE PLATES PAINTED WITH BIRDS, CIRCA 1735-50

Each painted in tones of blue, one with a swan swimming among reeds, 20.5cm diam, a plate with a standing heron or crane, 20.2cm, and a Farmyard type plate painted with a peacock standing by sponged trees, 22.5cm (some chips) (3)

£1,000 - 1,500

€1,300 - 1,900



45

45

THREE ENGLISH DELFTWARE PLATES, CIRCA 1730-50

One painted with a crane or stork in manganese, blue, green and red, 23cm diam (chipped), another with a bird and 'Mimosa' in green, blue and yellow, 22.2cm, the other plate painted with rabbits flanking a tree in manganese, blue concentric lines around the cavetto, 23.1cm (cracked) (3)

£500 - 600

€640 - 770

46

AN ENGLISH DELFTWARE PLATE WITH SPONGED DECORATION AND TWO OTHER PLATES, CIRCA 1740-60

One of so-called 'pancake' shape, probably Bristol, curiously decorated with a central star in red and green and mushroom clouds sponged in manganese, 22cm diam, together with a plate naively painted in manganese with houses and sponged trees, 22.2cm (chipped), and a saucer dish with a basket of flowers and formal border in red, blue, green and yellow, orange line rim, 22.5cm (3)

£500 - 700

€640 - 900



46

47

A LONDON (LAMBETH) DELFTWARE BALLOONING PLATE, CIRCA 1785 AND ANOTHER ENGLISH DELFTWARE PLATE, CIRCA 1740-50

Painted in blue with a landscape of houses, trees and a fence, with a hot air balloon in flight picked out in manganese and green, within a festooned border and a feathered rim, 22.3cm diam (cracked), together with a scallop-edged plate painted in blue with a Chinese landscape with three cranes, 22.2cm (chips) (2)

£500 - 600

€640 - 770

Vincenzo Lunardi, 'The Daredevil Aeronaut' first demonstrated his hydrogen balloon flight in London on 15 September 1784, accompanied by a dog, a cat and a caged pigeon. Then again on June 29th 1785 when the actress Letitia Ann Sage became the first English Woman to fly. On 24 July 1785, Horace Walpole wrote to Horace Mann, 'How posterity will laugh at us, one way or other! If half a dozen break their necks, and balloonism is exploded, we shall be called fools for having imagined it could be brought to use: if it should be turned to account, we shall be ridiculed for having doubted.'





47



48

48

A PAIR OF ENGLISH DELFTWARE POWDER BROWN GROUND PLATES, CIRCA 1740-50

With a very unusual ground powdered in brown and reserving scalloped central panels painted in blue with a bird above a fence, the borders with smaller hexagonal and leaf shaped panels of plant sprigs, 22cm (2)

£800 - 1,000
€1,000 - 1,300

49

A LIVERPOOL DELFTWARE COCKEREL PLATE, A BRISTOL 'WOOLSACK' PLATE AND ANOTHER SMALL PLATE, CIRCA 1740-60

The former painted in an unusual palette with a cock, hen and chick among flowering plants in the Fazackerley tradition, 22.5cm diam, the Bristol soup plate with a powder blue ground and woolsack shaped panel of blue Chinese plants, 21.6cm, and a small plate, possibly Vauxhall with a bowing Chinaman on a bridge in bright polychrome, 16.2cm (latter drilled for suspension) (3)

£500 - 600
€640 - 770

50

A PAIR OF DOCUMENTARY LIVERPOOL DELFTWARE PLATES DATED 1750 AND ANOTHER PAIR OF PLATES

The pair painted in blue with peony, pine and bamboo, the reverses inscribed 'Timothy Hoyle of Stubblee in Rochdale Parish 1750' and 'Richard Bury of Royley in the Township of Wrighton 1750', 22.2cm diam (one broken), together with a pair of plates painted with flowering trees and panelled borders, 20cm and 19.7cm (4)

£600 - 700
€770 - 900

The inscribed plates were exhibited in the ECC Exhibition, 2006. They belong to a curious group of plates, all with the same pattern of which Lipski and Archer, Dated English Delftware, pp.122-3, record six examples dated 1749 and 1750, made for different individuals in Oldham, Wrighton, Rochdale and Bury, all towns in Lancashire.



49



50





51

51



52



53



52



53

51
THREE LONDON DELFTWARE BIN LABELS, CIRCA 1760-70

Of square-cornered coat-hanger shape, inscribed in manganese 'HERMITAGE', 'GIN' and 'CLARET', 13.5-13.6cm wide ('CLARET' broken and riveted) (3)

£700 - 900
 €900 - 1,200

52
TWO LONDON DELFTWARE BIN LABELS, CIRCA 1760-70

Of square-cornered coat-hanger shape, one inscribed in manganese 'SHERRY', the other in blue 'J ARRACK', 13.5cm wide (2)

£600 - 800
 €770 - 1,000

Arrack is an ardent spirit used in the East, procured from toddy, or the fermented juice of coco and other palms, as well as from rice and jaggery sugar

53
TWO LONDON DELFTWARE BIN LABELS, CIRCA 1760-70

Of square-cornered coat-hanger shape, inscribed in manganese 'RED CONSTANTIA' and 'MADEIRA', 13.5cm wide (2)

£600 - 800
 €770 - 1,000



54

A FRAMED FRIEZE OF NINE LIVERPOOL DELFTWARE PRINTED TILES, CIRCA 1765-75

Printed in different shades of black and grey, the varied subjects including two tiles of The Sportsman's Arms (Ray fig.621), Couple in Tartans Dancing (Ray 654), Ship within a Grotto Border (Ray 659), Woman Churning Butter (Ray 680), Farmyard Scene (Ray 649), Abraham and Isaac (Ray 737), Nursemaid Brushing a Boy's Hat (Ray 716) and a tile of Ruins, mounted in a wooden frame *overall length 1.27m* (minor chips and some discolouration)

£700 - 1,000
€900 - 1,300



54 (part)

55

AN ENGLISH DELFTWARE TILE OF 'MISS PITT' AND FIVE TILES WITH GOATS AND BIRDS, CIRCA 1750-75

The blue painted tile with the well-known subject of a lady taking tea, *12.4cm*, two tiles in manganese with goats painted after Nicolaes Berchem, and three tiles also in manganese with Fancy Birds, *about 12.5cm* (some damage) (6)

£500 - 700
€640 - 900

Miss Pitt is well-known as an image painted on creamware but is most unusual to find this subject on delftware. The source print for one of the goat tiles is shown by Ray, p.183, fig.47. For similar birds see p.195, figs.396-398.



55 (part)

56

TWO BRISTOL DELFTWARE FLOWER VASE TILES AND TWO LIVERPOOL CHINOISERIE TILES, CIRCA 1750-70

The former both painted in blue, manganese, yellow, red and green with an elaborate spray of flowers in a campana shaped urn, *12.2-12.4cm square* (fine cracks), the Chinoiserie tiles painted in blue, manganese, yellow and green with a lady holding a jug and a man with a basket, *about 12.5cm square* (not examined out of their frames) (4)

£350 - 500
€450 - 640



56



56

57

FOUR LIVERPOOL DELFTWARE PRINTED TILES, CIRCA 1774

Printed in Liverpool by Sadler and Green, all in black and coloured over in green, two tiles with classical vases within scrollwork borders, the other two with The Four Seasons and The Three Graces after the antique, *about 12.5cm square* (minor chips, the figure tiles not examined out of the frames) (4)

£600 - 800
€770 - 1,000



57

In 1776 Guy Green wrote to Wedgwood discussing the price of his printed tiles... 'The prices I sell them for to the shops, etc., are as follows:- For black printed tiles, 5s per dozen; green vase tiles, 4s ditto; figured tiles, green ground, 4s 6d ditto;...' See Anthony Ray, English Delftware Tiles (1973), p.84 and pls.78 and 79.



57





58

58

AN EARLY STAFFORDSHIRE LEAD-GLAZED CREAMWARE COFFEE POT AND COVER, CIRCA 1750

Of plain baluster shape with a narrow strap handle and a heavily modelled rococo spout, sprigged in relief with various scrollwork motifs and a figure on both sides of a huntsman blowing a horn, the reliefs picked out in manganese and green, *17cm high* (spout chipped, short crack) (2)

£1,000 - 1,500

€1,300 - 1,900



59

59

A STAFFORDSHIRE WHITE SALTGLAZE TEAPOT AND COVER, CIRCA 1755-60

Globular with a crabstock handle and spout and a floret forming the finial, painted in bright colours with seated musicians playing a duet, a gentleman plays an oboe and a lady holds a mandolin, the reverse and the cover with buildings in wooded vignettes, *11cm high* (spout tip and cover restored) (2)

£700 - 900

€900 - 1,200



60 (part)

60

A STAFFORDSHIRE SALTGLAZE TEAPOT AND COVER AND TWO OTHER SALTGLAZE TEAPOTS, CIRCA 1740-50

The very small globular teapot and cover decorated with stylised plants in 'scratch blue', *8.7cm high* (chipped), together with an elaborately-moulded white saltglaze teapot on three paw feet, and a Dutch-decorated English saltglaze teapot enamelled with a lady holding a basket of cherries, *9.8cm* (covers lacking, damaged) (4)

£500 - 600

€640 - 770

61

TWO EARLY STAFFORDSHIRE CREAM PAILS OR PIGGINS, CIRCA 1750

One in white saltglaze, the other in 'tortoiseshell ware' with a lead glaze, both thinly potted with turned hoops or bands and individually lobed rims, applied with overhead ropetwist handles, *9.3cm and 7.8cm high* (2)

£500 - 700

€640 - 900



61



62

A STAFFORDSHIRE GLAZED REDWARE MUG WITH SGRAFFITO SLIP DECORATION, CIRCA 1745-50

In red earthenware with a clear lead glaze, the wide central band of cream-coloured slip carved through to the red underneath with a repeating design of birds and spiralling plants against a perforated ground, 16cm high (rim damage)



62

£1,200 - 1,500
€1,500 - 1,900

This fine mug is in the same technique and is probably by the same hand as the celebrated mug in the Victoria and Albert Museum dated 1747, illustrated by Bernard Rackham, *Early Staffordshire Pottery* (1951), pl.27.

63

A STAFFORDSHIRE AGATE WARE TEAPOT AND COVER AND A MELON WARE TEA CANISTER, CIRCA 1745-60

The very squat, octagonal teapot in lead-glazed creamware with a marbled agate surface in brown and grey, 8.9cm high (damaged), the octagonal canister finely rouletted and glazed in yellow and green, 10.2cm high (cover lacking) (4)



63

£700 - 900
€900 - 1,200

64

A PAIR OF SPODE CREAMWARE TILES AND A PAIR OF CREAMWARE DAIRY TILES, PROBABLY WEDGWOOD, CIRCA 1775-80 AND 1806-10

The Spode tiles printed in red with central portions of the 'Greek' pattern, one with 'Zeus in his Chariot', the other with 'Refreshments for Phliasian Horsemen', 12.7cm square, the probably Wedgwood tiles printed in black and washed in green with husk swags and paterae, 18cm (4)



64

£300 - 500
€390 - 640

Spode's use of the 'Pluck and Dust' method to print from copper plates in red commenced in 1806 and the Spode factory had a 'Red Shop' for the purpose. Wedgwood favoured 7-inch tiles in creamware, mostly sold for dairies. These were largely printed by Guy Green in Liverpool.





65

65

AN EXCEPTIONAL CREAMWARE TEA CADDY CONTAINING TWO CANISTERS AND COVERS, CIRCA 1775

Each part double-walled and elaborately reticulated, the rectangular container and the two cruciform canisters pierced on all sides with matching geometric patterns, the neatly-fitting covers with modelled rabbit finials, sprigged with mask terminals to the overhead basket handle (now lacking), one of the canisters signed underneath with the incised name 'Thomas', *the caddy 17cm wide, 15.5cm high overall* (some damage) (5)

£3,500 - 4,000
€4,500 - 5,100

Double tea canisters where two square canisters were joined together are well-known in saltglaze and in creamware. This example is far more intricate, however, with two quite separate canisters fitting inside a caddy. The precision with which the canisters fit within their holder is a triumph of the creamware potter's skill. Separate double-walled canisters of this form are recorded, including an example in Temple Newsam House with a very similar reticulated pattern, see Peter Walton's catalogue (1976), p.156, fig.637.

66

A PEARLWARE DOUBLE CANISTER, A CREAMWARE CANISTER, A CREAMWARE COFFEE POT AND THREE 'KILN WASTERS', CIRCA 1760-80

The unusual pearlware double canister moulded with panels of Chinese figures heightened in blue, *9.8cm high*, an enamelled creamware canister, *11cm high* (cracked), an early creamware coffee pot with moulded Chinese panels and underglaze blue borders (cover lacking), two curious 'wasters' of tea canisters, one depicting a Highland shepherd, the other a bust of Queen Charlotte, and a biscuit creamware head snuff box with a screw top (wasters in excavated condition) (6)

£500 - 600
€640 - 770

It is not recorded where these fascinating kiln wasters were excavated. Loosely based on Whieldon-type mouldings, the use of a relief of a crowned head of the queen suggests a date around 1761. The crudely modelled shepherd may be depicted as a Highlander and if so, this could point to a provincial origin. The double canister derives from a well-known early Staffordshire model but here also the poor modelling gives the piece a provincial feel. Tea canisters were of course a speciality of Bovey Tracey.





66 (part)



66 (part)

67

AN INTERESTING RED STONEWARE PEACH-SHAPED CUP, FIRST HALF 18TH CENTURY

Staffordshire or possibly Dutch after a Chinese Yixing stoneware prototype, modelled as half of a peach with an applied gnarled branch handle from which extends sprigged leaves and blossom, 10.7cm long (tiny chips)

£400 - 700
€520 - 900



67

This appears to be a close copy of a Chinese Yixing peach-shaped cup. A closely related model in Chinese stoneware with the seal of Chen Mingyuan was sold by Bonhams in Hong Kong from the Mr & Mrs Gerard Hawthorn Collection, 28 November 2011, lot 240. The addition of a 'sparrow beak lip' seen here in place of the naturalistic point of a peach is likely to be an European adaptation of the form.

68

FOUR LEAD-GLAZED EARTHENWARE PIPES, PROBABLY LATE 18TH CENTURY

Contained within a fine fitted box, one with a moulded shank and stem, sponged in dark blue, 13.7cm long, one sponged in light brown, 14.7cm long, another sponged in black with spirals, 14.3cm long (each mouthpiece chipped), the last with a trumpet-shaped bowl, sponged in dark brown, 9.7cm long (shortened) (5)

£400 - 600
€520 - 770

The interiors of the bowls contain nineteenth century labels inscribed 'Swansea Pottery (Dillwyn) 1830'.



68





69

69

FIVE BRITISH POTTERY SMALL ANIMAL MODELS, CIRCA 1780-1800

Comprising: a creamware chicken mottled in ochre and brown on a green nest, 6.4cm high, a model of a cat with sponged markings and a pale blue glaze, 6.1cm, a Pratt Ware swan in blue and ochre spots, 9cm, a similar lion sponged in brown and ochre, 6.1cm, and a green glazed lion, 6.4cm (some damage) (5)

£400 - 600

€520 - 770



70 (part)

70

A WALTON ROYAL LION, A STAFFORDSHIRE POINTER AND THREE PIECES OF WEDGWOOD 'ROSSO ANTICO', CIRCA 1810-30

Comprising a model of a lion wearing the royal crown, bocage behind, 16cm high, marked WALTON (losses), another Staffordshire bocage model of a hunting dog, titled on the base 'POINTER', 13.5cm (chips), a Wedgwood rosso antico pen tray with Egyptianesque reliefs in black, 22cm long, unmarked (feet restuck), and a similar pair of candlesticks with classical figure reliefs, 18cm, impressed marks (chips) (5)

£500 - 600

€640 - 770

71

A WEDGWOOD BLACK BASALT LIBRARY BUST, 19TH CENTURY

Modelled quarter length as Mercury gazing to sinister, wearing a winged helmet and supported on a circular socle, 44.6cm high, impressed WEDGWOOD and MERCURY (small chip to socle)

£800 - 1,000

€1,000 - 1,300



71

Liane Richards' shop was opposite the Mercury Theatre and so she named her business Mercury Antiques. Many of her customers will recognise this Wedgwood bust as it made the perfect sign for the shop.



