

**FINE GLASS AND  
BRITISH CERAMICS**

Wednesday 17 May 2017 at 10.30am  
Knightsbridge, London



Bonhams





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Wednesday 17 May 2017 at 10.30am  
Knightsbridge, London

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1



2

1

**A VENETIAN SMALL FOOTED BOWL, FIRST HALF 16TH CENTURY**

In pale amethyst tinted glass, moulded around the centre with a series of vertical ribs and applied with two trailed blue threads beneath a folded-over rim, the spreading foot also with a folded rim edged with a further blue filigree thread, 21cm-21.4cm diam

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

**Provenance**

The Bagnasco Collection, sold by Christie's, 28 March 2000, lot 25  
 The Chris Crabtree Collection, sold by Bonhams, 19 May 2010, lot 103

2

**A FAÇON DE VENISE FILIGRANA FLASK, 17TH CENTURY**

Of unusual spherical form with a small flared neck and kick-in base, internally-decorated in *vetro a retorti*, with spiralling tubes of different filigrana patterns, one of which contains a single thin blue thread, 9.3cm high

£600 - 1,000  
 €700 - 1,200  
 US\$740 - 1,200

3 \*

**A LARGE FAÇON DE VENISE DIAMOND-POINT ENGRAVED TAZZA, PROBABLY DUTCH, EARLY 17TH CENTURY**

Circular with a flat top upturned slightly at the rim, decorated with a trailed pale turquoise-blue glass chain between thin clear glass trails, the outer border engraved in diamond-point with a series of roses and carnations on long leafy stems, a meandering frieze at the rim, the spreading foot with a thin trailed collar and folded edge, 32.5cm-33cm diam

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

**Provenance**

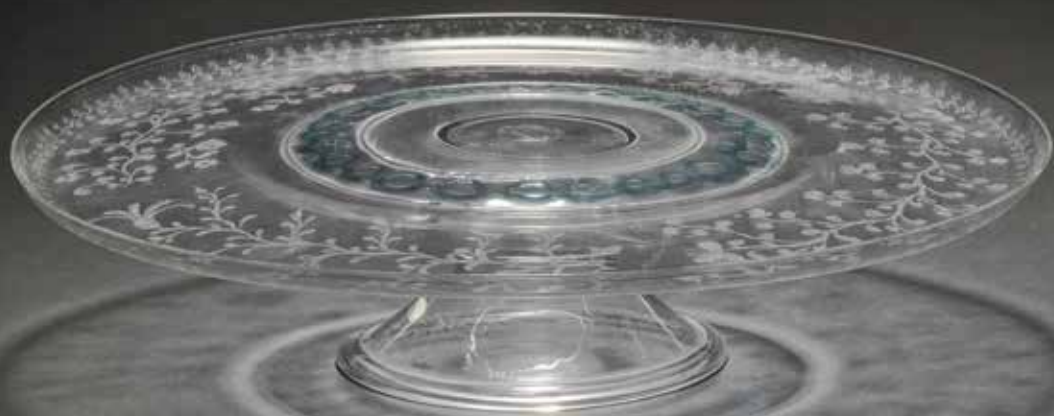
From the estate of a Swiss collector

Tazzas of this type, copied from Venetian prototypes, were popular productions in the Netherlands and these have also been attributed to Catalonia. An engraved example in the Bavarian National Museum, Munich, is illustrated by Rainer Rückert, *Die Sammlung des Bayerischen Nationalmuseums München*, Vol.I (1982), pl.24, figs.97. Another with similar flowers to the present lot is in the Museo Vetrario in Murano, see Barovier Mentasti et al, *Mille Anni di Arte del Vetro a Venezia* (1982), p.163, fig.250. An example in the Museos de Arte, Barcelona also with diamond-point engraving is illustrated by Klein and Lloyd, *History of Glass* (1984), p.112 and also by Alice Wilson Frothingham, *Spanish Glass* (1963), pl.11.





3



4





4 \*

**A RARE FAÇON DE VENISE WINGED WINE GLASS, LATE 17TH CENTURY**

The conical bowl with white combed-thread or pulled-thread decoration of marvered loops, the hollow baluster stem below two mereses applied with two yellow trailed 'wings' with clear glass pincer ornament, on a wide folded foot, *16.5cm high* (one tiny piece of pincering missing)

£1,600 - 2,000  
 €1,900 - 2,300  
 US\$2,000 - 2,500

**Provenance**

From the estate of a Swiss collector, purchased from Francis Walther, July 1995

A similar glass is in the Fitzwilliam Museum, Cambridge, Glass Catalogue p.71, fig.153b. For other related glasses see the Cinzano Glass Collection, Catalogue no. 3, *The Golden Age of Venetian Glass* (1979), p.84, cat. no.133 and *Glass in the Rijksmuseum*, Vol.1 (1993), p.50, no.59.

5

**A FAÇON DE VENISE DOUBLE CRUET, PROBABLY SPANISH OR PORTUGUESE, 18TH CENTURY**

The separate flasks for oil and vinegar in the shape of gourds with fine moulded ribbing, raised on a single base with a hollow ribbed stem and spreading foot, the rims and a central band trailed in amber glass, *19cm high*

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

A cruet of related shape at Veste Coburg, attributed to La Granja de San Ildefonso, is illustrated by Anna-Elisabeth Theuerkauff-Liederwald, p.470, no.560. A drawing for a related shape appears in the pattern books of the Portuguese *Marinha Grande* works, before 1773, see Andy McConnell, *The Decanter* (2004), p.154, pl.217.

4



6

**A VERY FINE VENETIAN OR FAÇON DE VENISE OPAL GLASS GOBLET, CIRCA 1570-90**

With a lion-baluster stem, the generous rounded funnel bowl moulded with a quilted diamond pattern and with a strong opalescent effect within the glass, raised on a merese above a hollow knob moulded with two lion masks, swags and florets between gadroons, above a plain waisted section and a conical folded foot also moulded with diamonds and with opalescence, *18.2cm high*

£6,000 - 8,000  
 €7,000 - 9,400  
 US\$7,400 - 9,900

**Provenance**

Sotheby's sale 1972  
 A British private collection

Related moulded stems with lion masks are to be seen on various pieces at Veste Coburg, discussed in the catalogue by Anna-Elisabeth Theuerkauff-Liederwald, pp.240, nos.220-232. Some are attributed to Innsbruck.

5





7

7

**A VENETIAN GLASS LEMON BOWL AND COVER, EARLY 18TH CENTURY**

Probably created for the Middle Eastern market, the ogee bowl lightly fluted at the base and set on a circular foot, the cover panel-moulded and applied with a realistically-coloured lemon and two leaves forming the finial, 21.3cm high, 15.8cm diam (a leaf or stalk lacking from the finial only) (2)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

8

**A FAÇON DE VENISE BALUSTER WINE GLASS, CIRCA 1685**

The funnel-shaped bowl with sharply-moulded gadrooning to the lower section, set on a hollow inverted baluster and basal knob, with a folded conical foot, 13.9cm high

£1,200 - 1,800  
 €1,400 - 2,100  
 US\$1,500 - 2,200

**Provenance**

The A.C. Hubbard Jr. collection, sold by Bonhams 30 November 2011, lot 11

Illustrated by Ward Lloyd, *A Wine-Lover's Glasses*, The A.C. Hubbard Jr. Collection (2000), p.29, pl.12 and p.27



8

9

**A LARGE FAÇON DE VENISE ROSEWATER BASIN OR BOWL, IN VETRO A RETORTI, LATE 16TH CENTURY**

With a deep sunken base and everted rim folded at the edge, decorated with an intricate spiral pattern of flattened gauzes alternating with solid tapes, the whole radiating from the central pontil, 28.5cm diam, 7.5cm high at the rim