72

SIX SMALL ANIMAL MODELS IN PEARLWARE OR ENGLISH PORCELAIN, CIRCA 1815-40

Comprising a pearlware model of a seated fox, 10.7cm high, a similar model of a prancing big cat in orange with black markings, 9.2cm long, a pearlware mouse on a green rectangle, 8.3cm long (minor chips), two porcelain models of leopards, 6.3cm and 7.2cm wide (one lacking bocage) and an inkwell group of a cat and kitten, 7cm wide (6)

£500 - 600
€640 - 770



72

73

TWO PIECES OF SWANSEA POTTERY AND A DESSERT DISH, CIRCA 1805-1825

Comprising a pearlware plate from a supper service painted by William Weston Young with an 'Ocelot', 20cm diam, titles in Thomas Pardoe's script (cracked, some wear and staining), a rectangular pearlware dish painted with roses by William Pollard, 26.3cm wide, and a Staffordshire pearlware shell dish moulded with leaves picked out in yellow, red and gold, 29.7cm wide, impressed 'CAMBRIA', N 90 in red (cracked) (3)

£300 - 400
€390 - 520

The source print for the plate is Bewick's General History of Quadrupeds, published 1791. The rectangular dish is one of a small number of earthenwares recorded with decoration in the distinctive style of William Pollard. The Cambria mark on the last dish is not a reference to a Welsh origin but refers to the origin of the clay. Cambria clay was bought by many potters in Staffordshire



73

74

THREE DAVENPORT ORNITHOLOGICAL PLATES, A CHALCEDONY DISH, A STAFFORDSHIRE MUG AND A COMMEMORATIVE PLATE

Comprising a plate with a 'Brasilian Green Maccaw (sic)', 19.5cm, impressed anchor, two other plates with exotic birds, all by the so-called 'Hyphen Painter', impressed marks (damaged), a dish painted with a landscape on a 'Chalcedony' ground, 26.5cm, impressed Davenport, a pearlware bell mug painted flowers inscribed 'J.C 1794' (chip), and a lustre-edged nursery plate printed with the Price of Wales and Mrs Fitzhurbert on a bicycle, titled 'A Visit to Carlton House', 17.3cm (7)

£550 - 650
€710 - 840

This lot is accompanied by a coloured print after George Edwards, dated 1761, used as the source for one of the Davenport bird plates.



74

75

A PRATT WARE PLAQUE, CIRCA 1800

Of oval form, moulded in high relief with two lions reclining on a green mound, their coats sponged in brown and their manes and faces carefully painted, scattered sprigs painted around them, the integral frame picked out in blue and pierced for suspension, 29.2cm wide (chip at back of frame)

£500 - 700
€640 - 900

A similar plaque is illustrated by John and Griselda Lewis, Pratt Ware (1984), p 213 and another was sold by Bonhams, 26 October 2005, lot 128



75





76



77



78



79

76

A CHELSEA DESSERT DISH, CIRCA 1752-54

Of kidney or heart shape with a brown line rim, painted in Kakiemon style with a phoenix in flight and another ho-ho bird on a branch of flowering prunus and bamboo, 28.5cm long, red anchor mark (some wear)

£600 - 800
€770 - 1,000

77

A CHELSEA BUTTER TUB AND COVER, CIRCA 1758-60

With Fable decoration, the drum shaped tub raised on three small scroll feet and with a realistic strawberry forming the finial, painted in the manner of J.H.O'Neale with a lion pursuing a leopard, the cover with a fox and a lamb, the reverse with flowers in the Meissen style, gold line rims, 13.2cm wide, gold anchor mark (broken and restuck) (2)

£500 - 700
€640 - 900

The matching stand was exhibited in the Flowers and Fables Exhibition, National Gallery of Victoria, 1984, p.76, fig.173. Fable decoration is uncommon in the Gold Anchor period. Errol Manners has suggested this may represent O'Neale's later style at Chelsea before he took his talents to Worcester.

78

A CHELSEA 'HANS SLOANE' BOTANICAL SAUCER-DISH, CIRCA 1753-55

The rim with twelve petal-like lobes edged in dark brown, painted with a large specimen of a vine leaf growing from a short stem, together with small spray of blue Martynia flowers and various *ombrierte* insects, 20.2cm diam, red anchor mark (cracked)

£800 - 1,000
€1,000 - 1,300



79

TWO PAIRS OF CHELSEA TOILET BOXES AND A CHELSEA DERBY SCENT BOTTLE, CIRCA 1765-75

Two small Chelsea covered boxes of heart shape with *mazarin* blue grounds, the lids painted with landscapes, 5.6cm (cracks), two other boxes of interlocking trefoil shape, with gilded decoration on a *mazarin* blue ground, 9cm wide (restored), the Chelsea Derby bottle enamelled in turquoise in a white ozier basket painted with coloured sprigs, 6.1cm (9)

£600 - 800
€770 - 1,000

80

A GOLD-MOUNTED CHELSEA MAZARIN-GROUND SCENT-BOTTLE, CIRCA 1765

Of flattened, slightly-tapering shape, painted on both sides with panels of a young man playing a guitar and a fashionable young lady, the gilded frames including the inscriptions 'VOUS LAMITIE LOFFRE' and 'VOUS DAMITIE LOFFRE', with a gold screw top and inner gold flame stopper, 8.7cm long, unmarked but Gold Anchor period (some wear to the gilding)

£1,500 - 2,000
€1,900 - 2,600

A closely-related example with curved sides is in the Irwin Untermyer Collection, see Yvonne Hackenbroch's catalogue (1957), pl.61, fig. 182. Two others of the same shape as the present lot, but with claret grounds are shown by G.E.Bryant, *The Chelsea Porcelain Toys* (1925), pl.2, figs.2 and 5. A further example from the Hurlbutt Collection is shown by F Severne Mackenna, *Chelsea, The Gold Anchor Wares*, pl.61, fig.119.

81

A CHELSEA SAUCER AND A TEABOWL, CIRCA 1760

Both finely painted in puce with Fancy Birds in leafy vignettes, the saucer with a gold barbed border, 11.8cm diam (tiny chip), the teabowl with a gold dentil rim, 7.4cm diam (cracked), both with gold anchor marks (2)

£300 - 500
€390 - 640

82

A CHELSEA PLATE AND TWO COFFEE CUPS, CIRCA 1762-65

The lobed plate with a *mazarin* blue ground and painted Fancy Bird in a landscape, 21.5cm diam (chipped), and two various bell-shaped cups with rococo handles and *mazarin* grounds, one painted with Watteau figures, 6.5cm high, the other with Fancy Birds, 6cm (latter chipped), all with gold anchor marks (3)

£900 - 1,100
€1,200 - 1,400

Provenance

The plate, Thomas 2nd Marquess of Bath and then by descent



80



81



82





83 (part)

83

A CHELSEA BOTANICAL PEACH-SHAPED JUG, A TEABOWL AND SAUCER AND THE STAND FOR A NOVELTY TUREEN, CIRCA 1750-58

The cream jug in the shape of a peach, painted with coloured flowers treated in a botanical manner, 6.7cm high, raised anchor mark (broken), the bowl and saucer with *deutsche Blumen*, red anchor marks (chip and tiny cracks), together with the stand for a partridge tureen modelled with feathers and ears of corn lying on basketwork, 30cm long, red anchor mark (broken and with losses) (4)

£500 - 600

€640 - 770

See Elizabeth Adams, *Chelsea Porcelain* (2001 edn), p.103, fig.8.9 for an identical stand.



84

84

A CHELSEA COFFEE CUP, CIRCA 1750-52 AND A DERBY COFFEE CUP CIRCA 1756-60

The white Chelsea cup from the Raised Anchor period with a sharply-pointed angular handle, sprigged in relief with prunus branches, 5.7cm high (fine crack), the Derby cup with a wishbone handle and with sprays of daisy-like florets applied in very high relief, painted in iron-red with a *lambrequin* border, 6.3cm high (minor footrim chip) (2)

£600 - 800

€770 - 1,000

A related Derby cup is in the Victoria and Albert Museum, ref.C.19-1959, illustrated by H Gilbert Bradley (Ed), *Ceramics of Derbyshire* (1978), p.62, fig.71.



85

85

TWO DERBY COFFEE CUPS, CIRCA 1760-65

One of reeded shape with a plain loop handle, decorated with a version of the Scarlet Japan pattern with panels of Chinese figures and flowering plants, 5.8cm high, the other of square shape with a wishbone handle, painted with formal coloured flowers, 5.9cm (2)

£500 - 700

€640 - 900



86 (part)

86

FOUR DERBY COFFEE CUPS, CIRCA 1760-75

Comprising a cup painted in colours with Mandarin figures including a boy with a speared bird by another boy at a window, 6.8cm, a cup with a fine coloured Chinese figure pattern including fighting cocks, 5.8cm (tiny footrim chip), a larger cup also with Chinese figures, probably Derbyshire, 6.3cm, and a blue and white cup transfer printed with the Buffalo pattern, 6.3cm (latter damaged) (4)

£600 - 800

€770 - 1,000



87





88

87

A DERBY ROSE STAND, A CREAMBOAT AND AN UNUSUAL STAND OR COASTER, CIRCA 1756-65

The small flower-shaped stand edged in puce and painted with a garland of heart's-ease, 10.5cm diam (cracked), the rococo creamboat with a lion mask spout, 12.3cm long (broken), the circular stand or coaster resembling the shape of a char dish, painted with fancy insects in 'Moth Painter' style, 15.7cm diam (restored crack) (3)

£500 - 600
€640 - 770

A rose box with an identical stand is illustrated by Gilbert Bradley, Derby Porcelain 1750-1798 (1990), p.57, fig.16

88

A DERBY DESSERT BASKET AND AN OVAL DISH OR STAND, CIRCA 1760

The deep oval basket with ozier-moulded exterior washed in a pale yellow ground, the ropetwist handles with white floret terminals, the stand with a lobed rim outlined in chocolate-brown, painted in so-called 'Moth Painter' style with fruiting sprigs of apple and cherry and a variety of fantastic insects, the basket 20cm long, the stand 23cm long (2)

£800 - 1,000
€1,000 - 1,300

This was one of a matching pair of two baskets and two stands, illustrated by Dennis Rice, Derby Porcelain, The Golden Years (1983), p.148, fig.114.



89

89

AN EARLY DERBY SMALL MODEL OF A FLORENTINE BOAR, CIRCA 1758-60

Modelled on an oval base picked out in green, its coat and face carefully painted in tones of puce and salmon, 5.4cm high (minor restorations)

£1,000 - 1,500
€1,300 - 1,900

Models of the Florentine boars were first issued in the 'dry edge' period in a larger size, smaller versions such as the present lot dating from a few years later.





90



91



92

90

A LIMEHOUSE PICKLE SHELL, CIRCA 1746-48

In the shape of a scallop shell, painted in blue with a European landscape with an angler on a river bank beneath a tall tree, a towering rock in the distance, the rim and corners of the shell unusually painted with ferns or pine branches, the crisply-moulded underside painted with long blossoming branches, *11.3cm long* (kiln blemishes only)

£1,000 - 1,500
€1,300 - 1,900

For two pickle shells with very closely-related subjects see the ECC report, *Limehouse Ware Revealed* (1993), p.36, fig.64 and p.39, fig.73.

91

A LIMEHOUSE PICKLE SHELL, CIRCA 1746-48

Of small size in the shape of a scallop, painted in dark blue with the 'Vase and Scroll' pattern, the vase of feathers painted against a ground of tiny birds and a larger insect at one side, the rim with ribboned emblems, stylised leaves at the base corners, two slender leafy branches painted on the underside, *9.5cm long*

£800 - 1,000
€1,000 - 1,300

92

A LIMEHOUSE PICKLE LEAF, CIRCA 1746-48

The single pointed leaf crisply moulded with veins on both sides, the underside with six pronounced feet, painted in blue with a peony spray surrounded by a myriad of scattered birds, *10cm long* (tiny chip)

£800 - 1,200
€1,000 - 1,500

The crispness of the veining, especially the impressed veins on the front of this dish, strongly suggest that a real leaf was used to create the mould for these pickle dishes.





93

93

A LARGE LIMEHOUSE PICKLE SHELL, CIRCA 1746-48

The shape and size resembling a scallop shell, painted in blue with a 'Long Eliza' figure holding a Fan beside a pine tree and a peony plant, four 'Precious Objects' at the rim and a shell motif painted at the base, the underside with two slender branches, 14.5cm long (cracked)

£1,200 - 1,600
€1,500 - 2,100

94

AN EARLY ENGLISH PORCELAIN COFFEE CAN ATTRIBUTED TO LIMEHOUSE, CIRCA 1746-48

Cylindrical with a series of neatly-turned grooves around the base, the ogee handle with a small thumbrest, painted in blue with a highly-stylised Chinese riverscape including 'Three Dot' motifs, a panelled border at the rim, 5.8cm high (Broken and riveted)

£600 - 800
€770 - 1,000



94

Teawares such as teabowls and coffee cups are exceptionally rare in Limehouse porcelain and very few fragments were found on the factory site. This is curious when these forms were staple products of most porcelain makers. No similar Limehouse can has been published. The moulded handle has probably been adapted from an existing mould for a cream jug for it occurs on a rare enamelled Limehouse jug in the Victoria and Albert Museum, see Limehouse Ware Revealed, p.54, pl.XIII. The decoration on this can is close to that found on Lund's Bristol porcelain and is not particularly characteristic of Limehouse. Fragments of small bowls found on the Limehouse site do provide evidence that this pattern was made there, see Limehouse Ware Revealed, p.59, fig.115.





95

AN EXCEPTIONAL LIMEHOUSE TEAPOT AND A COVER, CIRCA 1746-48

Of small size with a slightly-squat globular body and plain handle and spout, painted on both sides with European landscapes, the front with a shepherd driving two sheep across a stream, a ruined arch to one side, the reverse with a traveller in a landscape, a tall building, perhaps an inn on the left hand side, a series of individual vine leaves painted around the handle and spout, the cover painted with a Chinese style flowering peony branch, 10cm high (spout restuck, section of the cover rim also restuck) (2)

£6,000 - 8,000

€7,700 - 10,000

Provenance

Sold by Sotheby's 3 July 1979, lot 134

Illustrated in the ECC's Limehouse Ware Revealed (1993), p.46, fig.105 and p.51, fig.VII.

European landscape decoration on Limehouse falls into two distinct groups. One features large and prominent figures, while in the other group represented here the figures are diminutive with the emphasis on the landscape itself, the scenes framed by trees and buildings. The scene on the reverse of this teapot is almost identical to a Limehouse pickle dish that was in the Watney collection, Pt.1, lot 127, illustrated by Geoffrey Godden, English Blue and White Porcelain, p.90, pl.24. The tall farmhouse on the left is very similar to one on a tureen illustrated by Bernard Watney, English Blue and White (1963/1973), pl.43D. More significantly, a very similar building is seen on the only other teapot of this type so far recorded, in the Rosalie Sharp collection, illustrated (with a Chinese cover) in China to Light up a House (2015), p.175, fig.594.





96

AN IMPORTANT LUND'S BRISTOL TEAPOT AND A COVER, CIRCA 1748-50

Of hexagonal shape and small size, moulded with six plain sides and a hexagonal neck and footrim, the plain loop handle and curved spout both round in section, painted in blue with a peony plant beside a willow tree, the same design repeated on the reverse and a small peony sprig beneath the spout, a feather-and-flame motif painted on the handle and on both sides of the spout, dark 'comma' motifs painted on the body on either side of the terminals, the non-matching cover also hexagonal painted with a Chinese riverscape including floating rocks, *about 9.5cm high*, a tiny blue stroke or numeral 1 mark on both the cover and the base (chipped) (2)



£6,000 - 8,000
€7,700 - 10,000

One other identical teapot with its matching cover is well known, having been in the Geoffrey Godden, Billie Pain and Colin Hanley collections. This had been published variously as Chaffers or as Limehouse but is now considered to be from the Lund's Bristol factory. The paste and glaze has a more vitrified appearance compared with most Limehouse and this may be due to the use of soaprock at Bristol. Finds of a biscuit cover and rim section on the Limehouse site show that small hexagonal teapots originated there. A number of decorated wasters from larger octagonal teapots show that the pattern on the present lot was also made at Limehouse. The cover on the present lot is more typical of Lund's Bristol in appearance and is remarkably similar to the cover on another small hexagonal teapot that has been attributed to Lund's Bristol, painted with a Chinese landscape that matches a class of experimental teapots that it has been suggested were made at Worcester pre-Warmstry House. There was clearly much overlap in terms of shape and decoration between these exciting groups of early English porcelains.