£6,000 - 8,000  
 €7,000 - 9,400  
 US\$7,400 - 9,900

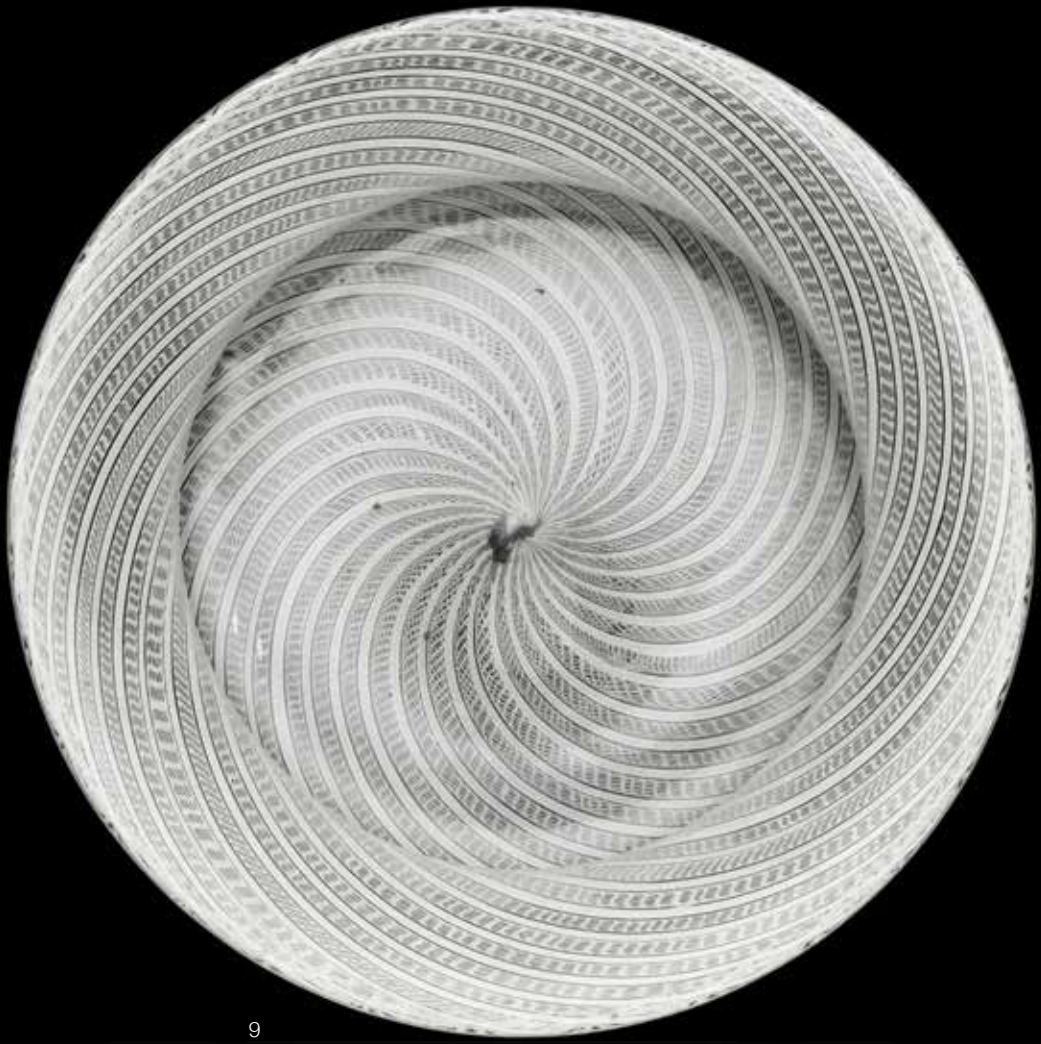
**Provenance**

A UK private collection

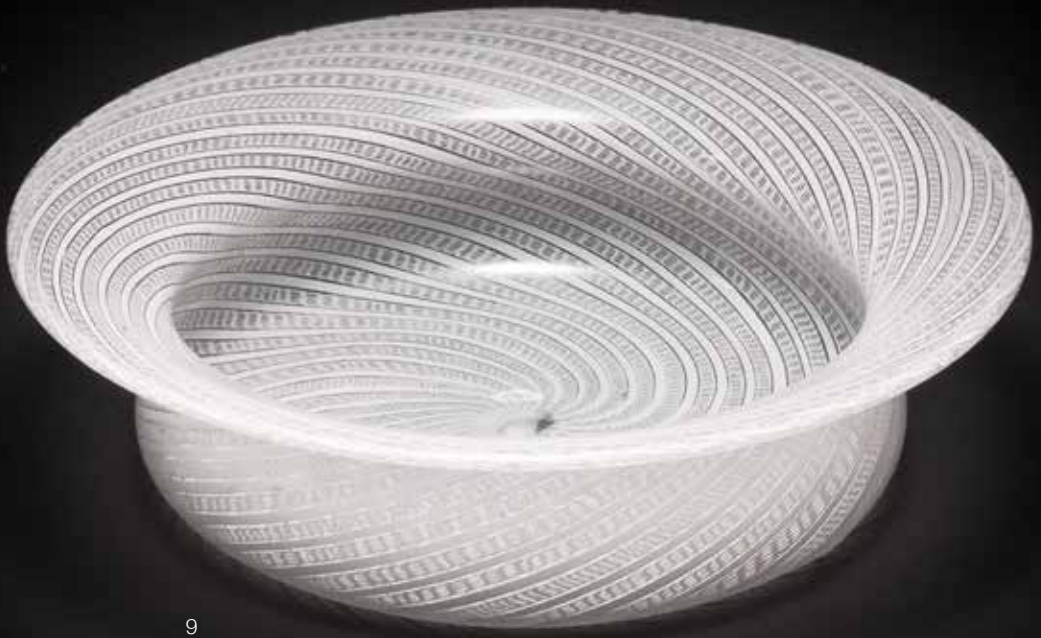
While plates and dishes of similar size and with folded rims are well known in filigrana or vetro a retorti glass, this form of bowl, without a separate foot, is most unusual. A related example with a more pronounced angular base is in the Gaillard Collection and was exhibited by Sylvie King, *Verres de la Renaissance*, November 2013.

This was possibly intended for use as a rosewater bowl or basin. Popular in the Middle East as well as in the Mediterranean, rosewater bowls were intended for visiting guests to wash their hands after travelling distances. While this particular example may have been made for a less functional purpose, it is interesting to wonder if the bellied shape was intended to hide dirt as someone washed their hands, as dirt would naturally spread to the sides. Related forms are found in Islamic Mamluk metalwork and these may have been the origin of this shape in Venetian glass. Mamluk glass spittoons of a more-pronounced bellied form are known and these were copied in Europe, such as the Ravenscroft example now at Corning, (ref.no. 2008.2.12).





9



9



10



11



12

10

**A GERMAN ENGRAVED GOBLET, POSSIBLY GONDELACH WORKSHOP, EARLY 18TH CENTURY**

The rounded funnel bowl finely engraved with *Berainesque* ornament, cartouche panels incorporating eagles supporting fruit baskets, below a border of masks, shells and scrolls, the stem with a gadrooned knob and polished baluster section, the foot replaced by a chased silver-gilt foot, 26.7cm high, the silver hallmarked SR 12 in a heart (crizzled)

£300 - 500  
 €350 - 590  
 US\$370 - 620

**Provenance**

Private Collection, Upper Franconia  
 With Heide Hübner, Würzburg, 1989  
 Dr. Horst Mühleib Collection

11

**AN ENGRAVED ARMORIAL PANEL, LATE 17TH OR EARLY 18TH CENTURY**

In clear glass leaded around the edge, engraved with an armorial shield bearing three roemers and three hearts, surmounted by a helm and the crest of a further roemer, flanked by feather-like scroll mantling, 24cm x 16cm, in a later frame

£600 - 800  
 €700 - 940  
 US\$740 - 990

12

**A SPANISH (CATALONIAN) FAÇON DE VENISE RIBBED FLASK, 17TH CENTURY OR LATER**

The elegant tear-shaped bottle in pale straw coloured glass with narrow vertical ribs of white glass trailed on the surface, two vermiform bands trailed around the slender neck, 28cm high (small loss to trailing)

£500 - 700  
€590 - 820  
US\$620 - 870

A similar flask is in the Ariana Museum, Geneva. Another in the Robert Lehman Collection in the Metropolitan Museum of Art is discussed by David Whitehouse and Dwight Lanmon in their Lehman Collection catalogue, fig.49, there attributed to Venice in the 19th century, probably by Salviati.



13

**A PAIR OF SOUTH GERMAN SILVER-GILT MOUNTED RUBINGLAS MINIATURE POTS, EARLY 18TH CENTURY**

Probably from a travelling apothecary set, the gold-ruby glass bell-shaped cups mounted with circular feet and domed covers engraved with formal flowerheads around button finials, 4.5cm high overall (4)

£1,200 - 1,600  
€1,400 - 1,900  
US\$1,500 - 2,000

Related pots were included in a travelling apothecary set sold by Bonhams 30 November 2011, lot 46

13

14 \*

**A GERMAN DARK AMBER RINGELBECHER OR RING BEAKER, 17TH CENTURY**

The sharply-tapering bowl trailed all around with a single milled thread and applied with three small lugs to contain small rings, the base of the bowl with nipped glass flames, raised on a conical spun foot, about 17.5cm high (rings replaced, minor losses to nipp'd flames)

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,500 - 2,200

**Provenance**

The Krug Collection (bears paper label)  
The Uwe Friedleben Collection, Nagel Auction, October 1990, lot 377  
From the estate of a Swiss collector

A further very similar example was also in the Krug Collection, Sotheby's auction part II, 7 December 1981, lot 309. Another is in the Bremen Catalogue, *Glaskunst von Mittelalter*, p.26, fig.14. See also von Saldern, *Alte Glaser*, Dusseldorf Museums Catalogue, p.72



14





15

15

**A FINE AND VERY RARE LOMBARDY REVERSE-PAINTED  
GLASS PICTURE, CIRCA 1530-50**

The circular panel representing the Holy Family with the infant John the Baptist, finely painted in white with washes of green, red and blue and highlights picked out in gold foil, Mary, Joseph and the Christ Child seated in the centre, The Baptist kneeling before them holding a cross, a township in the distance, behind the family St. Anne sits on a stone block and looks away, tall trees behind her, an angel flying overhead against a background of transparent red backed with further gold foil, *13.5cm diam*, in a bronze frame with traces of gilding

**£10,000 - 15,000**  
**€12,000 - 18,000**  
**US\$12,000 - 19,000**

Lombardy in Northern Italy became an important centre for reverse painting on glass and crystal. At the end of the fifteenth century painters working in Milan developed this technique using foil backing applied to thin rock crystal panels. Once glass sheets became available from Venice, Lombardy artists used these instead of rock crystal. A Triptych of the Annunciation in the Metropolitan Museum (Inv. 17.190.1404) makes use of the same opaque white paint, gold foil and transparent red background seen here. These Lombardy panels were mostly set into jewellery, small altars and tabernacles. These biblical scenes, crafted in breathtaking, almost microscopic detail, predate the reverse-painted pictures from Innesbruck and the Tyrol.







16

16

**A SWISS REVERSE-PAINTED GLASS PICTURE BY LEODEGAR MEYER, SIGNED AND DATED 1766**

Painted with a full length portrait of Saint Catherine, seated and dressed in fine robes, holding the sword with which she was martyred taking the shape of a cross, a section of a wheel beneath her feet, a palm frond resting on a tablecloth beside her, signed in full 'Leodegari Mayer pinx: Wang: 1766.', about 22cm x 16.8cm, giltwood frame surmounted with carved rococo scrollwork

£2,500 - 3,500  
 €2,900 - 4,100  
 US\$3,100 - 4,300

Grosswangen was close to Sursee in central Switzerland and this became a centre for reverse-painting on glass. A dozen artists are known from signed works produced here, including Leodegar Meyer (1718-1792), as well as the von Esch family, probably the best-known exponents of the technique in Switzerland in the 18th century.



17

17

**A REVERSE-PAINTED GLASS PICTURE, FRENCH OR POSSIBLY GERMAN, 18TH CENTURY**

Painted with a lady playing a guitar, the composition inspired by a *fêtes galantes* scene perhaps by Watteau, the finely-dressed lady seated in a garden, her eight-stringed guitar resting on her lap, about 28.5cm x 23.5cm, in a plain giltwood frame

£1,200 - 1,500  
 €1,400 - 1,800  
 US\$1,500 - 1,900

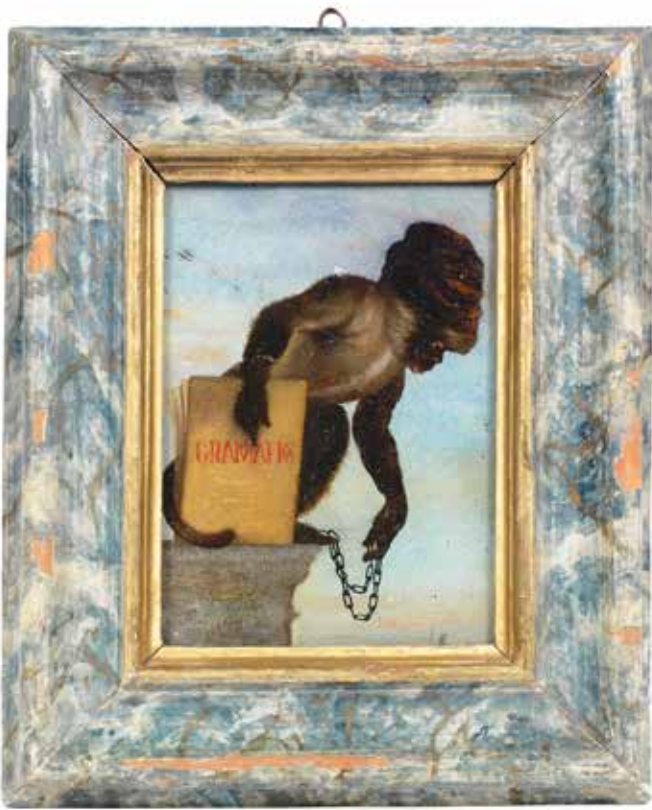
18

**AN IMPORTANT SET OF FOUR ITALIAN REVERSE-PAINTED GLASS 'SINGERIE' PICTURES, EARLY 18TH CENTURY**

Each rectangular panel finely painted with a monkey representing an aspect of Learning, the monkeys all wearing hats and one additionally with a mask and a cape in the manner of the *commedia dell'Arte*, a closed book beside each monkey inscribed on the covers 'GRAMATIE', 'RHETORICA', 'DIALECTICA' and 'ELoQUENTIA', the panels about 18cm x 13cm, in painted-wood simulated marble frames (4)

£10,000 - 15,000  
 €12,000 - 18,000  
 US\$12,000 - 19,000





18





19



21

19

**A GERMAN REVERSE-PAINTED GLASS PICTURE, 18TH CENTURY**

The large, rectangular panel painted with Rebekah and Abraham's Servant, the Biblical heroine standing beside the well, the servant kneeling before her and placing a beaded bracelet on her arm in order to woo her as a bride for Isaac, the son of Abraham, *about 46cm x 33.5cm*, in a painted carved wood scrollwork frame

£1,500 - 2,500  
 €1,800 - 2,900  
 US\$1,900 - 3,100

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**A LARGE REVERSE-PAINTED GLASS PICTURE, PROBABLY ITALIAN, LATER 18TH CENTURY**

Painted with trading vessels arriving in a busy harbour, Levantine merchants standing on the step of a colonnaded building, various sailors cooking and gentlemen smoking beside further columns in the foreground, *about 34cm x 41cm*, in a giltwood frame

£1,500 - 2,500  
 €1,800 - 2,900  
 US\$1,900 - 3,100

21

**THE SMALL GERMAN REVERSE FOIL ENGRAVING ON GLASS, PERHAPS AUGSBURG, MID 17TH CENTURY**

The rectangular glass panel backed with gold foil, finely engraved and heightened with paints, depicting St. Hieronymus kneeling in prayer in a grotto, contemplating a skull and a crucifix, a lion lying calmly in the landscape behind, *the panel 7cm x 9.5cm visible area*, contained in an openwork metal frame pierced and thickly enamelled with linked florets and backed with mirrored gilding (some losses to the enamelled frame)

£2,000 - 2,500  
 €2,300 - 2,900  
 US\$2,500 - 3,100



20



22

22

**A FRENCH REVERSE-PAINTED GLASS PICTURE, SECOND HALF 18TH CENTURY**

Depicting a Mediterranean harbour scene after Claude-Joseph Vernet, figures by a fishing boat in the foreground including a lady holding a fishing rod, a tower on high rockwork behind and a ship at anchor to one side, *about 21cm x 35cm*, in a plain giltwood frame

£1,500 - 2,500  
 €1,800 - 2,900  
 US\$1,900 - 3,100

Joseph Vernet's harbour and estuary scenes were enormously popular in France and a number of his scenes were copied onto glass pictures. It is believed that Vernet himself painted on glass. See *The Ryser Collection*, cat. no.75 and p.33, where it is also suggested some of the reverse-painted glass copies of popular French engravings were imported from China in the 18th century.



23

23

**A CHINESE EXPORT REVERSE-PAINTED GLASS PICTURE FOR THE EUROPEAN MARKET, CIRCA 1770-80**

The large rectangular panel painted with Venus Presenting Aeneas with Armour Forged by Vulcan, a putto handing to Venus a curved shield which she shows to the seated hero, his own modest armour concealed by a blue cape, a shepherd's staff in his outstretched hand, two further putti present a sword and a cuirass at bottom right, *about 47.5cm x 32.5cm*,

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,500 - 3,700

With a keen eye for profit, dealers in Europe and America shipped crates of prints and engravings to China along with blank glass panes waiting to be decorated. The Chinese export trade in reverse-painted glass pictures and mirrors is discussed in *Corning Museum's Catalogue of the Ryser Collection* (1991), p.33 and by R. Soame Jenyns, *Glass and Paintings on Glass in Chinese Art III*, revised edition (New York, 1982), pp.95-126.