97



97 (reverse)



98

97

AN EARLY WORCESTER BLUE AND WHITE COFFEE CUP, CIRCA 1752

Gently rounded at the base and slightly flared at the rim, the very unusual handle of D-section, painted in dark underglaze blue with the 'Promontory Pavilion' pattern with a hut on a jetty and stylised bamboo, the reverse with an angler fishing from a sampan, an island and several 'floating rocks', 6.6cm high, marked with a single incised stroke on the footrim

£2,500 - 3,500

€3,200 - 4,500

This class of early Worcester coffee cups is usually found with poorly-controlled blue and white decoration and these probably pre-date the introduction of a 'hardening-on' firing to help to prevent blurring. The decoration of the present lot should be compared with a mug in the Watney Collection, Part 2, lot 571. A related cup with a different treatment of the Promontory Pavilion pattern was shown by Simon Spero in his 2009 exhibition, cat. no.37.

98

AN EARLY BOW MUG OF 'SCRATCH R' CLASS, CIRCA 1750-52

Of cylindrical shape spreading outwards at the base, with a generous grooved loop handle, decorated in Chinese Imari style in underglaze blue, iron-red and gold with flowering peony plants between borders with floret and diaper panels, 11.9cm high

£500 - 800

€640 - 1,000





99

99

A BOW DESSERT BASKET IN THE STYLE OF JAMES WELSH, CIRCA 1758-60

Of circular shape, the tapering sides pierced with interlaced circles, painted in colours in the Meissen style with a flower spray, scattered sprigs and a light blue moth, the border with gold florets linked by foliate scrolls in iron-red, further iron-red sprigs painted amongst the pierced sides both inside and out, *about 17cm diam*

**£800 - 1,200
€1,000 - 1,500**

For a basket of this type with closely related decoration attributed to James Welsh see Tony Stevenson's paper 'Some Bow Inkstands', ECC Trans, vol.14, pt.3, p.279, fig.20. A basket with identical painted sprays was sold by Bonhams, 23 April 2008, lot 97. See also Robyn Robb's exhibition catalogue, 2007, fig. 19 where other Bow baskets of this type are discussed.

100

A PAIR OF BOW WALL-POCKETS, CIRCA 1762-65

Of cornucopia shape with heavily moulded rococo scrollwork picked out in puce, the front panels painted with coloured bouquets framed by applied chaplets of finely-modelled flowers hung from blue ribbons, *20.1 and 20.5cm high*, painter's number 5 on both (reduced at the backs) (2)

**£500 - 800
€640 - 1,000**



100

101

AN EARLY BOW FIGURE OF PANTALONE, CIRCA 1756

Left in the white and modelled stepping forward as if to bow, wearing a cap and a voluminous cloak, a sword at his waist, his suit with a falling collar and knee-length breeches, on a low mould base, *9.9cm high* (some damage)

**£1,200 - 1,500
€1,500 - 1,900**

Illustrated by Peter Bradshaw, 18th Century English Porcelain Figures (1981), p.152. Modelled after a Meissen Commedia dell'Arte figure by Kändler and Reinicke for the Duke of Weissenfels circa 1744-45



101





102 (part)

102

FIVE VARIOUS BOW TEABOWLS AND FIVE SAUCERS, CIRCA 1750-70

Comprising: a teabowl and a related saucer with vines in enamels and gold, a teabowl and a similar saucer in 'early blue' with a banana tree and a crane (bowl cracked and chipped), a teabowl of Cross-legged Chinaman pattern, B mark (short crack), a saucer printed in red with the 'Tea Party' (chipped and cracked), a famille rose teabowl, another famille rose teabowl with lobed rim (chipped), and two other blue and white saucers (chipped) (10)

£500 - 700

€640 - 900



103

103

FOUR SHAPES IN BOW PORCELAIN, CIRCA 1758-65

Comprising: a shaped dish from an hors d'oeuvres set with powder blue ground and Chinese panels, 15cm wide (small crack), a 'Blind Earl' sweetmeat dish, the moulded rose leaves brightly enamelled, 14cm (broken and riveted), a pot-pourri vase with applied masks and modelled and painted flowers, 12.7cm high (losses to some reliefs), and a shell pickle stand in blue and white with Chinese figures in landscapes, 13.3cm high (damaged) (4)

£550 - 700

€710 - 900



104

104

A BOW TEAPOT AND COVER, A COFFEE CUP AND SAUCER AND A MINIATURE VASE, CIRCA 1754-58

The white teapot of squat pear shape with a scroll handle and flat cover with acorn finial, crisply applied with prunus sprigs, the cup and saucer similar, the teapot 12cm high, the saucer 13.3cm (teapot cracked), together with a miniature campana vase, painted in the style of James Welsh with a flower spray and sprigs, a ladybird just inside the rim, 6.2cm high (foot damaged) (5)

£800 - 1,000

€1,000 - 1,300



104

James Welsh's painting is discussed by Tony Stevenson, ECC Trans, Vol 14, Pt 32, p 274. See Gabszewicz and Freeman, Bow Porcelain (1982), figs.132-133 for similar vases, one containing Bow flowers mounted on toile peinte branches.





105 (part)



105 (part)

105

A BOW TRIO, TWO JAPANESE SAUCERS AND AN ARITA BEAKER, MID 18TH CENTURY

The Bow coffee cup, teacup and saucer painted in deep blue with figures in harbour scenes, *saucer 11cm diam* (cup and teacup cracked), the Japanese saucers painted in blue with European landscapes in the manner of van Frytom, *12.8cm diam*, pseudo Chinese reign marks, and an Arita beaker painted with a pine tree, *5.2cm high*, pseudo Chinese marks (6)

£500 - 700
€640 - 900



106 (part)

The interesting links between Chinese and Japanese porcelain and Dutch pottery by Frederick van Frytom are discussed by Lady Victoria Leatham and Gordon Lang in their catalogue of Chinese and Japanese Porcelain at Burghley House, pp.11-14. An Arita prototype for this Bow pattern is shown as fig.43.

106

A STUDY COLLECTION OF NINE BOW COFFEE CUPS AND CANS, CIRCA 1753-65

Comprising a large ribbed cup with powder blue ground, a coffee cup with the 'Koto Player' pattern (chipped), a cup with the 'Cross-legged Chinaman' pattern, a cup with peony and bamboo in the early bright blue (cracked), a cup with a coloured print of Chinese figures, a coffee cup with birds and peonies in famille rose, a can with a 'Strutting Bird' in enamels (cracked and chipped), a can of 'Desirable Residence' pattern (cracked) and a white cup with prunus sprigs (chipped and cracked) (9)

£700 - 900
€900 - 1,200

107

A BOW WHITE MODEL OF A LION, CIRCA 1750-54

Facing to the right, seated with its right front paw raised on a stump, on an irregular rockwork base, *9.9cm high, 9.4cm long*

£700 - 900
€900 - 1,200



107

Provenance

Gladys L Robertson Collection. Two identical white lions together with the companion model are in the Borough of Newham collection, see Anton Gabszewicz, *Made at New Canton* (2000), p.104, figs.93-94.



**A PAIR OF EARLY BOW WHITE FIGURES IN TURKISH DRESS,
CIRCA 1751-53**

Attributed to the Muses Modeller, both adopting a theatrical pose, their elaborate Turkish or Levantine costumes edged with modelled fur, standing on square bases, 20cm and 21.5cm high (some restoration) (2)

£2,000 - 2,500

€2,600 - 3,200

Provenance

The Henry Magee Collection

The male figure has been said to represent David Garrick in one of his roles as a Levantine, possibly the title role in 'Tamerlane', or 'Beaux Stratagem'. See Ray Yarborough, *Bow Porcelain and the London Stage* (1996), p.38 and fig.56 for a similar white actor. It is also possible these simply illustrate the popularity of Turkish costume figures. Another example of the male figure was in the Dr Peter Bradshaw Collection, sold by Bonhams 24 January 2007, lot 15. A white version of the female figure was sold by Bonhams 9 March 2005, lot 52. Another pair in white was in the Dawnay Collection, see Albert Amor's 1991 catalogue, fig.37 and subsequently in the Rosalie Sharp Collection, see *Ceramics Ethics and Scandal* (2002), p.161 and *China to Light up a House* (2015), p.42, fig.151/2



A WEST PANS MODEL OF A HORSE, CIRCA 1765-70

Left in the white and modelled reclining on an irregular base applied with flowers and leaves, 21cm long (minor restorations)

£2,500 - 3,500

€3,200 - 4,500

The same model also occurs in Longton Hall porcelain of the so-called 'Snowman' type, see the pair of horses in the Victoria and Albert Museum illustrated by W B Honey, *Old English Porcelain*, pl.55B. A comparison of these with the present lot reveals that this example is 3cm longer and of a rather creamier paste, suggesting a reissue of the Longton Hall model.

Closely related models of reclining horses on flat, flower-encrusted bases are found in Staffordshire pottery with Whieldon type glazes and in white saltglaze. A pair with a lead glaze was exhibited by Jonathan Horne, 2002 catalogue, p.23, fig.02/18. A pair in white saltglaze is in the Colonial Williamsburg Collection, illustrated by Edwards and Hampson, *White Saltglazed Stoneware* (2005), p.112, col. pl.83, shown alongside a related model in 'Snowman-type' white porcelain.





111



112



110

111

AN EARLY LONGTON HALL COFFEE CUP, CIRCA 1753-55

Of thinly potted U-shape, the handle formed as a stalk picked out in pale blue, bifurcated at the upper terminal and applied with bright green puce-veined leaves, delicately painted with flowering plants issuing from yellow and blue rockwork, *5.5cm high* (cracked, loss to one applied leaf)

£600 - 900
€770 - 1,200

A cup of similar shape from the Watney Collection was sold by Bonhams, 22 September 1999, lot 87. The curious handle form is unique to Longton Hall.

112

A LONGTON HALL COFFEE CUP, CIRCA 1753-55

Of plain U shape with a stalk handle, bifurcated at the upper terminal with one branch bearing a fully closed bud picked out in blue, painted in blue with a flowering plant flanked by an insect and a small sprig, *5.7cm high* (fine crack in handle)

£2,000 - 3,000
€2,600 - 3,900

Provenance

The Rous Lench Collection.
The Tryhorn Collection.

Cups and cans with this handle form are only rarely found with enamelled decoration and this lot appears to be the only blue and white example recorded. The handle form differs slightly from the polychrome examples, lacking applied leaves and having a slightly longer spur to the upper terminal. The thick cobalt blue and the irregular feel of the surface of the glaze suggest that this may have been an experimental piece.

110

A LONGTON HALL COFFEE CAN OR SMALL MUG, CIRCA 1755-57

The handle formed from a rustic stem, bifurcated at the upper terminal and applied with small leaves, painted in a muted palette with flowering plants and rockwork by a Chinese fence, scrolled motifs below the interior rim, *6.2cm high* (damaged)

£300 - 400
€390 - 520

Two cans of similar shape from the Rous Lench Collection are illustrated by Bernard Watney, *Longton Hall Porcelain* (1957), fig 27B





113 (part)

113

A STUDY COLLECTION OF LONGTON HALL AND WEST PANS TEAWARES, CIRCA 1755-70

Comprising: a Longton saucer painted in blue and iron red with flowering plants and bamboo picked out in gold, 11.8cm diam (rim chip), a West Pans teabowl in salmon pink, green and blue enamel with a hut on an island, 7.7cm diam (misfiring to rim), two Longton coffee cups and a similar teabowl all painted with coloured flowers in 'Trembly Rose' style, three various Longton coffee cups with blue and white decoration, and another saucer, maker unknown, painted with three fanciful birds within a brown line rim (some damage) (9)

£800 - 1,000
€1,000 - 1,300



113 (part)

114

A SMALL LONGTON HALL SAUCEBOAT, CIRCA 1755

Of cos lettuce form, the coiled stalk handle applied with flowers at the lower terminal, painted in blue with a hut and a willow tree on an island, a feathered border around the rim, 14.6cm long (minute chip to rim)

£600 - 800
€770 - 1,000

A similar sauceboat is illustrated next to a shard from the factory site by David Barker and Sam Cole, William Littler at Longton Hall, Digging for Early Porcelain (1998), fig 15, p 15



114

115

A PAIR OF LONGTON HALL FIGURES OF CHILDREN, CIRCA 1756-58

Seated on wide scrolled bases picked out in puce and green, their clothing brightly coloured, the girl with garlands of flowers in her hair and on her lap, the boy with a sheaf of corn and a scythe at his feet, his waistcoat painted in 'Trembly Rose' style, 11.8 and 13cm high (minor losses and restoration) (2)

£800 - 1,000
€1,000 - 1,300

A similar pair is illustrated by Bernard Watney, Longton Hall Porcelain (1957), pls.34B and C.



115





116

116

AN IMPORTANT WEST PANS SOUP TUREEN AND COVER, CIRCA 1770

Of circular form with thickly potted stalk handles applied with flowers and leaves at the terminals, painted in typically matt enamels with Arcadian landscapes and 'fancy' birds within garlands of flowers, the interior with scattered floral sprays and a moth, the crest of Sir Michael Bruce, 'MB' monogram and motto 'Fuimus' painted beneath each handle, 26cm high (damaged) (2)

£2,000 - 3,000

€2,600 - 3,900

This important tureen is recorded by Mavis Bimson, John Ainslie and Bernard Watney, *West Pans Story-The Scotland Manufactory, ECC Trans, Vol 6, pt.2, p.167*. It is illustrated at pl 127 and discussed at p 174 where the authors note the apparent overlay of the flower garlands over parts of the main decoration, perhaps suggesting the work of two enamellers on the same piece. See also George Haggarty, *Out of the Blue* (2008), figs.2-12 for a range of other crested wares and fig.76 for another West Pans soup tureen of plain form.

117

A GOOD WEST PANS DISH, CIRCA 1764-68

Modelled as a cabbage leaf laid over a larger lobed dish, the cabbage leaf with puce veining and green shading to the edge, the centre painted in a soft palette with a floral spray, the border of the dish with green diaper panels and flower sprays in orange and puce monochrome, 24cm long (minute rim chips)

£500 - 700

€640 - 900



117





118

118

A FINE VAUXHALL DISH, CIRCA 1756-62

Of lobed, circular form, polychrome printed with a tied floral bouquet including a sunflower, a smaller spray, scattered sprigs and insects including a caterpillar and a bug, 24.4cm diam (minor surface wear)

£2,000 - 3,000
 €2,600 - 3,900

Provenance

The Watney Collection, Bonhams, 10 May 2000, lot 730. Illustrated by Bernard Watney, Four Groups of Porcelain Possibly Liverpool, ECC Trans, Vol 5, pt.1, fig.33a.

119

A LONGTON HALL MUG, CIRCA 1758

Of ovoid form with a turned foot and a double-scrolled handle with moulded thumbrest, painted in blue with the so-called 'Wind-swept' pattern of a hut on an island by rockwork and tall trees, 9.5cm high

£800 - 1,200
 €1,000 - 1,500

120

AN IMPORTANT WEST PANS BIN LABEL, CIRCA 1765-70

The shaped top pierced for suspension in the centre and outlined in red with delicate scrollwork, inscribed in black 'No, 12' above 'PORT.', 14.5cm wide (some surface wear and very fine crazing)

£1,000 - 2,000
 €1,300 - 2,600

No other eighteenth century British porcelain bin label has been recorded.

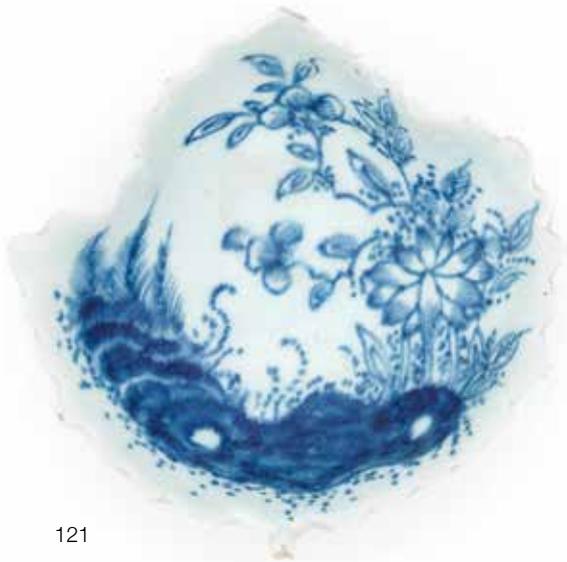


119



120





121



122



123

121

A VAUXHALL PICKLE DISH, CIRCA 1756-60

Of leaf shape with serrated edges, the underside moulded with veining and applied with three peg feet, painted in bright blue with flowering plants growing from rockwork, 7.2cm long (end of stalk lacking, chipped)

£500 - 800
€640 - 1,000

A similar dish is illustrated by Massey, Marno and Spero, *Ceramics of Vauxhall* (2007), no 148

122

A VAUXHALL COFFEE CUP, CIRCA 1756-60

Of plain U shape, the handle with a flat underside, polychrome printed and enamelled with three gentleman beside a tree within an extensive landscape, a feathered border painted in iron red and puce below the interior rim, 5.6cm high (some wear to gilded rim)

£500 - 700
€640 - 900

Figure subjects are only rarely found in Vauxhall polychrome printed decoration

123

A VAUXHALL VASE, CIRCA 1758

Of bottle form with a gently everted and turned rim, painted in blue with three thorny rose bushes, within shaped panels reserved on 'fish roe' border, a formal border below the rim, 10.1cm high (foot chips)

£1,500 - 2,000
€1,900 - 2,600



124

A VAUXHALL CREAM JUG, A COFFEE CUP AND A TEABOWL, CIRCA 1756-58

The squat sparrow beak jug painted in colours with figures beside a fence and a pagoda, 6.4cm high (section restuck), the cup printed in black with Chinese figures on islands, including a fisherman, a man carrying a sail and a potted plant, 5.5cm high (damaged), the teabowl printed in puce monochrome with a shipping scene in a gilded panel flanked by seated figures, 7.2cm diam (cracked) (3)

£600 - 800
€770 - 1,000

A teabowl and saucer from the Watney Collection with related black printing was sold by Bonhams, 10 May 2000, lot 734. See also a teabowl and a saucer illustrated by Massey, Marno and Spero, *Ceramics of Vauxhall* (2007), nos.49-50.



124 (part)

125

A VAUXHALL PLATE AND A SAUCER DISH, CIRCA 1755

Painted in blue, the plate with a willow tree and a large flowering plant, a border of diaper and sgraffito panels around the cavetto, and narrower band inside the rim, 22.2cm diam (rim chip), the saucer dish with a Chinese figure on a promontory, a pine tree behind and a fisherman in a boat before him, 19.7cm diam (chipped, broken and restuck) (2)

£600 - 800
€770 - 1,000

For a plate with the same central design see Massey, Marno and Spero, *Ceramics of Vauxhall* (2007), no 154. For painting in similar style to the saucer dish see two fine examples sold by Bonhams on 31 October 2001, lot 80 and 10 May 2006, lot 124.



125

126

TWO VAUXHALL SAUCERS AND A VAUXHALL COFFEE CUP, CIRCA 1755-60

Painted in blue, one saucer with a tree within a fenced garden, within a cross-hatched border, 11.6cm diam (tiny chip), the other with a Chinese river landscape, within a panelled border of cross-hatching and sgraffito, 11.7cm diam (small chip), the coffee cup with a willow tree on an island, a zig-zag border below the interior rim, 5.7cm high (3)

£600 - 800
€770 - 1,000



126 (part)

127

TWO VAUXHALL SAUCERS, A TEABOWL AND A BUTTERBOAT, CIRCA 1755-60

One saucer painted in famille rose style with flowering plants and rockwork, 11.7cm diam (rim chips), the teabowl in similar style, 7.7cm diam, the other saucer in imari style with a willow tree and a fence highlighted in gold, 12.1cm diam, (tiny rim chips), the butterboat in similar style, 9.8cm long (handle broken and restuck) (4)

£600 - 800
€770 - 1,000



127





128



129



130



131



129

A WORCESTER REEDED COFFEE CUP, CIRCA 1752-3

With very fine almost corrugated moulding stepped inwards at the base, the plain rim gently flared, the loop handle with a pronounced thumbrest, painted in the Kakiemon taste with trailing branches of flowering red and yellow prunus issuing from leaves and roots in green and blue, the border with gilded flowerheads linked by iron-red foliate scrolls, a single floret painted in the bottom of the cup, 6.4cm high (minute hairline from the rim)

£800 - 1,200
€1,000 - 1,500

While little reeded coffee cups were a speciality of the Worcester factory early in the 1750s, this particular slender form with a relatively plain handle is a particularly rare variation. The pattern is known on a few other early cups, including the example in the Watney Collection, part 2, lot 554.

130

A WORCESTER 'RIBBED' COFFEE CAN, CIRCA 1753-4

The flared cup with a lobed rim and scalloped base and corrugated moulding all around, painted in colours with a trailing flower sprig on both sides flanking a small butterfly, the border with half-flowerheads linked by leaves and whorls, the scroll handle with a small thumbrest, 5.4cm high, workman's mark in black enamel

£500 - 800
€640 - 1,000

131

TWO EARLY WORCESTER COFFEE CUPS, CIRCA 1753-54

One of plain shape with a grooved handle, painted in colours with a bird in flight, a flowering tree and an iron-red fence, 5.9cm high, the other octagonal cup with a 'C'-scroll handle, painted with a pointing Chinaman walking by a post, flanked by vases, plants and insects, 5.8cm high (latter cracked) (2)

£800 - 1,200
€1,000 - 1,500

128

AN EARLY WORCESTER COFFEE CUP, CIRCA 1752-3

Of slightly-waisted bell shape with a scroll handle with a pronounced thumbrest, painted in the Kakiemon taste with branches of flowering prunus, the blossom in red and yellow, growing from a gnarled root with fleshy leaves in between, a single thin red line forming a horizon just above the base of the cup, 6.5cm high (rim chips, oxidation to the blue enamel)

£600 - 900
€770 - 1,200

A very similar cup was in the Watney collection, part 1, lot 172. Another was in the Sara Miles Collection exhibited by Simon Spero in April 2015, catalogue no.30. With their slightly-underfired appearance, these distinctive cups probably represent one of the earliest classes of production at Worcester, when the factory experienced difficulty controlling their blue and brown enamels.





132



133



134

132

AN EARLY WORCESTER REEDED CUP, CIRCA 1753-4

Moulded all around with very fine ribs and flaring slightly at the lip, the 'C'-scroll handle with a slight thumbrest, painted in colours with Oriental plant sprigs flanking a bird in flight and two tiny insects, a narrow floral spray forming a border at the rim, *5.5cm high*

£500 - 700
€640 - 900

133

A WORCESTER COFFEE CUP, CIRCA 1756-58

Plain with a grooved handle, painted in colours with the 'Beckoning Chinaman' pattern, the single gentleman waving to a flock of distant birds, flanked by a table-like structure of gnarled roots and a discarded fan, a spray of colourful flowers on the reserve, *5.75cm high*

£600 - 800
€770 - 1,000

Frequently found on mugs and occasionally teapots, this pattern is particularly rare on coffee cups and no corresponding saucers have been recorded.

134

A WORCESTER 'SMOKY PRIMITIVE' COFFEE CUP, CIRCA 1754-56

Plain shape with a grooved handle, printed in sepia with the 'Fortune Teller', an old lady with a child on her back reads the palms of two fashionable ladies, in a landscape vignette with a house behind, *6cm high*

£450 - 700
€580 - 900

An identical cup was included in the Watney Collection Part 1, 11 September 1990, lot 179. Our catalogue of the Watney sale included on p.94 an extensive footnote discussing this class of early transfer printed cups.



135

135

A WORCESTER TEABOWL AND SAUCER, CIRCA 1755-58

Of plain form with a flared lip, transfer printed in red-brown with 'La Cascade', a fashionable lady and gentleman walking beside a fountain, a musician and lovers seated in the background, the rims with painted borders of delicate scrollwork, *the saucer 12cm diam (2)*

£600 - 800
€770 - 1,000

This teabowl and saucer is of almost eggshell thinness. In their catalogue of the Zorenky Collection, John Sandon and Simon Spero discuss an identical teabowl and refer to a matching teapot in the Joe Handley Collection signed below the fountain 'R Hancock Fecit'. A similar coffee cup was in the Watney Collection, Part 2, lot 581.

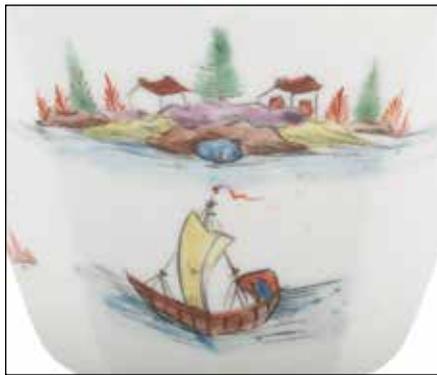




136



138 (part)



136 (detail)



137

136

AN EXCEPTIONAL WORCESTER DECAGONAL BEAKER OR BOWL, CIRCA 1752-53

Gently flared on a neat ten-sided footrim, painted with Chinese figures in a landscape, a lady seated in an iron-red throne gestures to a boy holding a kite or lantern, a willow tree and a red fence on either side, a sampan with a sail and huts on an island on the reverse, a panelled green-diaper border inside, 9.3cm wide, 5.8cm high

£5,000 - 7,000
€6,400 - 9,000

Small bowls resembling wide beakers were made in several moulded forms at Worcester in the early period. Decagonal shapes are particularly rare and, like the twelve-sided teabowls and saucers, they may have been intended to set Worcester apart from contemporary Chelsea or Chinese porcelain. A similar decagonal bowl in this pattern was in Albert Amor's First Decade Exhibition, 1981, no.16. Others painted with birds and plants are illustrated by Simon Spero, *Lund's Bristol and Early Worcester Porcelain*, fig.54 and H Rissik Marshall, *Coloured Worcester Porcelain* (1955), pl.1, fig.11A. Another with a bird was shown in Simon Spero's 2010 Exhibition, no.19.

137

A WORCESTER TWELVE-SIDED CONCAVE-FLUTED SAUCER, CIRCA 1752

Sharply moulded with deep, concave flutes, painted in Chinese style with a 'Long Eliza' figure holding a rui-sceptre from which a puppet-like form is hanging, on an island with a pine tree, a figure in a sampan behind, within a border of flowerhead panels and green diaper, 13cm wide (cracked)

£500 - 700
€640 - 900

A matching teabowl was in the Zorenky Collection, part III, lot 14 and a very similar saucer was in Simon Spero's 2006 exhibition, no.18. For a teabowl and saucer in the A.J.Smith Collection see Simon Spero, *Lund's Bristol and Early Worcester Porcelain* (2005), p.172, fig.80.



138

AN ENGLISH OPAQUE WHITE GLASS BOTTLE AND AN ENAMEL INKWELL, BOTH PROBABLY SOUTH STAFFORDSHIRE, CIRCA 1750-60

The plain bottle painted in bright enamels with a Chinoiserie subject of a boy pushing another child on a cart, 10.6cm high (foot chipped), the enamel inkwell of cruciform shape with a bianco-sopra-bianco ground, each side transfer printed in purple with figures in landscapes, 4.4cm high (chip and fine cracks) (2)

£400 - 600
€520 - 770

The close similarity to painting found on early Worcester porcelain is immediately apparent and this has led to suggestions that this large group of painted opaque glass vases was made in Birmingham or South Staffordshire rather than Bristol or London.



139

139

A WORCESTER OCTAGONAL COFFEE CUP AND SAUCER, CIRCA 1754-55

The S-shaped handle with a pronounced thumbrest, transfer-printed in black and coloured with the 'Red Bull' pattern and with a hand-painted panelled green-diaper border, the cup 5.2cm high, the saucer 11.4cm wide (2)

£1,200 - 1,600
€1,500 - 2,100

Octagonal teawares in the early version of this popular pattern are rarely found. A similar teabowl and saucer was in the R David Butti Collection sold by Bonhams 10 May 2006, lot 47. Another was exhibited in Simon Spero's 1992 exhibition, fig.27.



140

140

A WORCESTER OCTAGONAL COFFEE CUP AND A SAUCER, CIRCA 1754-55

The thickly-potted cup with a 'C'-scroll handle, both pieces pencilled in black with three floral sprays and a panelled diaper border, the centre of the saucer with a bird in flight, the saucer 11.5cm wide, the cup 5.6cm high (2)

£500 - 800
€640 - 1,000

141

A WORCESTER OCTAGONAL SAUCER, CIRCA 1753

After a Chinese famille verte prototype, finely painted with 'antiques', vases and precious objects alternating with bifurcated flowering plants and insects, the centre panel with further flowering roots and flying insects, a cross-hatched border in iron red at the rim, 11.3cm wide (tiny chip)

£500 - 700
€640 - 900



141





142



142

A WORCESTER CIDER JUG AND A BOWL, CIRCA 1754-55

The baluster shaped jug with an S-shaped handle and thumbrest, boldly painted with a bird on a flowering branch issuing from dramatic hollow roots, *18cm high*, scratch cross and single stroke marks (cracked), the bowl also with birds on flowering branches and a formal fence, *15.7cm diam* (cracked and riveted, the rim mounted in metal) (2)

£500 - 750

€640 - 970

143

AN EARLY WORCESTER LOBED TEAPOT AND A COVER, CIRCA 1752-3

The globular body moulded with vertical pleating and with a six-lobed neck and foot, painted in bright enamels with a 'Long Eliza' figure holding a parasol and pointing towards a leafy plant, a willow tree on a towering rock to one side, the reverse with a bird on further fanciful rockwork, the ten-sided cover moulded with ribs and painted with plant sprigs and an insect, *12.5cm high* (minor chip to spout, finial restuck, the cover married) (2)

£1,500 - 2,000

€1,900 - 2,600

The shape is discussed by Simon Spero, *Lund's Bristol and Early Worcester Porcelain* (2005), p.174.



143

144

AN EARLY WORCESTER 'TYNEDALE' PLATE, CIRCA 1752-53

Of plain circular shape, delicately enamelled with a bird on bamboo and another on a rock issuing peony flowers, the border with scattered Chinese plant sprigs, *21.2cm diam* (fine crack, rubbing)

£700 - 1,000

€900 - 1,300

John Sandon, *Dictionary of Worcester Porcelain*, p.351 and col. pl.93 discusses the only other example which was sold by Phillips in 1983. Called the Tynedale Plate after its discovery in the Tyne Valley, it represents the highest quality of production achieved at the Worcester factory in its first couple of years.



144





145

145

AN EXCEPTIONAL WORCESTER PORRINGER, CIRCA 1756-58

The deep bowl with a lobed rim and two moulded fan-like side handles, the centre painted in Meissen style with a spray of roses within scattered sprigs and an insect, 23.4cm wide across the handles, 17cm diam at the rim

£800 - 1,200
€1,000 - 1,500

Identical handles were used at Worcester on a slightly larger shape of porringer or ecuelle with a cover that overhangs the rim, see Branyan, French and Sandon, pattern I.C.25A. The present lot has a totally plain exterior and painting inside the bowl as well as on the rim, suggesting that when this was decorated at Worcester, a lid or cover may not have been intended in spite of the turned groove at the rim.