24

**A PAIR OF POTSDAM/ZECHLIN ENGRAVED AND GILDED PRESENTATION WINE GLASSES FOR FIELD MARSHALL VON MÜNNICH, CIRCA 1734-41**

Of funnel shape, wheel engraved with the engraving filled-in in bright gold, the circular armorial shields with quarters of swans and busts of monks centred with the double-headed eagle, the arms encircled by the Order of St. Andrew and surmounted by a coronet, flanked by Prussian eagles as supporters standing on military trophies, on tapering stems and circular feet cut and gilded with scallops and flutes, 15.2cm and 15.6cm high (minor loss to gold rims, slight crizzling) (2)

£4,000 - 6,000  
 €4,700 - 7,000  
 US\$5,000 - 7,400

The arms belong to the German noble family Von Münnich, together with the Russian Order of St Andrew. This identifies these glasses as having been made for Burchard Christoph Graf von Münnich, a German-born Field Marshall and statesman.

Generalfeldmarschall Burchard Christoph Reichsgraf von Münnich (1683-1767) entered the service of Augustus the Strong in 1716 and quickly became General Inspector of Polish troops and Commander of the Royal Guard. In 1721 he entered the service of Czar Peter the Great and under Peter II von Münnich became General of the Infantry. He was ennobled as a Russian Count (*Graf*) in 1728. Under Czarina Anna Ivanovna he was appointed Privy Councillor, Minister of War and in 1732, Field Marshall. He was awarded the Order of St. Andrew in 1734.

His fortunes turned and following the palace coup of 1741 von Münnich was exiled to Siberia by Czarina Elizabeth. There he remained for twenty years until he was rehabilitated by Peter III. He resumed high office and died in 1767 during the reign of Catherine the Great who commented at his death: 'Even if he wasn't a Son of Russia, he was one of its Fathers'.

An important Meissen porcelain service bearing the same arms as on these glasses was probably a gift to von Münnich from the Saxon Elector, Friedrich Augustus in gratitude for his role in the War of the Polish succession (1733-38), which resulted in Friedrich Augustus' election as King (Augustus III) of Poland. While it is possible that these glasses were commissioned by Augustus III from a Saxon (Dresden) glasshouse, they follow Potsdam (Berlin) traditions and are therefore more likely to have been a gift from Friedrich William of Prussia.



25

**AN IMPORTANT BERLIN (POTSDAM) ENGRAVED PRESENTATION GOBLET ATTRIBUTED TO ELIAS ROSBACH, CIRCA 1742-45**

With *Hochschnitt und Tiefschnitt* decoration, the thistle-shaped bowl representing the apotheosis of Frederick II (The Great) of Prussia, the profile portrait of the King on a monument surmounted by a crown and two eagles, flanked by figures in Roman dress seated on military trophies including Prussian flags, the reverse with troops lined up in battle formation, probably representing the battle of Chotusitz, the base of the bowl cut with a scale pattern in *Hochschnitt*, on a sharply-turned stem with a central beaded and milled annular knob, the domed foot cut underneath the base with the badge of a Prussian Order with the eagle engraved on the pontil, 16.8cm high, in a fitted presentation case

£1,500 - 2,500  
 €1,800 - 2,900  
 US\$1,900 - 3,100

**Provenance**

Major General Friedrich Julius von Schwerin, by family tradition a gift from Frederick the Great; and by direct descent in the von Schwerin family to the present owner

Major General von Schwerin (1699-1714) was the son of Lieutenant-Colonel Philipp von Schwerin (1662-1712) and his brother was Lieutenant General Philipp Bogislav von Schwerin. To distinguish himself from his brother, Friedrich Julius was called 'The Blond Schwerin'.



Friedrich Julius joined the Infantry Regiment and rose through the ranks. In 1740 he was promoted to Major and later the same year King Frederick William I appointed him head of the infantry forces at Dreyleben and Sommerschenburg. On 17 May 1742 Friedrich Julius fought with distinction at the battle of Chotusitz. This battle was part of the War of the Austrian Succession when the Prussians were commanded by Frederick the Great. For his bravery at Chotusitz King Frederick II promoted von Schwerin to Colonel. In November 1745 von Schwerin was further promoted to Major General.

It seems likely that this glass was commissioned by Frederick II as a mark of gratitude for the Major's bravery at Chotusitz.

A goblet in the Prof. K. von Bardeleben collection is engraved with a similar portrait of Frederick II and closely-related Classical figure and trophy decoration. This is signed on the footrim 'Rosbach Fecit Berlin'. This is illustrated by Robert Schmidt, *Brandenburgische Glaser* (1914), pl.32, fig.2.



26



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26

**AN EARLY ALE GLASS, CIRCA 1690**

The deep funnel bowl with a wrythen-moulded lower part terminating in a flammiform edge, the short incised twist baluster stem set on a conical folded foot, *13.6cm high*

£800 - 1,200  
€940 - 1,400  
US\$990 - 1,500

**Provenance**

The R.F.A. Brooks Collection, sold by Sotheby's 2 July 1985, lot 647  
Christie's sale, 15 June 1994, lot 121, sold with a reference to B.  
Butterworth  
The James Hall Collection, sold by Bonhams 17 December 2008, lot  
29

27

**A BALUSTER WINE GLASS, CIRCA 1720**

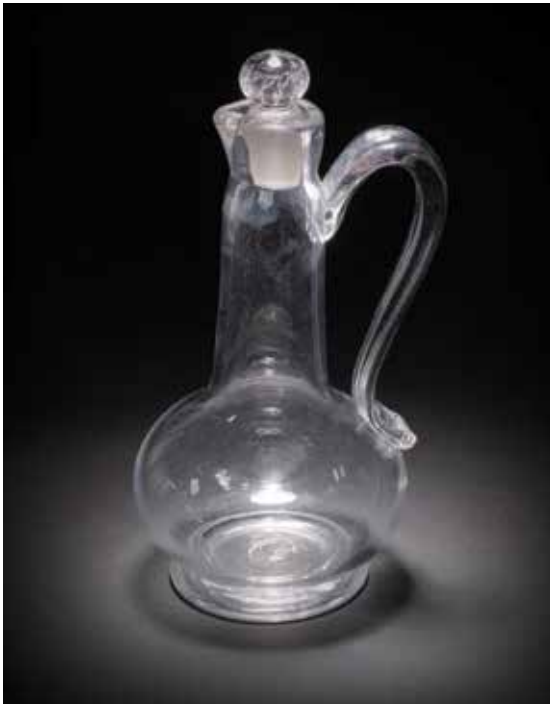
With a conical bowl solid at the base and containing an irregular tear,  
on a small knob, a hollow angular knob running into a basal knob, on a  
domed and folded foot, *15.1cm high*

£800 - 1,000  
€940 - 1,200  
US\$990 - 1,200

**Provenance**

The J S M Scott Collection





30

28  
**AN ENGLISH GLASS SIFTER OR MUFFINEER, MID-18TH CENTURY**

The strongly-ribbed lobed vessel pierced at the top with three rows of fine holes beneath a pointed finial, on a plain circular foot, *14.5cm high*

£350 - 500  
 €410 - 590  
 US\$430 - 620

29  
**AN EARLY ENGLISH WRYTHEN-MOULDED FLUTE, LATE 17TH CENTURY**

With a tall tapering spiral- or wrythen-moulded bowl set on an angular merese above a teared inverted baluster stem and a domed and folded foot, the stem and foot also spirally-ribbed, *23cm high*

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,500 - 3,700

**Provenance**  
 From a London private collection

A flute of identical form only much larger was in the John Carson Collection, sold by Phillips, 6 June 2001, lot 24 and was subsequently in the Chris Crabtree Collection, sold by Bonhams, 12 November 2014, lot 132. John Carson, who collected 'ceremonial' glasses of large size, believed his glass to have been made during the Hawley Bishopp period at the Savoy Glassworks. A similar spirally-ribbed domed foot occurs on a covered bowl, dated to the beginning of the 18th century, illustrated by W. A. Thorpe, *A History of English and Irish Glass* (1929), pl.74.



31

30  
**A SHAFT AND GLOBE DECANTER JUG AND STOPPER, CIRCA 1720-40**

Of very heavy construction, the round body with a wide cylindrical neck constricted at the rim with a pinched pouring lip, raised on a flattened circular foot and applied with a grooved S-shaped handle, the ball stopper finely beaded, *27.5cm high*

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

31  
**A SET OF SIX 'FIRING' GLASSES AND A PEDESTAL-STEM SWEETMEAT STAND, CIRCA 1740**

The glasses of drawn trumpet shape with solid plain stems and heavy circular firing feet, *9.9cm high*, together with a sweetmeat stand or tazza, the circular top with a narrow raised rim, on a moulded pedestal stem and domed and folded foot, *30cm diam (7)*

£600 - 800  
 €700 - 940  
 US\$740 - 990



32

32

**A PAIR OF LARGE INCISED-TWIST CEREMONIAL GOBLETS, CIRCA 1760**

With massive round funnel bowls with honeycomb moulding to the lower half, set on solid incised-twist stems over conical feet, 23.8cm high (2)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

**Provenance**

Scawby Hall, Lincolnshire, sold Sotheby's Olympia, 11 April 2002, lot 71  
 James Hall Collection, sold by Bonhams 17 December 2008, lot 125

An identical example was included in the John Carson collection of ceremonial goblets, sold by Phillips 6 June 2001, lot 38. Carson suggested the moulding in the bowl was designed to hide any sediment in the wine.

33

**AN OPAQUE-TWIST ALE GLASS AND A SWEETMEAT GLASS, CIRCA 1765 AND 1740**

The ale with a tall founded funnel bowl engraved with hops and barley, on a double-series opaque twist stem, 18.8cm high (fine bruise on the foot), together with a sweetmeat glass with lipped double ogee bowl, on an eight-sided stem moulded with diamond studs, on a domed and folded foot, 15cm high (2)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

The ale glass from the Ron and Mary Thomas Collection



33



34

34

**A BEILBY ENAMELLED ALE GLASS, CIRCA 1765**

With an ogee bowl painted in white with hops on one side and a sprig of barley on the other, on a double-series opaque twist stem containing a pair of loose spiral tapes encircled by a fifteen-ply spiral band, 18.1cm high (minute nicks to the foot)

£1,200 - 1,600

€1,400 - 1,900

US\$1,500 - 2,000



35

35

**A FINE ENGRAVED AIRTWIST CIDER GLASS, CIRCA 1750**

The generous round funnel bowl engraved with a leafy branch with three apples, set on a multiple spiral airtwist stem with a shoulder and central knob, on a conical foot, 18.7cm high

£3,000 - 4,000

€3,500 - 4,700

US\$3,700 - 5,000

**Provenance**

The A.C. Hubbard Jr. collection, sold by Bonhams 30 November 2011, lot 98

Illustrated by Ward Lloyd, A Wine-Lover's Glasses, The A.C. Hubbard Jr. Collection (2000), p.92, pl.126b and p.91





36



37

**36  
A RARE EMERALD-GREEN TINTED AIRTWIST WINE GLASS,  
CIRCA 1750**

Of generous proportions, the fluted ogee bowl set on a double-series airtwist stem containing a multiple spiral column encircled by a pair of thin spiral threads, on a conical foot, *18.3cm high*

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700

**Provenance**

Sold by Christie's, 23 November 1993, lot 93  
Sold by Bonhams 17 December 2008, lot 231

An identical example was also sold by Bonhams, 4 June 2008, lot 299. A further example in the Fitzwilliam Museum, Cambridge is illustrated in their glass catalogue, p.3, no.226. Another was in the Durrington Collection exhibited at Broadfield House, see the 2006 catalogue, no.40.

**37  
A GREEN-TINTED WINE OR CHAMPAGNE GLASS, CIRCA 1755-60**

The generous rib-moulded cup-shaped bowl set on a tall stem with a fine wrythen incised twist, the conical foot also moulded with spiralling ribs, *16.3cm high*

£1,500 - 2,000  
€1,800 - 2,300  
US\$1,900 - 2,500

**Provenance**

The Ron and Mary Thomas Collection, sold by Bonhams 4 June 2008, lot 136



38

**38  
A RARE ENGLISH GREEN-TINTED OPAQUE-TWIST WINE GLASS, CIRCA 1760-70**

Of Roemer type in light green tint, the cup-shaped bowl set on a hollow cylindrical knob applied with three raspberry prunts, the double-series opaque twist stem also tinted in green and incorporating two pairs of heavy threads encircling a gauze, over a domed foot, *13.7cm high*

**£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700**

These unusual pale green glass roemers were probably intended for the export trade, principally to Holland. Examples normally have conventional opaque twist stems set in clear glass and it is rare to find examples such as this with the stem also tinted in green. A related example with a green-tinted stem in the A.C. Hubbard Collection was sold by Bonhams, 30 November 2011, lot 122. Another was sold by Bonhams 20 May 2015, lot 49. Compare also to examples with clear stems illustrated by Ward Lloyd, *A Wine Lover's Glasses* (2000), p.99, pl.146(c), and by W.A. Thorpe, *A History of English and Irish Glass* (1929), pl.C(4).



39

**39  
ANOTHER RARE ENGLISH GREEN-TINTED OPAQUE-TWIST WINE GLASS, CIRCA 1760-70**

Also of Roemer type in light green tint, the cup-shaped bowl on a hollow cylindrical knob applied with three raspberry prunts, the opaque twist stem also tinted in green and enclosing a multi-ply corkscrew edged with a spiral tape, set on a domed foot, *14.9cm high*

**£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700**

Please see the footnote to the previous lot.



40

40

**A VERY RARE GREEN-TINTED LOVING CUP OR PORRINGER, EARLY 18TH CENTURY**

Of bell shape with a banded rim, heavy gadroon-moulded base and circular flaring footring, applied with two S-shaped handles, *11.4cm high* (a minor burst air bubble on the footrim)

£5,000 - 7,000

€5,900 - 8,200

US\$6,200 - 8,700

41

**THREE ROEMERS, PROBABLY ENGLISH FOR THE EXPORT TRADE, 18TH CENTURY**

One in light green, the hollow stem applied with raspberry prunts, on a trailed foot, *14.8cm high*, the pair in clear lead glass with round cup shaped bowls on spreading spun or trailed feet, *11.8cm and 12.1cm high* (3)

£400 - 600

€470 - 700

US\$500 - 740



41





42

42

**A RARE COLOUR TWIST DRINKING GLASS WITH MOULDED BOWL, CIRCA 1765**

The small ogee bowl strongly moulded with eight vertical ribs, the mixed colour twist stem containing an opaque white spiral gauze edged with a fine spiral air thread, entwined with a corkscrew striped in red, white and green, on a plain conical foot, *14.4cm high*

£1,200 - 1,500  
 €1,400 - 1,800  
 US\$1,500 - 1,900



43

43

**AN ENGRAVED AIRTWIST CIDER FLUTE, CIRCA 1760**

The tall ogee bowl moulded with basal flutes, engraved with an apple tree in full fruit and leaf, the reverse inscribed 'CYDER', set on a double-series mercurial airtwist stem and a heavy conical foot, *18.7cm high*

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

**Provenance**

With Maureen Thompson, Long Melford, 1983;  
 Sotheby's sale, 21 November 2006, lot 67

Illustrated by L.M. Bickerton, *18th Century English Drinking Glasses* (1986), p.321, fig.1038



44

**A DUTCH ENGRAVED WINE GLASS OR GOBLET POSSIBLY BY JACOB SANG, CIRCA 1745-50**

The slightly flared round funnel bowl finely engraved with the crowned arms of Prince William IV of Orange-Nassau, inscribed with the motto of the Garter HONI SOIT QUI MAY Y PENSE, flanked by fruiting orange branches, on a triple annular knob and a slender inverted baluster stem containing multiple tears, with a small basal knob, 17.7cm high

**£1,200 - 1,500**  
**€1,400 - 1,800**  
**US\$1,500 - 1,900**

Prince William IV of Orange (1711-1751) was stadtholder of Friesland and later also of Groningen and of Gelderland. He married Anne, Princess Royal, eldest daughter of King George II of Great Britain and Caroline of Ansbach, at St. James's Palace in 1734.

Two other wine glasses attributed to Sang with these arms and lion supporters, in the A C Hubbard Jr. and Basil Jefferies Collections, were sold by Bonhams, 30 November 2011, lot 258 and 12 November 2014, lot 56. Another goblet signed by Jacob Sang with the Dutch royal arms and with lion supporters, formerly in the Albert Hartshorne Collection, was sold by Bonhams 15 December 2010, lot 220 and is illustrated by L M Bickerton, *Eighteenth Century English Drinking Glasses* (1986), p. 269, fig. 841.

45

**A VERY RARE 'SIR WATKIN WILLIAMS WYNN' TUMBLER, SECOND HALF 18TH CENTURY**

Perhaps used at the Cycle Club, of plain tapering shape with a star-cut base and cut flutes around the lower part, engraved within a banderol with the name SIR WATKIN WILLIAM WYNN BART (sic), 9cm high (minor chipping to basal star cutting)

**£800 - 1,200**  
**€940 - 1,400**  
**US\$990 - 1,500**

The Cycle Club is closely associated with the 'great' Sir Watkin Williams Wynn who died in 1749. His name continued in the family through many generations and each successive Watkin Williams Wynns were all Presidents of the Cycle club. Jacobite and other glasses bearing the name of Watkin Williams Wynn have been researched by F Peter Lole and are discussed in his contribution to the Catalogue of the Durrington Collection (2006) and in an important paper, *A Digest of Jacobite Clubs*, Royal Stuart Soc, Paper no.LV (1999).