146

A WORCESTER BELL-SHAPED MUG AND A LOBED VASE, CIRCA 1757-60

The vase of quatrelobed baluster shape with elephant trunk-like handles at the neck, the mug of generous bell shape, both painted in Meissen style with bouquets and scattered sprigs, the vase 15.7cm high, the mug 14.5cm (one vase handle restuck, wear to mug rim) (2)

£800 - 1,000
€1,000 - 1,300

147

TWO WORCESTER 'WISHBONE-HANDLED' COFFEE CUPS, CIRCA 1757-60

Both of bell shape with a distinctive tau shaped handle, one painted in colours with flowers in the Meissen style, brown line rim, 6.4cm high, the other painted in blue with the 'Landslip' pattern, 6.2cm high, workman's mark (latter with tiny chip) (2)

£450 - 600
€580 - 770



146



147





148

148

A WORCESTER TEABOWL AND SAUCER AND A COFFEE CUP, CIRCA 1756-60

Painted in blue with the 'Walk in the Garden' pattern of a *Long Eliza* figure and a boy with a speared bird, within panelled diaper borders, the saucer 11.6cm diam, the teabowl and saucer with corresponding workman's marks, the cup with a different workman's mark (3)

£500 - 700
€640 - 900



149

149

TWO WORCESTER HEXAGONAL CREAMBOATS, CIRCA 1756 AND 1762

One of 'Wigornia' type moulded with Chinese scenes left in the white, the interior painted with a foliate border in underglaze blue, 12cm long, workman's mark inside the bottom (chipped and cracked), the other panel moulded creamboat entirely left in the white, a geranium leaf moulded below the lip, 10.9cm long (2)

£500 - 700
€640 - 900



150

150

A WORCESTER TEABOWL AND A COFFEE CAN, CIRCA 1754-56

Of plain shape, the can slightly waisted with a grooved handle, both painted in blue with the 'High Island' pattern and with panelled diaper borders inside, the can 5.7cm high, the teabowl 7.2cm diam, workmen's marks (can chipped and cracked) (2)

£400 - 600
€520 - 770



151

151

A WORCESTER TEAPOT AND COVER, A CREAM JUG AND A SMALL SAUCEBOAT, CIRCA 1754-57

The teapot and cover and the jug both moulded with lobes and both painted in underglaze blue with the 'Prunus Root' pattern, the teapot 12.5cm high, the jug 9.5cm, the low-footed sauceboat moulded with panels painted with the 'Sinking Boat Fisherman' pattern, 14.8cm long, all with workmen's marks (all damaged) (4)

£700 - 900
€900 - 1,200

152

TWO WORCESTER CUPS AND SAUCERS AND A BOWL, CIRCA 1756-58

All in blue and white, comprising a teabowl and saucer painted with the 'Warbler' pattern and panelled diaper borders, the saucer 11.6cm diam, a 'wishbone-handled' coffee cup and saucer painted with the 'Gazebo' pattern, the saucer 11.6cm (chipped and cracked), and a slop bowl painted with the 'Cormorant' pattern, 15.5cm diam (filled rim chips), all with workmen's marks (5)

£500 - 700
€640 - 900





152

153

FOUR SHAPED ITEMS IN WORCESTER BLUE AND WHITE, CIRCA 1756-68

Comprising a porringer or so-called bleeding bowl painted with the 'Rose and Floral Sprays' pattern, 16cm wide, workman's mark (damaged), a mustard spoon printed with a rose, 9.7cm long (tiny chips), a spoon tray with the 'Chrysanthemum' pattern moulding, 15.7cm (chips and short crack partly caused during manufacture and glazed over), and a curious leaf dish of 'Blown Rose Leaf Tray' pattern, 13.8cm wide (stalk lacking) (4)



153

£700 - 900
€900 - 1,200

154

TWO WORCESTER SHELL PICKLE DISHES AND A PAIR OF PATTY PANS, CIRCA 1757-60

The pickle dishes both moulded as a scallop shell and painted in blue with the 'Two Peony Rock Bird' pattern, 10.2cm and 10.9cm long, workmen's marks, the circular patty pans painted with the 'Bare Tree and Speared Bird' pattern within Mansfield borders, 12.1cm and 12.3cm diam, both with TF workman's marks (4)



154

155

A WORCESTER 'ELOPING BRIDE' TEAPOT AND COVER, CIRCA 1770

Of plain globular shape and of small size, painted in blue with the popular pattern showing a Chinese hunting scene with the usual comical figures, 12cm high, Chinese character mark (crack by the handle, cover chipped) (2)

£400 - 600
€520 - 770



155





156

**A WORCESTER HEXAGONAL 'FRILL VASE' AND COVER,
CIRCA 1770-72**

Modelled by John Toulouse, the traditional hexagonal form fully and eccentrically decorated in the rococo taste, applied on each side with a colourful garland of modelled flowers complete with 'hot cross bun buds' hung from ribbon bows and two female mask handles, a band of coloured shell-like 'frills' beneath, the shoulders with six pierced rococo trellis cartouches framed in puce and gold scrollwork, the white ground painted with formal flowers and fancy insects, the pierced cover further applied with flowers and florets and with a large rose forming the finial, *39cm high*, impressed letters To on the footrim (slight losses to applied ornament) (2)

£4,000 - 5,000
€5,100 - 6,400

The 'To' stamp on the footrim is the personal mark of John Toulouse who is likely to have been both the modeller and the 'repairer' who supervised the assembly of this remarkable vase. Closely related 'Frill vases' were made at Bow and at Bristol and in both cases examples are recorded with T or To marks. Toulouse worked at Worcester around 1770-72 and the enamelling on this example shows that it was made and decorated at the Worcester factory.

A very similar pair of Worcester vases was in the Zorenky Collection, part 2, sold by Bonhams 23 February 2005, lot 207. Another pair, also marked with the letters To, is illustrated by John Sandon, *Dictionary of Worcester Porcelain*, colour pl.85. Another is in the Frank Lloyd collection, fig.125.





157

157

A WORCESTER LARGE HEXAGONAL VASE AND COVER, CIRCA 1760

With gently tapering side panels beneath a rounded shoulder and short neck, the domed cover with a narrow flange and pointed mushroom finial, painted in blue with the 'Fancy Bird in a Tree' pattern, the alternate side panels painted with long-tailed birds, flowering branches and peony trees, the borders around the shoulder and cover with three quatrelobed panels of Chinoiserie fishing scenes on a ground of peonies and plant scrolls, 40cm high, unmarked (chipped and cracked) (2)

£1,500 - 2,500
€1,900 - 3,200



158

158

A MASSIVE WORCESTER VASE, CIRCA 1758-60

Of square section with deeply chamfered corners, painted in blue with the 'Fancy Bird in a Tree' pattern, alternate panels of long-tailed birds in branches and elaborate flowering plants, the border with panels of Chinese scenes on a ground of scrolling leaves and flowers, 45.5cm high, crescent mark (some restoration)

£1,500 - 2,000
€1,900 - 2,600

Provenance

H Wolf of Droitwich
The Zorensky Collection, sold by Bonhams, 16 March 2004, lot 306
The Crane Collection, sold by Bonhams 31 March 2010, lot 136

Illustrated by John Sandon and Simon Spero, Worcester Porcelain, the Zorensky Collection, fig. 567, where the probable Japanese origin of the design is discussed. This shape is extremely rare, both in earlier coloured versions and in blue and white.





159



159

159
TWO WORCESTER COFFEE CUPS, TEABOWLS AND SAUCERS, CIRCA 1770-75

The bowls of small size, the cups with grooved loop handles, all painted in blue with the 'Arcade' pattern of panels of 'Long Eliza' figures alternating with flowering plants, *the saucers 10.5cm diam*, each piece marked with a Chinese symbol within concentric lines (6)

£1,000 - 1,400
 €1,300 - 1,800



160

160
TWO WORCESTER MINIATURE OR TOY TEABOWLS AND SAUCERS, CIRCA 1785 AND 1758-60

One transfer printed in bright blue with the 'Wheeling Chair' pattern, the panels of children including on the reverse of the bowl a mother teaching a child to walk, *the saucer 8.5cm*, disguised numeral 8 mark, the earlier example painted with the 'Prunus Root' pattern, *saucer 7.2cm diam*, workmen's marks (4)

£750 - 1,000
 €970 - 1,300

A similar Wheeling Chair pattern bowl and saucer was in the Zorensky Collection, see John Sandon and Simon Spero (1996), p.492, fig.675. A teabowl only was in the Simpson Collection, see Simon Spero's catalogue (2003), p.22, fig.41.



161

A WORCESTER CENTREPIECE, A LARGE PLATTER AND A COS LETTUCE SAUCEBOAT, CIRCA 1755-57

The large oval basket-moulded bowl with applied side handles, painted in blue with the 'Six-Piered Bridge' pattern, *33cm wide including handles*, the long octagonal platter painted with the 'Two-Level Fence and Rock' pattern, *31.3cm long*, the cos lettuce moulded sauceboat unusually painted in underglaze blue, the interior painted with flowers, *18.5cm long*, all with workmen's marks (all broken) (3)

£500 - 800
 €640 - 1,000



161 (part)





162

162

A WORCESTER SMALL BOWL, CIRCA 1756-8

With 'strap fluted' moulding reserving rococo cartouches, the primary panels painted with puce monochrome landscapes framed in dark purple, the interior with coloured sprigs and a scrollwork border in purple, 12.2cm diam

£600 - 800
€770 - 1,000

For a discussion of this service see our catalogue of the R David Butti Collection, Bonhams 10 May 2006, lots 40-41.

163

A WORCESTER PLATE, CIRCA 1762-65

Painted after a Chinese famille verte original with a finely-detailed basket of flowers, the green diaper border reserved with further flower sprays with gilt highlights, 22.3cm diam (riveted crack)

£400 - 600
€520 - 770

For similar plates see John Sandon, Dictionary of Worcester Porcelain (1993), col.pl.65 and Sandon and Spero, Worcester Porcelain, the Zorensky Collection, fig.133.

164

A WORCESTER TEAPOT STAND, A MUSTARD POT AND TWO EGG CUPS, SECOND HALF 18TH CENTURY

The lobed hexagonal stand painted with a Mandarin pattern including a 'Pu-tai' like figure and an ox, 15.5cm wide, the dry mustard pot printed and coloured with the 'Red Bull' pattern, 6.8cm (cracked, cover lacking), the egg cups with 'Queen Charlotte' and 'Music' patterns, both probably Flight and Barr, 5.3cm and 5.7cm (4)

£450 - 550
€580 - 710

165

SIX VARIOUS WORCESTER SAUCERS AND A TEABOWL, CIRCA 1756-62 AND CIRCA 1770

Comprising: a saucer pencilled in black with a Chinaman by a fence and pine tree, 11.3cm, two saucers transfer printed in black with landscapes, 11.7cm and 12cm, a saucer in blue with the 'Two Quail' pattern, 12.6cm, two miniature saucers with the 'Prunus Root' and the 'Rock Warbler' patterns, 8.8cm and 8.1cm, workmen's marks, together with a teabowl painted with the 'Rock Warbler', 7.4cm TF workman's mark (7)

£400 - 600
€520 - 770



163



164 (part)



165





166

166

A WORCESTER 'STAGHUNT' PATTERN COFFEE CAN AND TWO TEABOWLS, CIRCA 1754-60

The spreading-based can with a grooved handle, painted within panels on both sides and with a *rui*-head border, 5.9cm high, scratch cross mark (small chip), one teabowl with 'strap fluted' moulding and a puce painted border inside, 6.9cm diam, the other teabowl plain and with a gilt dagger border, 7.4cm diam (3)

£700 - 900
€900 - 1,200



167

167

A WORCESTER COFFEE CAN, A SMALL TEACUP AND A TEABOWL, CIRCA 1753-55

Each finely moulded and enamelled, the cups with 'strap fluted' moulding and distinctive moulded scroll handles, the can with panels of birds and plants, 6.1cm (tiny chip and firing crack), the unusual teacup with plants and a ladybird in the panels, 4.2cm high, the lobed teabowl with a rare moulded border and finely painted panels including an angler and a junk, 7.5cm diam (filled chips) (3)

£800 - 1,200
€1,000 - 1,500



168 (part)

168

SEVEN WORCESTER COFFEE CUPS, CIRCA 1760-70

Comprising: a cup enamelled with Mandarin figures and a crowsfoot border, 6.8cm, a cup with Chinese plants and insects within a gold Arabesque reserve, probably outside-decorated, 6.1cm, a cup painted in blue with the 'Rock Warbler' pattern, 6.1cm, a cup with the 'Arcade' pattern, 6.4cm (chipped), a cup with 'Les Garçons Chinoise', 5.9cm (chipped), and two 'Feather Mould Floral' cups, 5.9cm (7)

£350 - 450
€450 - 580



169 (part)

169

A VARIED COLLECTION OF GILES-RELATED PORCELAIN, CIRCA 1755-75

Comprising: a Worcester coffee cup with ruins and a boat in a formal green landscape, 6.3cm high, a Chinese coffee cup and a teabowl both with European landscapes in green, a Worcester coffee cup with Naturalistic Birds, another Worcester cup with a Chinese figure panel, a Chinese cup painted with European flowers, and two Chinese teabowls and saucers with silver and enamelled plants and insects, the decoration partly added in London (some damage) (10)

£500 - 700
€640 - 900



170

**A PAIR OF WORCESTER PARTRIDGE TUREENS AND COVERS,
CIRCA 1770-75**

Seated on their nests and facing to left and right, with basket-work bases edged with applied bands of shredded clay straw and scattered feathers picked out in gilding, the rims with fine gold dentil edging, the birds' eyes, beaks and tail feathers also picked out in gold, *18.5cm long, 14.5cm high* (minor chips to a few applied feathers) (4)

£2,000 - 3,000

€2,600 - 3,900

Provenance

The Rous Lench collection, Sotheby's sale 1 July 1986, lot 241

The Zorensky Collection, Bonhams sale 16 March 2004, lot 222

The uncommon larger size of Worcester partridge tureen, usually dating from the mid-1750s, was reissued to accompany dessert wares during the 1770s. No other matching pair from this period is recorded.





171

171

A WORCESTER SAUCER AND TWO COFFEE CUPS, CIRCA 1765 AND 1780

The lobed saucer finely painted in famille rose with birds, peonies and clouds, 13cm diam (tiny chips), one cup in Meissen style with curious 'indianische Blumen' style plants, brown line rim, 6.3cm high, the other with formal coloured flowers, the interior border with a Biblical inscription in red 'He that hath ears to hear let him hear. Matt.II:V.15.', 6.6cm high (3)

£750 - 1,000
€970 - 1,300

Provenance

The cup with a Biblical quotation came from a part service purchased by Liane Richards in 1974 from the descendants of a family of clerics in the north of England, for whom the set had been specially made. The teapot was in the Zorensky Collection, part 3, lot 79 and the Sir Jeremy Lever Collection, lot 68. The unusual patterns on the other cup and the saucer in this lot were presumably made as 'matchings' or replacements.



171

172

TWO WORCESTER COFFEE CUPS, CIRCA 1755-58

One with a scalloped rim 'pencilled' in purple monochrome with a vignette of Chinese figures and a vase outside of a pavilion, flanked by plant sprigs, 6.2cm high, the other painted in colours with a scene including seated Chinese figures, a flag and a table, 6.1cm (cracked)

£500 - 700
€640 - 900

The cup with coloured decoration belongs to a distinctive group of painted Worcester factory 'seconds' where tiny birds help disguise kiln blemishes.



172

173

TWO RICHARD CHAFFERS, LIVERPOOL COFFEE CANS, CIRCA 1760-64

Plain cylindrical shape with D-section handles, one painted in blue with flowering prunus branches growing from a long fence, 6.4cm high, the other with the popular 'Trellis Fence' pattern of a Chinese landscape vignette, a diaper border inside, 6.4cm high (2)

£500 - 600
€640 - 770



173

174

THREE RICHARD CHAFFERS LIVERPOOL COFFEE CUPS, CIRCA 1758-65

Each of plain shape, one painted in colours with three Chinese Figures standing among furniture, 5.8cm high, another copied from a Chinese Export original with famille rose flower petals, 6.3cm (filled rim chips), the third painted in iron-red and gold with a stork among lotus and millet, 6.1cm (3)

£500 - 700
€640 - 900

An identical cup with a red and gold stork is illustrated by Maurice Hillis, *Liverpool Porcelain 1756-1804* (2011), p.166, fig.5.51. The famille rose petalled cup has rim chips possibly enamelled-over by an early 'china burner'.





174

175

A RICHARD CHAFFERS LIVERPOOL TEABOWL AND SAUCER, CIRCA 1758-65

Of unusual larger size, lightly moulded with the so-called 'Chrysanthemum' pattern and enamelled over in famille rose enamels with a spray of prunus, peony and lotus, a precious box resting on the central leaf, iron-red diaper borders with floret panels, *the saucer 14.3cm diam* (2)

£400 - 600
€520 - 770

Exhibited at Phillips, Liverpool Porcelain Exhibition 1997. This fine moulding copies Chinese 'anhua' decoration and is rarely found in English porcelain. The Chrysanthemum pattern is discussed by Maurice Hillis, Liverpool Porcelain 1756-1804 (2011), p.154.