A selection of wine glasses used by members of the Cycle Club was sold by Bonhams 16 December 2009, lots 107-111. These came from a recently-discovered set of thirteen glasses which had descended from the Vaughan family of Nannau in North Wales. Each of the wine glasses bears the name of a member of the Cycle, including that of Sir Watkin Williams Wynn, and these relate to Cycle meetings held by a separate host from 2 July 1770 until 8 July 1772. It has been suggested that some Clubs, and the Cycle in particular, had duplicate sets of glasses at different venues.

44



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46

46

**A VERY INTERESTING SET OF TEN FREE TRADE WINE GLASSES ENGRAVED WITH WATERMILLS, CIRCA 1780**

In two sizes, with rounded funnel bowls and diamond-faceted stems, the larger wine glasses each engraved with an elaborate flower mill with a large water-wheel, titled above '7-FOOT OVER', the mill owner and a farmer standing on the steps, the reverse with a team of horses pulling a cart loaded with sacks of flour, beneath the slogan 'TOLL FREE', the smaller wine glasses engraved with a similar farmer and cart, running hounds and a windmill, each inscribed 'TOLE.FREE' (sic), 13.2cm-13.4cm high and 11.2-11.4cm high (some feet chips) (10)

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,500 - 3,700

The unpopular tolls charged by landowners and other taxes on the grinding of corn led to an increase in the importation of foreign corn, and ultimately to the campaign for the abolition of the Corn Laws. Some landowners charged increased tolls depending on the diameter of the waterwheels that drove their mills.

47

**PAIR OF IRISH REGIMENTAL RUMMERS, CIRCA 1790-1800**

The funnel bowls engraved with the regimental badge of a fortress flying the flag of St George above the number 27, inscribed above 'ENNISKILLIN', floral sprays on the reverse, raised on stepped square feet, 14.7cm high (2)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

**Provenance**

Sotheby's, 6 July 2005, lot 237  
 The Dr Howard Manuel Collection

The 27th (Inniskilling) Regiment of Foot saw distinctive service in most campaigns during the Georgian period including the Napoleonic and Peninsular Wars. The regiment suffered heavy casualties at Waterloo.



46 (part)



47





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48

**A BOHEMIAN ZWISCHENGOLDGLAS TUMBLER, CIRCA 1740, AND ANOTHER GILDED BEAKER**

The double-walled tumbler gilded with a Turkish or Levantine figure addressing numerous attendants, a balustrade on the reverse, 8.9cm high (base disk lacking), together with a faceted topographical tumbler decorated in silver and gold, 8.5cm (2)

£300 - 400

€350 - 470

US\$370 - 500

49

**A LARGE BOHEMIAN ENGRAVED GOBLET AND COVER, DATED 1818**

Possibly by Hieronymus Hackel, the bowl decorated with an interior scene of revellers after William Hogarth's 'A Midnight Modern Conversation', a scroll on the table inscribed 'Zum Anden Ken', the reverse inscribed 'Der Eintracht Gewidmet von P.J. Kraushaar 1818' within a fruiting vine garland, below a husk border, the foot and cover cut with borders of oval lenses and pearl scrolls, 30.5cm high (2)

£800 - 1,200

€940 - 1,400

US\$990 - 1,500

50

**THREE BOHEMIAN OVERLAY GLASS GOBLET, CIRCA 1850-70**

Comprising a pair with pale ruby grounds overlaid in white with circular panels of flowers and portraits of children, 16.6cm high (one with chip within the design), and a blue-ground goblet overlaid in white, cut and painted with garden flowers, 17.9cm high (foot trimmed) (3)

£800 - 1,200

€940 - 1,400

US\$990 - 1,500



51

51

**A PAIR OF ENAMELLED BOTTLES AND STOPPERS AND TWO WINE GLASSES BY J D IMBERTON, CIRCA 1880**

In the 'Orientalist' style, the bulbous carafes with tall tulip necks on which the stoppers rest, enamelled and gilded with formal floral bands, *24.5cm high* (one neck with trailing repaired), together with two wine glasses with conical bowls richly decorated in raised enamels and gold, *13.5cm high*, all signed J D Imberton (6)

£1,000 - 1,200

€1,200 - 1,400

US\$1,200 - 1,500

J D Imberton worked for the Paris decorating company Bucan and Duponthieu from 1882 and also provided designs for Appert Frères in Clichy. His enamelled glass was exhibited at the 1878 Paris Exhibition.

52

**A BOHEMIAN TRANSPARENT ENAMELLED BEAKER, LATE 19TH CENTURY**

Probably Steinschonau, of flared form on a faceted bulb base, one side enamelled with a bouquet of garden flowers, the reverse engraved with a flower and leaf chaplet, *15.7cm high*

£500 - 800

€590 - 940

US\$620 - 990



52





53

**A MASSIVE PAIR OF FRENCH OPALINE VASES, MID-19TH CENTURY**

In pure white opaline glass, of baluster shape with trumpet necks and stepped circular feet, 74.5cm high (2)

£6,000 - 8,000  
€7,000 - 9,400  
US\$7,400 - 9,900

54

**A THOMAS WEBB AND SONS CAMEO SCENT BOTTLE AND TWO OTHER STOURBRIDGE CAMEO BOTTLES, LATE 19TH CENTURY**

The Webbs bottle in 'Ivory' cameo of shaft and globe shape carved with a flowering branch, with a chained silver top, 14.4cm high, together with a cylindrical bottle in white on green carved with a blossoming branch and a butterfly, the silver screw top embossed with matching decoration, London hallmarks for 1884, maker's mark for George Heath, 8.6cm high, and a smaller cylindrical bottle in yellow overlaid in white and carved with a lily, the silver top with Birmingham hallmarks for 1891, maker's mark for G.E. Walton Ltd., 6.5cm (3)

£800 - 1,200  
€940 - 1,400  
US\$990 - 1,500

55

**A THOMAS WEBB AND SONS 'PEACHBLOW' GLASS SCENT BOTTLE, DATED 1885**

Modelled in the shape of a peach, the fruit delicately shaded from red through orange to pale yellow, the colours created within the heat-sensitive glass and given a satin finish, the silver hinged top with London hallmarks for 1885, maker's mark for George Heath, 6.5cm high

£500 - 700  
€590 - 820  
US\$620 - 870



54



55



56

56 \*

**A THOMAS WEBB & SONS CAMEO GLASS VASE, CIRCA 1885**

In the Indo-Persian taste, of conical shape rounded at the base with a narrow neck, in pale turquoise-blue overlaid in white, carved with bands of intricate floral and scroll ornament including Cashmir or Paisley motifs, different depths of carving used to create graduated tones within the white, 13cm high

£3,000 - 5,000  
 €3,500 - 5,900  
 US\$3,700 - 6,200



57

57

**A STOURBRIDGE CAMEO GLASS VASE, CIRCA 1885-95**

Probably Thomas Webb and Sons, ovoid with a small flared neck and circular foot, in pale *eau-de-nil* overlaid in white, carved all around with flowers and leaves, a palm frond on the reverse, concentric lines around the rim and base, 15.3cm high

£600 - 800  
 €700 - 940  
 US\$740 - 990



58

58  
**A STOURBRIDGE ENGRAVED ROCK CRYSTAL GLASS EWER, CIRCA 1880**

Possibly Thomas Webb and Sons, the flattened ovoid body cut with bands of hobnail diamonds alternating with pillars each finely engraved with marine life, swimming fish, a salamander and an eel, perhaps by William Fritsche, a stylized scallop shell carved at the base of each flute, a larger shell around the base of the handle, *27cm high*

£1,200 - 1,500  
 €1,400 - 1,800  
 US\$1,500 - 1,900



59

59  
**A THOMAS WEBB & SONS ROCK CRYSTAL STYLE VASE BY JOHN THOMAS FEREDAY, EARLY 20TH CENTURY**

Of flattened ovoid form with two finely-milled loop handles on the shoulder and set on a decagonal foot, the front panel wheel-engraved with a naked maiden standing before classical columns entwined with blossoming foliage, a diaphanous scarf protecting her modesty, the panel signed J T Fereday, the ground cut with fine diamonds, an engraved shell motif on the reverse, *17.6cm high*

£700 - 900  
 €820 - 1,100  
 US\$870 - 1,100

J T Fereday (1854-1942) worked for Thomas Webb and Sons from about 1880 until he retired in 1922. He was responsible for much of the geometric carving on cameo wares and was a close friend of George Woodall. The influence of Woodall may be apparent in the subject matter of the present vase.