175

176

A STUDY COLLECTION OF COLOURED LIVERPOOL PORCELAIN, CIRCA 1760-90

Comprising a Christian faceted teapot and replacement cover of 'Beckoning Chinaman' pattern, *15.8cm high* (minute chips, replacement cover, finial restored), a Chaffers coffee cup with European flowers, *5.4cm high* (cracked), a Chaffers cup painted with cranes and rockwork, *5.6cm high* (chipped and cracked), a Christian cup applied with crisp floral sprigs, *6cm high*, a Christian cup with mandarin figures, *6cm high* (chipped), a fluted William Reid cup with iron red flowers, *5.5cm high* (chipped and cracked), and a cup of 'Drunken Family' pattern, probably John and Jane Pennington, *5.9cm high* (8)

£500 - 700
€640 - 900

177

A STUDY COLLECTION OF LIVERPOOL BLUE AND WHITE PORCELAIN, CIRCA 1760-85

Comprising a Chaffers octagonal saucer of 'Jumping Boy' pattern, *11.7cm diam* (rim chip), a Chaffers coffee cup with a Chinese river scene, *5.9cm high* (chipped), a Chaffers 'Long Bridge' pattern teabowl, *7.6cm diam*, two Chaffers teabowls with trailing flowers and rockwork, *7.9cm diam*, a James Pennington dry mustard pot with a willow in a fenced garden, *9.6cm high* (cover lacking, damaged), a James Pennington saucer of 'Boy on a Buffalo' pattern, *12.4cm diam* (damaged), and a toy John and Jane Pennington teabowl and saucer painted with an island landscape, *saucer 8.5cm diam* (cracked) (9)

£500 - 700
€640 - 900



177 (part)

For similar John and Jane Pennington pieces, see Simon Spero, The Simpson Collection (2003), nos.55-61





178



179

178

A WILLIAM REID LIVERPOOL COFFEE CUP, CIRCA 1756-60

Of fluted cylindrical form with a fret-like handle, painted in blue with floral sprigs, a cross-hatched border below the rim and a tramline border within the interior, 5.3cm high (extended firing crack to base, small rim chip)

£500 - 700
€640 - 900

Blue and white decoration is only occasionally found on this shape of can, red monochrome and gold predominating. Wasters of the handle and body shape were found at Brownlow Hill. Another blue and white can is illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), fig.3.55, p.42.

179

A SAMUEL GILBODY LIVERPOOL COFFEE CAN, CIRCA 1758-60

With a broad unglazed footrim and a handle with a scrolled thumbrest, painted in blue with a pagoda within a fenced garden, 6.1cm high (tiny chip)

£600 - 800
€770 - 1,000

A Gilbody can of similar shape and pattern is illustrated by Maurice Hillis, *Liverpool Porcelain* (2011), fig.7.29, p.290

180

A SAMUEL GILBODY LIVERPOOL COFFEE CAN, CIRCA 1758-60

Of cylindrical form with a plain handle, overpainted in bright green, pink and brown enamel with a fenced garden, a Chinese figure and a crane-like bird, some blurred underglaze blue decoration just visible underneath, 6.1cm high

£600 - 800
€770 - 1,000

Maurice Hillis, *Liverpool Porcelain 1756-1804* (2011), pls.7.18 and 7.19 illustrates two Gilbody bowls similarly overpainted on top of blurred underglaze blue decoration. Although this could have been done by an outside decorator, other pieces are recorded in the same bright palette but without underglaze blue decoration. See the large jug illustrated at pl.7.63, p.304, painted with the 'Stag Hunt' pattern.

181

A SAMUEL GILBODY LIVERPOOL COFFEE CUP, CIRCA 1758-60

Of plain U-shape, painted in colours with the 'Stag Hunt' pattern, the two views within lobed gilded borders and reserved on a scrolled bianco-sopra-bianco ground, a gilded trefoil inside the rim, 5.3cm high (rim chips)

£400 - 600
€520 - 770

A similar cup is illustrated by Maurice Hillis, *Liverpool Porcelain 1756-1804* (2011), pl.7.8, described as being the only piece of Gilbody useful ware recorded with gilded decoration.





180



181

182

A SAMUEL GILBODY LIVERPOOL FIGURE OF SPRING, CIRCA 1760

Standing naked except for a blue sash secured with a gold strap, carrying a basket of delicately modelled flowers and holding a floret in each hand, a garland of flowers over his chest, *12cm high* (neck restored, minor chips and losses to flowers)

£800 - 1,000
€1,000 - 1,300

Provenance

The Watney Collection, sold by Bonhams, 22 September 1999, lot 290

For a full set of the Seasons, see Bernard Watney, *Liverpool Porcelain* (1997), fig.456 and colour pl.32d.



182





183

183

A GARNITURE OF THREE LOWESTOFT VASES, CIRCA 1790

In Chinese Export style, comprising a central trumpet vase and two slender baluster vases, painted in red and gold with a formal vase containing a profusion of flowers and leaves in Curtis style, pink scale borders edged in gold above and scattered floral sprigs to the reverse, 19.7 and 22cm high (trumpet vase with rim chips, baluster vases lacking covers) (3)

£4,000 - 5,000
€5,100 - 6,400

Lowestoft vase garnitures appear in two sizes of which the present lot is the larger. A five vase garniture of the same shape and pattern but of smaller size was sold by Bonhams, 18 May 2011, lot 425. A pair of larger size bottle vases were lot 423 in the same sale.

184

A LOWESTOFT VASE, CIRCA 1790

In Chinese Export style, painted in red and gold with a formal vase containing a profusion of flowers and leaves in Curtis style, pink scale borders edged in gold above and scattered floral sprigs to the reverse, 23cm high (cracked, cover lacking)

£200 - 400
€260 - 520

185

A LOWESTOFT TRAY, CIRCA 1765-68

With thinly potted and shaped sides, the centre painted in blue with a pagoda shaded by a willow tree and flanked by a fence, a 'berry' border below the interior rim, 11.2cm wide (restored chips)

£500 - 700
€640 - 900

A very similar tray is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), pl.96, p. 87 and is discussed at p 213 where the author suggests that they were intended as spoon trays, examples bearing patterns found on tea services. Examples are only rarely found.

186

A LOWESTOFT COFFEE CUP AND SAUCER, CIRCA 1765

Of plain U shape, the scrolled handle with thumbrest, painted in blue with the 'Tightrope Walker' pattern of a small Chinaman playing among scrolling vegetation under a willow tree, a sailing boat in the distance, within a 'lattice and flower' border, saucer 12.3cm diam, cup with indistinct painter's number (cup chipped) (2)

£500 - 800
€640 - 1,000

For a coffee can with a slightly earlier version of the same design, also known as 'Boy on the Bridge' pattern, see Christopher Spencer (1981), fig 81, p 70.





185



186



187

187

A LOWESTOFT COFFEE CUP AND SAUCER, CIRCA 1768

The cup of plain U-shape, the scrolled handle with a thumbrest, painted in blue with shaped panels of Chinese landscapes alternating with smaller circular floral panels, reserved on a deep powder blue ground, a circular landscape panel in the centre of the saucer, *saucer 11.9cm diam* (cup with minute chips and fine crack) (2)

£450 - 600

€580 - 770

A similar cup and saucer from the Susi and Ian Sutherland Collection was sold by Bonhams, 3 October 2007, Lot 348 and another is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), pl.94, p. 86 alongside other pieces of this particularly rare pattern.

188

A LOWESTOFT GUGLET, CIRCA 1760

Painted in blue with a Chinese gardening scene, one man carrying a potted plant and another standing beside an elaborate table upon which stands a magnificent vase of flowers, a bird and moths in flight to the reverse, a 'Scroll and Arrow Type 1' border below the rim, *23.1cm high*, painter's number 5 inside footrim for Robert Allen (broken and restored)

£500 - 800

€640 - 1,000

The pattern on this lot is most unusual and particularly finely painted



188



189 (part)



189

A GROUP OF LOWESTOFT BLUE AND WHITE PORCELAIN, CIRCA 1765-85

Comprising a coffee cup with an early scrolled handle painted with a fenced garden, 5.8cm high, indistinct painter's numeral, a very rare coffee cup printed with the 'Chinese Teaparty', the reverse with 'Wolf and Exotic Bird', 5.9cm high (fine crack), a teabowl painted with a fenced garden, 7.8cm diam, a teabowl printed with 'Good Cross Chapel', 7.9cm diam, a saucer painted with the 'Dragon' pattern, 10.8cm diam, painter's number 7 inside footrim (rim chip), and a saucer printed with 'Two Dromedaries on a Raft', 12.1cm diam (rim chip) (6)

£500 - 600
€640 - 770

A teapot and cover with the very rare 'Chinese Teaparty' and 'Wolf and Exotic Bird' prints in the Norwich Castle Museum is illustrated by John Howell, *Transfer-Printed Lowestoft Porcelain*, ECC Trans, Vol 7, pt 3, pl 192(a) and the prints are discussed at p 218.

190



190

A LOWESTOFT FIGURE OF A PUTTO, CIRCA 1780-85

Standing naked except for a narrow puce drape, his head turned to his left, his hands held to his right, his hair tied in a bun at the back of his head, the scrolled base applied with flowers and leaves and picked out in puce, 13.2cm high (loss to flowers held in his hands, chips to applied flowers and leaves)

£1,500 - 2,000
€1,900 - 2,600

Three similar figures are illustrated by Sheenah Smith, *Lowestoft Porcelain*, Vol.2 (1985), pl.17b, including a pair formerly in the Colman Collection. See also Michael Chester, *Lowestoft Putti*, ECC Trans, Vol 13, pt 2, p 139 for a pressing from a mould of the trunk support found on the factory site and matching the support on this lot.



191



191

A LOWESTOFT TOY TEABOWL AND SAUCER AND A MILK JUG, CIRCA 1765-75,

The teabowl and saucer painted in blue with a Chinese river scene, including two islands and boats in full sail, within 'berry' borders, saucer 7.6cm diam, saucer with painter's number 14, teabowl with number 11, the jug with a sparrow beak, painted in blue with a tree and rockwork within a fenced garden, 4.6cm high (3)

£500 - 700
€640 - 900

The pattern found on the teabowl and saucer is the earliest of the standard patterns found on Lowestoft toy wares and was replaced by the pattern used on the jug by about 1770

192

A LOWESTOFT SMALL VASE, CIRCA 1775-80

Of slender baluster form, delicately painted with Mandarin figures set within an elaborate Chinese river scene, two adults watching a boy who stands on a table, an iron red and black 'Cell type 6' border below the rim and a green 'Leafy line' border around the foot, 12.2cm high (cover lacking)

£500 - 700
€640 - 900



192

193

FOUR LOWESTOFT COFFEE CUPS, CIRCA 1768-1785

All of plain U shape, one with an early scrolled handle with thumbrest, painted with the 'Astley' or 'Harvest Bug' pattern, 5.7cm high, another unusually painted with strawberries, redcurrants and two insects, 6.1cm high (tiny chip to rim), another with a small scrolled handle and a formal spray of flowers, 5.8cm high (rim chips), the last with the 'Blackbird' pattern, 6.3cm high (4)

£600 - 800
€770 - 1,000

A coffee can from The Watney Collection of the rare 'Astley' or 'Harvest Bug' pattern is illustrated by John Howell, Some Notes on the Introduction of Polychrome Decoration at Lowestoft, ECC Trans, vol 9, pt 3, pl 159c. The same can was sold by Bonhams, 22 November 1999, lot 220



193 (part)

194

A LOWESTOFT FEEDING CUP AND A SMALL BOTTLE VASE, CIRCA 1765-68

The feeding cup with a straight spout and integral cover partly covering the top, painted in blue with trailing floral sprays, 8.2cm high, painter's number 6 inside footrim (cracked, slightly stained), the bottle vase painted in blue with a flowering plant, a prancing bird to the reverse, 9.9cm high, painter's number 3 inside footrim for Richard Phillips (small chip, neck reduced) (2)

£650 - 800
€840 - 1,000



194





195



196 (part)

195

A BRISTOL FIGURE EMBLEMATIC OF AIR, CIRCA 1775

From a set of the Elements, the winged figure modelled above a billowing cloud with his right arm raised, wearing drapery edged in gold and painted with sprigs in puce, black and red, a putto at his side, 28.3cm high, impressed 'To' mark (right foot lacking at rear, tiny chip)

£750 - 1,000

€970 - 1,300

A similar figure is illustrated by F Severne Mackenna, *Champion's Bristol Porcelain* (1947), fig.101. The impressed mark 'To' is the personal mark of John Toulouse and suggests a link with Bow, Worcester, Caughley and Chamberlain figures.

196

A STUDY COLLECTION OF PLYMOUTH AND BRISTOL HARD PASTE PORCELAIN, CIRCA 1768-80

Comprising: a Plymouth coffee cup in blue and white with a Plantation pattern, 5.9cm, 'tin' mark in blue, a Plymouth 'rice bowl' and cover with Japanese style enamelling, 14cm diam (broken), a Bristol blue and white pickle leaf, 10cm, cross mark (tiny chips), a Bristol blue and white coffee cup and a saucer both with willow trees and diaper borders, cross marks, a Bristol cup and a similar creamboat both with flowers in blue and white, cross marks (creamboat restuck), a Bristol chocolate cup with enamelled Chinese figures (broken) and a cup with coloured husks (cracked) (10)

£900 - 1,100

€1,200 - 1,400

197

A DERBY FIGURE OF DAVID GARRICK AS TANCRED, CIRCA 1760

The actor striking a theatrical pose dressed in shako, pelisse and dolman, well coloured with fur linings, a porcelain pipe tucked into a purse hung at his side, standing before a flower-encrusted stump on a base edged with gilt rococo scrolls, 25.5cm high, patch marks (left hand neatly restuck, minor chips)

£800 - 1,000

€1,000 - 1,300

This fine figure depicts David Garrick in the title role of the play *Tancred and Sigismunda* by James Thomson, that opened in London in 1745. A similar figure in the Victoria and Albert Museum is illustrated by Dr Peter Bradshaw, *Derby Porcelain Figures* (1990), col. pl.XII.



197





198

198

A DERBY SMALL BASKET AND A LADLE, CIRCA 1765

The circular basket applied with florets and entwined handles, the interior painted in blue with a Chinese scene, *12cm wide* (tiny rim chips), the ladle with shell-moulded bowl and scrolled handle, also painted in blue, *18.4cm long* (chip) (2)

£650 - 800
€840 - 1,000

199

A CHELSEA-DERBY VASE, COVER AND STAND, CIRCA 1772-73

Finely modelled with borders of stiff leaves and paterae left in the biscuit against a glazed salmon pink ground, the shoulder applied with cupids riding dolphins and holding laurel garlands, merboys supporting the foot, the cover with grappling cupids, the plinth supported by four sphinges, *41.5cm high*, patch marks, vase incised 'No 19' (some minor damages and repairs) (3)

£2,000 - 3,000
€2,600 - 3,900

Illustrated by Timothy Clifford, *Some English Ceramic Vases and their Sources*, ECC Trans, Vol 10 Pt.3, pl.80(d). The vase is shown alongside an undated etching published by Basan in Paris, after Jacques Saly (1717-76) which was clearly the source for this lot. Another vase of the same shape is illustrated by John Twitchett, *Derby Porcelain* (2002), col pl.100, p.146.

200

A DERBY ARMORIAL JUG, CIRCA 1760

of globular or 'gorge' shape with a short cylindrical neck and turned footrim, the grooved scroll handle with a leaf thumbrest, painted on the front with the arms of the Painter-Stainers' Company within a puce rococo cartouche, the sides of the jug painted with birds on leafy branches, flying insects on the neck below a red-brown rim, *17cm high* (restored crack in base of handle and filled rim chip)

£1,000 - 1,500
€1,300 - 1,900

Exhibited in the ECC Armorial Exhibition, 2008. Research to identify the arms revealed the painter has transposed the colours within two of the quarters on this jug, either in error or in order to improve the appearance of the arms. Another jug is recorded with the same arms but using underglaze blue for the surrounding cartouche, see Albert Amor's 2002 exhibition catalogue, p.48, fig.48.