60 \*

**A THOMAS WEBB AND SONS ROCK CRYSTAL GLASS AND 'CURIO CAMEO' EPERGNE PERHAPS BY WILLIAM FRITSCHÉ, CIRCA 1890**

The form inspired by salmon leaping a water spout, the central bud vase in rock crystal glass applied with padded decoration in ruby red representing four fish, carved in high relief against a ground of white water swirling into eddies, raised on a plated-metal bulb set into the raised centre of a glass bowl carved all around with fish among waves, the bowl mostly clear although with a streak of red at one side and with a border of fish-heads and waves in red glass surrounding the metal bulb, 26cm high overall, 15.5cm wide at the base

£10,000 - 15,000

€12,000 - 18,000

US\$12,000 - 19,000

The subject of fish and waves in rock crystal is very much associated with William Fritsche (1853-1924) who made this technique his own during a long career with Thomas Webb and Sons. The 'padded' glass technique, used by Webbs for their 'Curio Cameo' range was introduced by the Woodall team and developed by Lionel and Daniel Pearce who took their inspiration from Chinese glass and used water as a recurring theme. Webbs' Canoe vase and another with fish and seagulls use padded colours and swirling water in a similar manner to this epergne (See R & L Grover, *English Cameo Glass* (1980), pls. C115 and C295). A padded vase with a red fish against clear waves was exhibited by Webbs at the Imperial Institute in May 1894 see H W Woodward, *Art, Feat and Mystery* (1978), p.31. Another Curio vase using padded colours for fish carved among waves, is in the Museum of Fine Arts, Boston and was shown in the Corning Museum Cameo Glass exhibition (1982), cat.86. An important Webbs Curio vase with sea-life and closely-related water textures was sold by Bonhams 12 November 2014, lot 166.

A Webbs rock crystal bowl in the Lillian Nassau collection is carved with very similar fish and waves and uses coloured streaks within the water in the same manner as the base of this epergne. This bowl, which is marked 'Thomas Webb & Sons Gem', is illustrated by Grover, p.392, pl. C355. For a bottle vase in colourless rock crystal, with fish and waves treated in a similar manner and attributed to William Fritsche see H W Woodward, *op cit*, p.49.



61

61 \*

**A THOMAS WEBB AND SONS CAMEO VASE BY LIONEL PEARCE, CIRCA 1900-1904**

Of baluster form and from the 'Sylvandale' range, the transparent body cased in light blue, light green and dark green, acid-etched to create a continuous woodland landscape set below a cloudy sky, 24.7cm high, 'Lionel Pearce' inscribed on base

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

The 'Sylvandale' range represents a new taste, closer in style to the French landscape cameos of Gallé and Daum than the classical style of the Woodalls. Another vase from the range is illustrated by Charles R Hajdamach, *British Glass 1800-1914* (1991), p.228



61 (signature)



62

**A VERY FINE THOMAS WEBB AND SONS CAMEO GLASS  
PAPERWEIGHT, CIRCA 1885**

Taking the form of a square tile, very deeply carved in white on a ground of rich raisin colour, the design of three fruiting pomegranates on branches with leaves and buds, the dark, undulating textured ground emphasising the undercutting seen in the carving, 11.3cm square, 1.3cm thick (very minor nibbles to edges only)

**£10,000 - 15,000**

**€12,000 - 18,000**

**US\$12,000 - 19,000**

The colouring is associated with the Woodall team and the sheer depth of undercutting seen on this carving suggests that George and Tom Woodall will have been responsible for this unique piece of work. No other paperweight or tile is apparently recorded. The design is in the style of the Aesthetic Movement and this shows the influence of William Morris and William de Morgan.





63

63

**A GOOD CLICHY CONCENTRIC MILLEFIORI PAPERWEIGHT, CIRCA 1850**

The central tiny floret cane encircled by eight rows of canes including one row formed of alternate pink roses and purple roses, and another formed with turquoise roses alternating with white cogged florets, the outer row of unusual green and red flower canes surrounded by a basket of white and blue vertical staves, *8.3cm diam, 5.6cm high*

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,500 - 3,700

64

**A ST. LOUIS JASPER-GROUND PAPERWEIGHT AND A CLICHY SWIRL WEIGHT, CIRCA 1850**

The former with a blue and white composite cane surrounded by five similar green and white canes, on a mottled red and white jasper ground, *6.2cm diam, 4.5cm high*, together with a small Clichy swirl weight with spiralling strands in turquoise and white around a dark purple cog-wheel cane centre, *5.3cm diam, 3.8cm high (2)*

£600 - 800  
 €700 - 940  
 US\$740 - 990



63



64



65



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**A ST. LOUIS MUSHROOM PAPERWEIGHT TOGETHER WITH A ST. LOUIS MINIATURE FLOWER WEIGHT, CIRCA 1850**

The mushroom set with a loosely filled tuft of millefiori within a torsade of rare amber spiral threads around a white multi-ply corkscrew, 8cm diam, 5.2cm high, the small flower weight with a pink double clematis with ribbed petals and three serrated leaves, on a dark blue mottled jasper ground, 5.2cm diam, 3.9cm high (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,200 - 1,900

66

**TWO BACCARAT FLOWER PAPERWEIGHTS, CIRCA 1850**

One with a pansy with dark purple and ochre-yellow petals and stardust centre, on a leafy stem with a small bud, star-cut base, 6.5cm diam, 5.1cm high, the other with a red-and-white dog rose with a variety of leaves, star-cut base, 6.4cm diam, 4.2cm high (2)

£550 - 700

€650 - 820

US\$680 - 870

67

**TWO BACCARAT FLOWER PAPERWEIGHTS, CIRCA 1850**

The larger weight with a deep cobalt blue and white primrose with six petals and a white stardust centre, on a long leafy stem, star-cut base, 7.3cm diam, 5.1cm high, the other miniature weight with a white double clematis with irregular striped petals, star-cut base, 5.3cm diam, 3.6cm high (2)

£550 - 700

€650 - 820

US\$680 - 870



69



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68

**THREE CLICHY PAPERWEIGHTS, CIRCA 1850**

Comprising a faceted patterned weight with a pink rose centre within two rows of canes and an outer garland of blue pastry-mould canes among smaller white cogged canes, cut with a top window and six side printies, 7.1cm diam, 4.6cm high, a spaced millefiori weight with nineteen distinctive canes on a clear ground, 6.6cm diam, 4.6cm high, and a 'scrambled' weight filled with mostly incomplete canes, 6.9cm diam, 4.7cm high (3)

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

69

**A BACCARAT SPACED MILLEFIORI PAPERWEIGHT, DATED 1848**

Set with nineteen colourful canes in different sizes and including Gridel silhouette canes of a monkey, a deer, a dog, a cockerel, a horse, an elephant and a goat, two other composite canes with smaller silhouettes of a butterfly and a duck, also the date cane B1848, the white upset muslin ground including single lengths of different coloured twisted ribbon, 7cm diam, 4.8cm high

£600 - 800  
 €700 - 940  
 US\$740 - 990

70

**A BACCARAT MUSHROOM PAPERWEIGHT, CIRCA 1850**

The close-packed millefiori tuft including an arrowhead cane and a shamrock cane, within a blue and white spiral torsade, the base cut with a central star, 7.6cm diam, 4.6cm high

£500 - 700  
 €590 - 820  
 US\$620 - 870



71

71

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

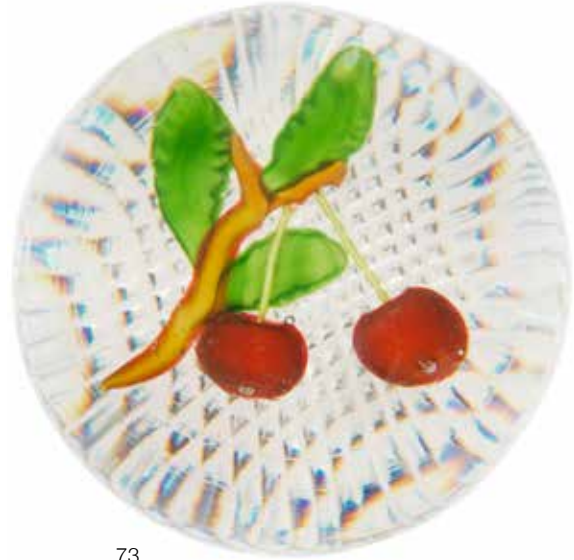
The hollow centre enclosed by six twisted strands of Christmas ribbon in red, green and white alternating with strands of white laticinio, a distorted blue and yellow composite cane set in the top, 6.5cm diam, 4.7cm high

£600 - 1,000  
 €700 - 1,200  
 US\$740 - 1,200





72



73



74

72

**A BACCARAT FACETED CLEMATIS BUD PAPERWEIGHT, CIRCA 1850**

Of the type previously known as a tulip bud paperweight, the three entwined stems set with a symmetrical arrangement of two light-blue and two pink partly-open buds among pointed leaves, a further closed pink bud at the top, cut with a top window and six side printies, star-cut base, 7.4cm diam, 5cm high

£500 - 700  
€590 - 820  
US\$620 - 870

**Provenance**

Sotheby's sale 17 December 2003, lot 173

73

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

Containing two ripe red fruit hanging from an ochre branch with three serrated leaves, the base cut with fine strawberry-diamonds, 7.6cm diam, 5.7cm high