199



200





201 (part)



204 (part)



202



203

201

A SET OF SIX DERBY DESSERT DISHES, CIRCA 1775-80

Very brightly decorated in Japanese Arita style with a central panel of a section of a fenced garden framed with entwined branches of pine and prunus, with a panelled brocade type border, all with intricate under-rim decoration and concentric blue lines at the base, comprising: a large oval dish 32.5cm long, three smaller oval dishes 28cm long and a pair of octagonal dishes 22cm long (6)

£750 - 1,000
€970 - 1,300

202

A DERBY MASK JUG, CIRCA 1770-75

Of ovoid form with a scrolled handle, the spout delicately modelled as the face of a man wearing a tricorne hat, probably depicting the King, George III, painted in colours on both sides with scattered flower sprays and sprigs, within gilded borders, 23.8cm high, patch marks (some wear to gilding)

£400 - 600
€520 - 770

203

A DERBY PLATE BY GEORGE COMPLIN, CIRCA 1795

With a richly gilded and spirally fluted border, a circular panel in the centre painted by George Complin with goldfinches and bluetits perched in trees and on a rustic fence, farm buildings in the distance, 21.7cm diam, crown, crossed batons and D mark in puce, gilder's number 1 inside footrim for Thomas Soar

£400 - 600
€520 - 770

204

A DERBY CUP AND SAUCER, A PLAQUE AND OTHER ITEMS, CIRCA 1770 AND 1830

Comprising: a Derby coffee cup and saucer made as a matching for Chinese Export, with blue ground and Mandarin panels, an egg cup, probably Derby with green monochrome flowers, 6.2cm (restuck), a small bowl, probably Wirksworth with flower panels in green and puce, 12.7cm, and an English porcelain plaque, possibly Derby, painted with fruit within a moulded biscuit porcelain frame and an outer border in blue and gold, 11.5cm x 14.8cm (5)

£500 - 600
€640 - 770





205

205

A DERBY PART TEA SERVICE, CIRCA 1800

Painted with named views, each piece reserved with a square panel painted with a coloured landscape on a ground of gilded weed, comprising a teapot, cover and stand, a sugar bowl and cover, a jug, slop bowl and two bread and butter plates, crown, crossed batons and D marks in blue and painted titles of the views (9)

£1,800 - 2,500

€2,300 - 3,200

Provenance

Middleton Park, the property of Mrs Boyd-Rochfort, sold by Christie Manson & Woods 10 February 1893, lot 68. A label to this effect is attached to the inside of the teapot.

The subjects depicted comprise

- View at Gloucester
- Near Stourport Worcestershire
- Near Worcester
- View near Narne, Italy
- Near Keswick, Cumberland
- Near Dumfries, Scotland
- Gateway of Naples
- Near Farnham, Surrey

206

A GROUP OF PINXTON PORCELAIN, CIRCA 1800

Comprising a bough pot painted in sepia monochrome with a rural landscape, perhaps by John Cutts, 12.2cm high (cover lacking, some wear to gilding), a toy teacup and saucer of bute shape, the rims outlined in blue enamel, saucer 10.2cm diam (saucer with short crack), two saucers of pattern 343, 14.4cm diam, two saucers of pattern 370, 14.2cm diam, pattern number in red (some wear to gilding), and a saucer with a border of roses between orange and gold panels, 14.6cm diam (some wear to gilding) (8)

£500 - 600

€640 - 770



206 (part)



207

207

A GROUP OF PINXTON TEA AND COFFEE WARES, CIRCA 1800

Painted with pattern 218 of rural landscapes in the style of John Cutts, comprising a sugar boat, saucer dish and a teacup, coffee can and saucer, sugar boat 18cm long, 218 in gold (some wear) (5)

£500 - 700

€640 - 900





208



208

TWO NEW HALL JUGS, CIRCA 1785-90

Painted in bright colours with pattern 20 of two 'bubblehead' figures beside a fence and a vase of flowers, one carrying a parasol, the other a wand and a flower, one jug of 'robin' form with a plain loop handle, 6.4cm high, the other of 'high Chelsea ewer' form, 8.5cm high (2)

£600 - 1,000

€770 - 1,300

A 'robin' jug of the same shape and pattern but with a 'clip' handle was sold by Bonhams, 10 December 2008, lot 216.



209

209

A NEW HALL TEAPOT AND COVER, CIRCA 1782-85

Of shouldered double ogee form with a corrugated upper section and delicate acanthus moulding around the base of the spout, painted in colours with a floral spray and numerous scattered sprigs, within an iron red formal border, 19cm high (rim chip) (2)

£800 - 1,000

€1,000 - 1,300

This extremely rare teapot is illustrated by Geoffrey Godden, *New Hall Porcelains* (2004), pl.87, where he suggests that it may originate from the earliest period of production at Tunstall. Closely related forms are illustrated by David Holgate, *New Hall* (1987), pls.7 and 9



210

210

A NEW HALL MUG, CIRCA 1782-85

Of corrugated form, painted with puce swags and floral sprigs pendant from a border of mauve dots, the rim, foot and characteristic scrolled handle picked out in brown, 9.2cm high

£500 - 600

€640 - 770

Exhibited: New Hall Bicentenary Exhibition 1781-1981, No 6. Mugs of this early date are rare in New Hall



211

A GROUP OF NEW HALL BLUE AND WHITE, CIRCA 1782-93

Comprising a large pickle leaf printed with the 'Gazebo' pattern, stiff leaf border, 17.3cm high (minor rim chips), a milk jug printed with the same pattern, probably New Hall, 10.6cm high, rampant lion mark (spout damaged), a rare custard cup with a scrolled handle, printed with flower sprigs within the same stiff leaf border, 5cm high (cover lacking), and a coffee cup and saucer with a 'clip' handle printed with Chinese figures in a garden, saucer 12.8cm diam (5)

£750 - 1,000
€970 - 1,300



211

Different versions of the 'Gazebo' pattern on two smaller leaves are illustrated by Geoffrey Godden, *New Hall Porcelains* (2004), pl.248, p.287. The attribution of the rampant lion-marked pieces is discussed on p.285 and a similar custard cup is shown, pl.265, p.297. The jug and the custard cup were in the New Hall Bicentenary Exhibition, nos.63(b) and 72.

212

A NEW HALL SPOON TRAY AND A TEAPOT STAND AND A STAFFORDSHIRE PORCELAIN SPOON TRAY

The New Hall tray painted in blue and gold with garlands of daisy-like flowers, 14.5cm wide (rim chip and associated crack), the circular teapot stand painted with pattern 20, 15.2cm wide, the other spoon tray with a formal border of yellow, red, blue and gold diamonds reserved on light blue ground with raised white enamel dots, a gilded sprig in the centre, 16.2cm diam (minute rim chip, some wear) (3)

£600 - 800
€770 - 1,000

New Hall spoon trays are only rarely found



212 (part)

213

A NEW HALL SUGAR BOWL AND COVER, CIRCA 1782-85

Of faceted Chinese rice bowl form, gilded with pattern 81 of a formal band below the rim, a gilded sprig in the centre of the cover, 11.1cm high (starcrack in base) (2)

£500 - 600
€640 - 770

The non-faceted version of this rare shape, from the Roger Pomfret Collection, was sold by Bonhams, 15 September 1999, lot 261.

214

A STUDY COLLECTION OF EARLY STAFFORDSHIRE PORCELAIN INCLUDING A NEW HALL SCENT BOTTLE, CIRCA 1785-1810

The scent bottle of navette shape, bat-printed and hand-coloured with sprays of fruit, 8.2cm long (wear to gilding), the remaining New Hall comprising a fluted cup of pattern 121, another with green floral swags and a pair of saucer dishes, saucer dishes 20cm diam, the other pieces comprising a Neale mug, 8.4cm high, a Baddeley-Littler cup, 6.3cm high and a Staffordshire tea canister and a coffee cup, canister 11cm high (9)

£600 - 900
€770 - 1,200

Other bat-printed New Hall scent bottles are illustrated by Geoffrey Godden, *New Hall Porcelains* (2004), pl.406



213





215 (part)

215

A RARE NEW HALL TEA CANISTER AND COVER AND THREE COFFEE CUPS, CIRCA 1782-85

Of corrugated form, the ovoid tea canister decorated in sepia and gold with swags and husks, 16cm high (cover damaged, some wear), one coffee cup of the same pattern, 5.5cm high (handle chipped), another painted with floral sprays, 5.2cm high (minute rim chip), the last of pattern 67 with floral swags and a wide pink diaper border below the interior rim, 6.2cm high (rim chip, handle cracked) (5)

£600 - 800
€770 - 1,000

A part service from the Godden Collection, similar to the canister, is illustrated by Geoffrey Godden, *New Hall Porcelains* (2004), pls.21-27. A cream jug of the same pattern as the last-mentioned cup is shown at pls.33 and 34



216

216

AN IMPORTANT NEW HALL FLASK, CIRCA 1805

Of flattened circular form with a cylindrical neck and oval foot, bat-printed and hand-coloured with a watermill view, the reverse with a horse and rider departing a thatched cottage, framed within distinctive gilded borders, 10.7cm high (slight wear to gilding)

£800 - 1,200
€1,000 - 1,500

Illustrated by Geoffrey Godden, *New Hall Porcelains* (2004), pl.211 and discussed at p 267 where the author suggests that it is particularly rare, perhaps a one-off. Also discussed by David Holgate, *New Hall* (1987), p 101. Holgate illustrates a larger blue-printed example at pl.97, p. 113 and another of the same size as this lot, painted in enamels, at colour plate D

217

A NEW HALL JUG AND A DESSERT DISH, CIRCA 1785-1800

The jug with a 'clip' handle, printed in puce with the 'Farmers Arms', the reverse with the 'Woman churning butter', smaller prints of farm animals on the neck and below the handle, a gilded 'NS' monogram below the spout, 19.7cm high (cracked and chipped), the shaped dish painted with sprigs of fruit within a border of laurel garlands pendant from a salmon and gold band, 31cm wide (some wear) (2)

£500 - 800
€640 - 1,000

The jug exhibited: New Hall Bicentenary Exhibition, No 83. The 'Woman churning butter' print also appears in Liverpool tiles by Sadler and Green. See Anthony Ray, *Liverpool Printed Tiles* (1994), B6-14. The print is reversed on this jug. The dish is of the same form as the celebrated dessert service painted by Fidelle Duvivier, illustrated by Geoffrey Godden, *New Hall Porcelains* (2004), pls.195-202. Another dish and a plate from the same service as this lot are shown at pls.203 and 204. The fruit sprigs relate to Duvivier's work on Seaux and Derby porcelain and are likely to have been painted by him



217





218



218

A PAIR OF CAUGHLEY DISHES FROM THE DONEGAL SERVICE, CIRCA 1793

Of square shape and decorated at Worcester by the Chamberlains, a coronet painted above a gilded cursive D, the formal borders in bright enamels and gold reserving oval panels of classical figures en grisaille and the crest of the Donegal family, 20.4cm wide (2)

£800 - 1,200
€1,000 - 1,500

Provenance

Phillips, 11 March 1981, part of lot 117

One dish is illustrated by John Sandon, *The Dictionary of Worcester Porcelain* (1993), col. pl.33.

These two lots formed part of the extensive dessert service made for the Marquess of Donegal, fully described in the Chamberlain accounts of 18 September 1793. Further details of the order are given by Geoffrey Godden, *Chamberlain-Worcester Porcelain* (1972), p.50. The service is further discussed by John Sandon, *The Dictionary of Worcester Porcelain* (1996), p.134 where the total cost is given as an incredible £210.10s. The service bears 'harlequin' borders and was the most expensive produced by the factory at that time. It included eight 'sugar tureens', complete with 'Spoons' at a cost of £21 or £2.62 per tureen. A large part of the service was sold by the Donegal family at Phillips in March 1981 where it was purchased by Mercury Antiques. Liane Richards retained three dishes for her own collection. A sauce tureen, cover, stand and a ladle from The Godden Reference Collection was sold by Bonhams, 13 November 2013, lot 213.



219

219

A CAUGHLEY DISH FROM THE DONEGAL SERVICE, CIRCA 1793

Of heart shape, decorated en suite to the previous lot, the centre with a coronet above a gilt letter D, the formal border in bright enamels reserving oval panels of classical figures en grisaille and the crest of the Donegal family, 27.1cm wide

£500 - 800
€640 - 1,000

Provenance

Phillips, 11 March 1981, part of lot 117.

Illustrated by John Sandon, *The Dictionary of Worcester Porcelain* (1993), colour plate 33.



220



220

AN IMPORTANT CAUGHLEY FIGURE OF A GIRL WEARING TURKISH COSTUME, CIRCA 1790

Left in the white and standing on a low scrolled base applied with flowers including 'hot-cross-bun buds', her left hand holding the hem of her coat, her right arm raised, *10.7cm high* (damaged)

£500 - 800

€640 - 1,000

This is only the second example of this figure to have been recorded. The first, picked out in blue, was sold by Bonhams, 1 December 2010, lot 169. The only other recorded Caughley figure model is that of a lamb, identified from unglazed wasters found on the factory site and shown in the Caughley Bicentenary Exhibition. The appearance of the body and glaze of all three examples corresponds with Caughley tableware from the period around 1790. Further evidence of Caughley as the maker is found in the archives at Worcester where various 'Turks white' are referred to as having been received from Thomas Turner. The figure appears to have been copied from a well-known Derby original of a Levantine lady, see Peter Bradshaw, *Derby Porcelain Figures* (1990), p 223, fig. 178. The use of a form of 'hot-cross-bun bud' on the base suggests a link with Bow, Bristol, Worcester and Chamberlain figures and the work of John Toulouse.

221



221

A CAUGHLEY TOILET POT AND COVER, CIRCA 1788

Decorated by Chamberlains in Worcester, of plain cylindrical shape with a mushroom finial, painted in colours with 'Fancy Birds' in a continuous landscape, the cover with four simple landscape vignettes, *8.2cm high* (cracked and chipped) (2)

£300 - 500

€390 - 640

Although Liane Richards felt this rare pot was decorated by Fidelle Duvivier, we feel it is more likely to be the work of 'Dr' George Davis who was perhaps influenced by Duvivier during the fortnight the Frenchman spent at Chamberlains in October 1792.

222

TWO CHAMBERLAIN WORCESTER SCENT BOTTLES AND A PATCH BOX AND COVER

circa 1800

The scent bottles of navette shape, the larger painted with Ganymede and the Eagle and a classical vase within oval panels, the blue ground gilt with dots, white metal top, *11.6cm long* (very slight wear), the smaller in grey monochrome with a view of Worcester, blue and gilt borders, white metal top, *9.2cm long* (some wear to underside), the circular box painted on the cover with 'Venus and Adonis', titled on the underside, blue and gilt borders, *4.7cm diam* (section restuck, slight wear) (6)

£800 - 1,200

€1,000 - 1,500

The box is illustrated by Geoffrey Godden, *Chamberlain-Worcester Porcelain* (1982), fig.354, p.274.

222





223

223

A CHAMBERLAIN WORCESTER VASE AND TWO COVERS, CIRCA 1800

Of goblet form with ram's head handles, painted with a scene of 'Cupid and Cephisa', titled in gold and reserved on a dark salmon ground gilt with classical ornament, with wide gilded borders, 24cm high, 'Chamberlains Worcester' in gold script (smaller cover restored) (3)

£1,200 - 1,500
€1,500 - 1,900

A similar but larger vase is illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982), fig.380 and a beaker painted with a different version of the 'Cupid and Cephisa' subject, taken from a contemporary print, is shown at fig.220

224

AN INTERESTING FLIGHT AND BARR WORCESTER BEAKER, CIRCA 1795-1804

Of tapering shape, finely gilded with a border of oak leaves, the front painted in colours with trophies representing music, industry and agriculture scattered with roses and forget-me-nots, 10cm high, incised B mark (short fine hairline in the base)

£500 - 800
€640 - 1,000

Oak leaves feature as part of the border on the Flight, Barr and Barr service made for George III in 1805 and also on a jug with the king's portrait circa 1792-95.



224



225

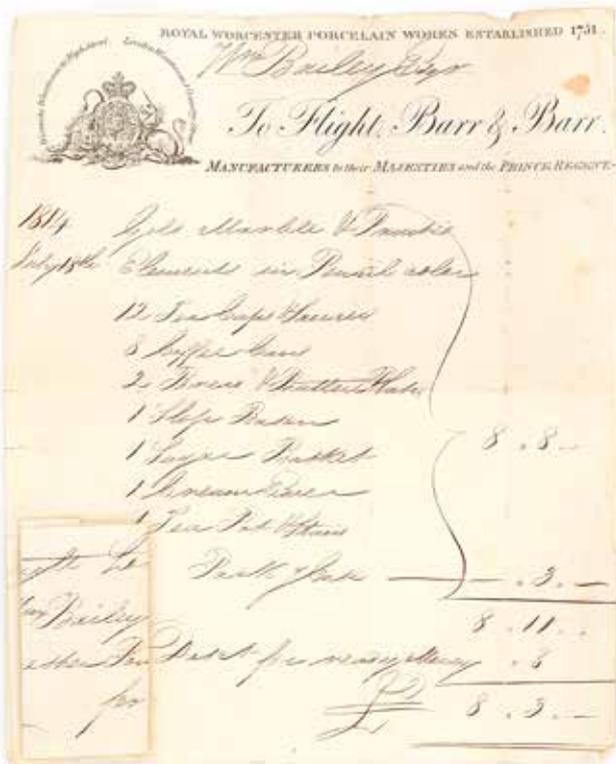
225

A CHAMBERLAIN WORCESTER BOUGH POT AND COVER, CIRCA 1800

Of D shape with four ball feet, the domed cover pierced, the gilded stalk finial applied with flowers and 'hot cross bun buds' at the terminals, painted with an octagonal panel entitled 'SAPPHO', a seated lady sewing whilst admired by the young man beside her, reserved on a richly gilded peach-coloured ground, 17.3cm high, Chamberlains Worcester in gold script (cover with finial restored and minor losses to applied flowers and leaves) (2)

£500 - 600
€640 - 770

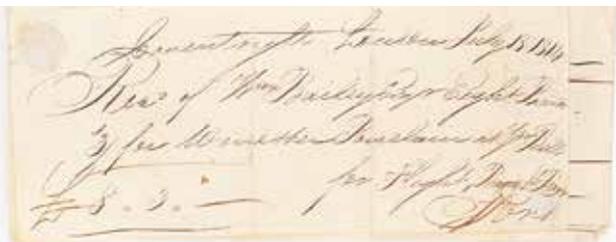




226
A DOCUMENTARY BARR, FLIGHT AND BARR TEA AND COFFEE SERVICE, CIRCA 1814

Bat-printed with octagonal panels of classical figures reserved on a gilt cailloutté border, comprising teapot, cover and stand, sugar bowl, milk jug, slop bowl, two bread and butter plates, eleven teacups, eight coffee cans and eleven saucers, together with the original invoice and receipt for the purchase monies, impressed crown and BFB marks (some minor damage) (39)

£1,200 - 1,500
 €1,500 - 1,900



The invoice is drawn on the original Flight, Barr and Barr headed paper, which includes reference to their warehouses at 45 High Street, Worcester and 1 Coventry Street, London and to the patronage of '...their Majesties and the Prince Regent.' Dated July 18th 1814, it is made out to Wm Bailey Esq. The cost of the service is £8 11s including 3 shillings for the packing case. After a discount of 8 shillings 'for ready money', the price paid was £8 3s and the receipt for this sum is attached, bearing the signature of the manager of the London warehouse





227

227

A BARR, FLIGHT AND BARR WORCESTER SPILL VASE, CIRCA 1804-07

Of cylindrical form on a turned circular foot, the salmon-coloured ground gilt with fine *vermiculé* beneath a border of anthemions, the reserved octagonal panel painted with shells, perhaps by John Barker, *11cm high*, incised B mark, full script mark for Barr, Flight & Barr including the Coventry St Address

£1,500 - 2,000
€1,900 - 2,600

228

A MAGNIFICENT FLIGHT AND BARR WORCESTER VASE AND COVER, CIRCA 1800-4

Of flattened urn shape with a fluted ground picked out in gilding, scroll handles and a pierced cover with a finial of gilded petals, the front panel finely painted, probably by Samuel Smith with an extensive rustic landscape including a young family seated on fallen logs in front of a cottage, the reverse with a smaller landscape vignette in the Picturesque manner, *39.5cm high*, incised B mark, script mark Flight & Barr Wor'r, Manufact' to their Maj's (two petals on the finial restored) (2)

£3,000 - 4,000
€3,900 - 5,100

The painting style can be compared to a watercolour by Samuel Smith illustrated by John Sandon, Dictionary of Worcester Porcelain (1993), p.311



228





229

229

A COALPORT VASE PAINTED BY THOMAS BAXTER, DATED 1804

Of classical form, painted in London by Thomas Baxter in colours with a circular panel of a lady seated in a rural landscape, her knitting in her right hand, a windmill in the distance and a poppy growing by a fence beside her, reserved on a red and gold striped ground within elaborate gilded borders, 18.4cm high, inscribed 'T Baxter 1804' on underside (minute chip, some wear to gilding)

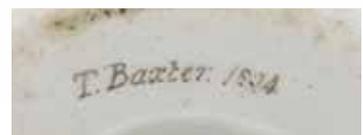
£1,800 - 2,200

€2,300 - 2,800

Provenance

Sold by Phillips, 17 September 1997, lot 318.

The same subject is found on the bough pot from a garniture reputedly purchased by Lord Nelson with decoration based on Emma Hamilton's 'attitudes' and inscribed 'T Baxter 1802'. See W D John, Swansea Porcelain (1958), Illustration 69.



229 (signature)



230





231

230 ^{Y Φ}

A SELF-PORTRAIT BY THOMAS BAXTER, CIRCA 1816

The oval miniature painted on ivory, Baxter holding a sketch book under his left arm and two paint brushes in his right hand, 6.8cm x 5.6cm max, old label to reverse inscribed 'Portrait of Baxter Painted by himself', followed by an indistinct name and an address in north London (cracked and worn)

£200 - 400
€260 - 520

Sold by Bonhams from the John Wilstead Collection, 18 Sept 2002, lot 239. The posture of the sitter and treatment of the face and hands compares with the miniature of Lewis Weston Dillwyn, signed by Baxter in 1816, see Wilstead and Morris, *Thomas Baxter The Swansea Years* (1997), fig.6. See also the face of the standing figure in Baxter's famous watercolour of his father's decorating studio, illustrated by W D John, *Swansea Porcelain*, pl.68.

231

A COALPORT FLOWER POT AND STAND PAINTED BY THOMAS BAXTER, CIRCA 1800-1805

Of plain bucket form with applied ring handles, painted in London by Thomas Baxter in puce monochrome with a Shakespearian scene, probably after Boydell, signed 'T BAXTER', reserved on a red and gold striped ground, within elaborate gilded borders, 12cm high (restoration to rim of stand, some wear to gilding) (2)

£800 - 1,200
€1,000 - 1,500

Provenance

Sold by Phillips, 17 September 1997, lot 317

A similar signed Baxter flower pot painted with the same subject is illustrated by Geoffrey Godden, *Coalport and Coalbrookdale Porcelain* (1970), pl.80 (left).



232

232

A COALPORT VASE PAINTED BY THOMAS BAXTER, DATED 1802

Of slender classical form with scrolled handles, painted in London by Thomas Baxter in puce monochrome with a Shakespearian scene, probably after Boydell, signed 'T BAXTER 1802', reserved on a red and gold striped ground, the neck and foot with colourful flowers, within elaborate gilded borders, 26cm high (some wear to gilding)

£1,200 - 1,500
€1,500 - 1,900

A closely related vase, also signed and dated 1802, is illustrated by Geoffrey Godden, *Coalport and Coalbrookdale Porcelain* (1970), fig.95. Gold and red striped grounds appear on a significant group of porcelains painted at the Baxter studio in Gough Square, London, often with panels signed and dated by Thomas Baxter Junior





233

233

A SET OF EIGHT COALPORT PLATES, CIRCA 1805-10

With six-lobed rims, painted in bronze and gold with a range of classical subjects including Cupid riding a lion, within wide scrolled gilt borders, *21cm diam*, five with entwined 'SC' monogram to underside (some wear to gilding) (8)

£600 - 800
€770 - 1,000



234

234

A COALPORT FLOWER POT AND STAND AND A PAIR OF COALPORT VASES, CIRCA 1805

The flower pot of slender bucket shape, the stand with three bronzed claw feet, painted in orange monochrome with classical figures, the moulded borders in bronze and gold, *17cm high* (some damage), the vases of triangular section, panels of iron red scrollwork alternating with moulded satyrs picked out in bronze, *11.2cm high* (one with fine crack, some light wear) (3)

£500 - 600
€640 - 770



235

235

TWO COALPORT FLOWER POTS AND STANDS, CIRCA 1805

One painted with oval panels of birds, the moulded borders picked out in salmon, lilac, bronze and gold within brown line rims, *19cm high* (small chip regilt, stand restored), the other with a band of classical figures in gold and bronze, within Greek Key borders in gold, *13.8cm high* (fine starcrack, stand chipped and cracked) (4)

£500 - 600
€640 - 770



236 (part)

236

FIVE MACHIN JUGS, CIRCA 1810-20

One finely painted in purple monochrome with three birds, a gilded 'JAL' monogram below the spout, *16cm high* (cracked), another with hand-coloured bat-prints of rural scenes, *18.3cm high* (starcrack), another painted with flowers and a moth, *15.7cm high* (small crack), another bat-printed with a shepherd and his dog, *13.7cm high*, the last printed in blue with the 'Palace of Petrovski' *15.8cm high* (5)

£400 - 500
€520 - 640

237

A GROUP OF ENGLISH PORCELAIN, EARLY 19TH CENTURY

Comprising a Minton vase of pattern 539, painted with a Chinese boy, *13.4cm high*, blue mark (filled chip, cover lacking), a Flight helmet jug with stripes in blue and gold, *8.8cm high*, an English porcelain plaque painted with a comical prancing horse, *25cm x 25cm including frame* (cracked), a Swansea saucer and a Coalport saucer London-decorated with flowers on a gold border, *14.9cm diam*, and four Paris saucers finely painted in London with birds within 'Church Gresley' borders, *13.2cm diam* (one chipped, some wear) (9)

£500 - 600
€640 - 770





238



239



240

238

A COALPORT MUG, CIRCA 1805-10

Of plain cylindrical form, the handle with a moulded thumbrest, printed in outline and delicately coloured with a view of the Iron Bridge over the River Severn, the reverse with a man stretching and yawning, wearing a bright blue jacket and yellow waistcoat, inscribed in gold opposite the handle 'WL', 13.5cm tall (cracked, slight wear to gilding)

£300 - 500

€390 - 640

239

A WEDGWOOD BONE CHINA PLATE, CIRCA 1812-22

Painted with a 'N E View of Sutton Hall, Derbyshire, The Seat of Clement Hynnersley Esq', a fine classical country house admired by a couple out walking in the grounds, within a gilded rim, 20.7cm diam, upper case mark in red

£300 - 500

€390 - 640

Commissioned in 1724 by the 4th Earl of Scarsdale, Sutton Scarsdale Hall is now sadly a ruin

240

A PLAQUE OF WENTWORTH WOODHOUSE, A ROCKINGHAM PLATE AND AN ENGLISH PORCELAIN CANDLESTICK, CIRCA 1830-40

The plaque printed in outline and overpainted with a view of the house, 10.8cm x 16.3cm, inscribed in red 'Wentworth House', the plate with a 'shark's tooth and S-scroll' moulded rim, painted with a tulip and two moths, gilded chainlink border, 23.7cm diam, rare red griffin mark with the words 'Manufacturer to the King', the candlestick constructed in three sections and moulded with acanthus leaves picked out in yellow and gold against a green ground, converted for electricity, 50cm excluding fittings (minor damage) (3)

£350 - 450

€450 - 580



240

The image of Wentworth House is based upon a print in Thomas Allen's History of the County of York (1831), also used as the source for a fine painted tray illustrated by Alwyn and Angela Cox, Rockingham (2001), col pl.120, p.302. The subject, wide gilt band and black outlining suggest a Rockingham origin. A breakfast service of the same pattern as the plate was supplied to Wentworth House in 1829. The candlestick, although porcelain, is similar in style and construction to Dale's Patent Furniture, made in earthenware by the Bramelds and discussed *op cit* (2001), p.128.



NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

25% up to £50,000 of the <i>Hammer Price</i>
20% from £50,001 to £1,000,000 of the <i>Hammer Price</i>
12% from £1,000,001 of the <i>Hammer Price</i>

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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

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

8. VAT

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

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

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

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

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

9. PAYMENT

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

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

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

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

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

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

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the "of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

≈ Ruby and Jadeite

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

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- WT Objects displayed with a WT will be located at the Ward Thomas Removals Ltd 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.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ 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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	10	MISCELLANEOUS	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	11	MISCELLANEOUS	11	GOVERNING LAW
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	11	GOVERNING LAW
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	11	GOVERNING LAW
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8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	11	GOVERNING LAW
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APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

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

- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

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

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	10	OUR LIABILITY
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		9	FORGERIES	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

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

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

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

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

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

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

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

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

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

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

"New Bond Street" means *Bonhams's* 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's* staff.

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

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

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

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

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

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

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams's* 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 "indemnity" is construed accordingly.

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

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

19th Century Paintings

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

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

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

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

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

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

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

Australian Art

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

Australian Colonial Furniture and Australiana

+1 415 861 7500

Books, Maps & Manuscripts

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

British & European Glass

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

British & European Porcelain & Pottery

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

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
carpets@bonhams.com
U.S.A.
Hadji Rahimipour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

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

Coins & Medals

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

Contemporary Art

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

Entertainment Memorabilia

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

Furniture & Works of Art

UK
Guy Savill
+44 20 7468 8221
U.S.A
Andrew Jones
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A
William O'Reilly
+1 212 644 9135

Islamic & Indian Art

Claire Penhallurick
+44 20 7468 8249

Japanese Art

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

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A
Susan Abeles
+1 212 461 6525
AUSTRALIA
Anellie Manolas
+61 2 8412 2222
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

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

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Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A
Doug Davidson
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street •
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

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

South East England

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

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

Isle of Wight
+44 1273 220 000

Representative:
Kent
George Dawes
+44 1483 504 030

West Sussex
+44 (0) 1273 220 000

South West England

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

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

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

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

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

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia

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

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

Midlands

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

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

Yorkshire & North East England

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

North West England

Chester
2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

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

Channel Islands

Jersey
La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

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

Bonhams West of Scotland
Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866
+44 141 223 8868 fax

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

Wales

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

EUROPE

Austria
Tuchlauben 8
1010 Vienna
+43 (0) 1 403 0001
vienna@bonhams.com

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

Denmark
Henning Thomsen
+45 4178 4799
denmark@bonhams.com

France
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

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

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

Greece
7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland
31 Molestown Street
Dublin 2
+353 (0) 1 602 0990
dublin@bonhams.com

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

Italy - Rome
Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands
De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal
Rua Bartolomeu Dias nº
160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona
Teresa Ybarra
+34 930 087 876
barcelona@bonhams.com

Spain - Madrid
Nunez de Balboa no 4-1A
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

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

Switzerland - Geneva
Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich
Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel
Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@
bonhams.com

NORTH AMERICA

USA

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

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

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

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

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

Colorado
Julie Segraves
+1 (720) 355 3737

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

Georgia
Mary Moore Betha
+1 (404) 842 1500

Illinois
Ricki Blumberg Harris
+1 (773) 267 3300
+1 (773) 680 2881

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

Nevada
David Daniel
+1 (775) 831 0330

New Mexico
Michael Bartlett
+1 (505) 820 0701

Oregon
Sheryl Acheson
+1(503) 312 6023

Texas
Amy Lawch
+1 (713) 621 5988

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

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

CANADA

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

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

SOUTH AMERICA

Brazil
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

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

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

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

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

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

AUSTRALIA

Sydney
97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

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

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8 8

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3

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8

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Montpelier Street
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London SW7 1HH

+44 (0) 20 7393 3900
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