£600 - 800  
€700 - 940  
US\$740 - 990

**Provenance**

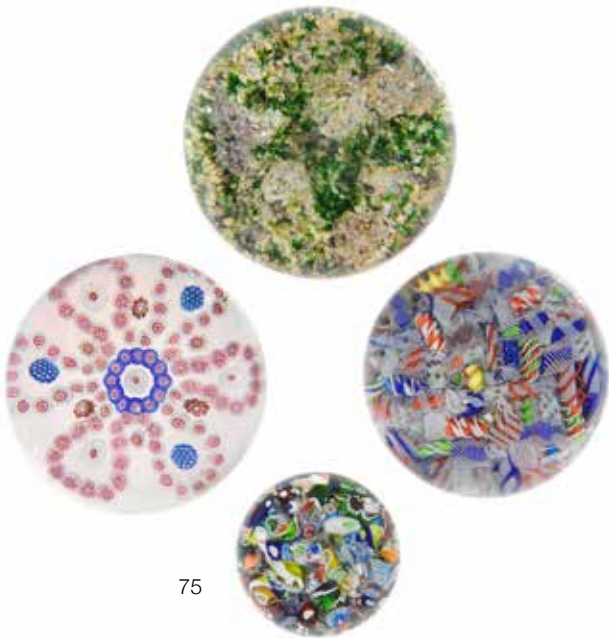
Sotheby's sale, 30 November 1999

74

**A BACCARAT SCENT BOTTLE WITH ENAMELLED GOLD FOIL INCLUSION, MID 19TH CENTURY**

The clear crystal bottle of rounded rectangular form deeply cut with panels of fine diamonds, one side panel set with an enameled foil inclusion of a pansy and a rose, mounted with a chased silver hinged top containing an inner glass stopper, 8.4cm long

£1,200 - 1,500  
€1,400 - 1,800  
US\$1,500 - 1,900



75

**75  
FOUR VARIOUS FRENCH PAPERWEIGHTS, MID 19TH CENTURY**

Comprising a Baccarat garlanded weight composed of pink, white and blue composite canes, 7cm diam, 5cm high, a St. Louis miniature 'scrambled' weight, 4.5cm diam, 3.4cm high, a St. Louis chequer weight, 6.6cm diam, 4.6cm high, and a Baccarat 'rock' weight, 7.3cm diam, 5cm high (4)

£700 - 900  
€820 - 1,100  
US\$870 - 1,100

**76  
A ST. LOUIS FRUIT PAPERWEIGHT AND TWO FLAT BOUQUET WEIGHTS, CIRCA 1850**

comprising a large mixed fruit weight containing a pear, an apple, a lemon and four cherries on a bed of leaves, set on a latticino ground, 8.3cm diam, 5.8cm high, one flat bouquet weight with a nosegay of formal canes on an amber-flashed strawberry-cut ground, 6cm diam, 4cm high, the other miniature flat bouquet weight set in clear glass, 5.4cm diam, 3.8cm high (3)

£600 - 900  
€700 - 1,100  
US\$740 - 1,100

**77  
A ST LOUIS PERFUME BOTTLE WITH AN UPRIGHT BOUQUET SET IN THE STOPPER, MID 19TH CENTURY**

The ovoid bottle in clear glass cut with milled and bladed panels, the diamond-faceted stopper containing an upright bouquet or nosegay with a central white double clematis with a blue composite cane centre, on a bed of leaves with a green bud and a red bud, 13.8cm overall length (2)

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



76



77



78



79

79

**A MEDIEVAL BEAUVAIS TILE, 15TH CENTURY**

Inlaid in white clay with a seated musician playing a shawm, the figure seated on a stool with his left leg extended, flanked by formal trees and edged with a single line border, 12.7cm-12.9cm square (typical wear)

£500 - 700  
 €590 - 820  
 US\$620 - 870

The Shawm was an early woodwind instrument popular across Europe from the Middle Ages into Renaissance times.

80

**A MOUNTED PANEL OF NINE FLEMISH ENCAUSTIC TILES, 15TH CENTURY**

The square tiles inlaid in white slip below a yellow glaze, each with a flaming wheel forming a panel around a central motif, depicting either a fleur-de-lys, a hare (or rabbit) or a stag, mounted together and with some restoration to the edges, each tile 11.8cm, the panel 36.5cm square

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,500 - 3,700

**Provenance**

The J.W.N. van Achterbergh Collection

A similar tile of a stag, in the Victoria and Albert Museum (C.1228-1919) came from a cloister in the city of Gorinchem in the Netherlands, dated to the 15th century



80

**A COLLECTION OF MEDIEVAL ENCAUSTIC TILES**

78

**A MEDIEVAL ANIMAL TILE, NORTHERN FRANCE, 13TH-14TH CENTURY**

Inlaid in cream-coloured slip with a boar or a hog, the animal apparently running with its back arched, 13.5cm-13.7cm square (loses to edges)

£500 - 700  
 €590 - 820  
 US\$620 - 870





81 (part)

81

**THREE MEDIEVAL FIGURAL TILES, AISNE, NORTH EASTERN FRANCE, 15TH CENTURY**

Each with a white-slipped background on red clay, one with a full-length figure of a dancing girl flanked by rosettes, 13.8cm, another with a shoemaker or cobbler seated among the tools of his profession, 13.5cm-13.7cm, the third with traces of a man holding a spear, 13cm-13.3cm (wear and surface losses) (3)

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

All three designs are recorded by Édouard Fleury, *Étude sur le Pavage Émaillé* (1855), p.54, fig.142, p.57, fig.152 and p.60, fig.158. See also W. Galsworthy Davie, *Antique tiles from Laon Museum, Aisne* (1876).

82

**FOUR MEDIEVAL ENCAUSTIC TILES, 14TH-15TH CENTURY**

Comprising an English tile inlaid with a lozenge panel of two affronted birds, oakleaf corners, 14.8cm square, an Aisne heraldic tile with the quartered arms of the region, 13.5cm, and two other North Eastern French tiles, one with a bird among leaves, 12.5cm, the other divided into four smaller squares each containing a different heraldic device, 11.6cm-11.8cm square

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

The French heraldic designs are recorded by Édouard Fleury, *Étude sur le Pavage Émaillé* (1855), p.25, fig.53 and p.26, fig.57.

83

**SIX MEDIEVAL ENCAUSTIC TILES, 14TH-15TH CENTURY**

including a Canynge/Bristol type tile with a section of a design featuring birds, 12cm, two tiles, probably English, from a panel of four that formed a circular pattern inscribed in gothic script, 13.5cm, a tile with a wild rose bush in white slip beneath a mottled green glaze, 11.4cm, a small English tile with part of an intricate pattern of grapevines, 10.9cm, and a French tile with part of an intersecting lozenge and wheel pattern, 13.2cm (typical wear and losses) (6)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

The first mentioned tile matches the celebrated Canynge Pavement, part of which is in the British Museum and has been dated to 1480-1515.



82



83



84

84

**GROUP OF FOUR ENGLISH MEDIEVAL TILES THAT FORM A CIRCULAR PATTERN, 14TH-15TH CENTURY**

Each tile inlaid with a quarter of a circle decorated with a heraldic chequered design, trefoil leaf motifs in the corners, *each tile 11.9cm-12.1cm square* (typical wear and losses) (4)

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



85

85

**A COLLECTION OF EIGHT MEDIEVAL ENCAUSTIC TILES, 14TH-15TH CENTURY**

Each with a geometric design in two colours of light and dark clay, comprising two English tiles with interlaced gothic ornament, *11.3cm and 13.6cm*, the other six tiles probably French with a variety of formal designs using contrasting shapes, *sizes range from 11.8cm to 13.5cm square* (typical wear and losses) (8)

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



86

86

**A COLLECTION OF NINE MEDIEVAL TILES, ENGLISH AND FRENCH, 15TH-16TH CENTURY**

Comprising three English tiles with sections of repeated patterns inlaid in white, *10.4cm-10.8cm square*, three French tiles each with *fleur-de-lys* decoration, *9.9cm, 12cm and 12.5cm*, and three small or miniature tiles decorated with a griffin, a *fleur-de-lys* and the letter D respectively, *5.7cm-5.9cm square* (some damage and wear) (9)

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

87

**A SET OF NINE FRENCH MEDIEVAL TILES, AINES OR LAON, 15TH CENTURY**

Each with a white-slipped background on red clay, stamped and inlaid with a heraldic shield bearing three crowned lions' heads, curiously depicted in profile with tongues extended, *about 13.5cm square* (typical wear and losses) (9)

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

This tile design is illustrated by Édouard Fleury, *Étude sur le Pavage Émaillé* (1855), p.26, fig.56. Fleury noted that a pavement of similar tiles survived at Prémontré, a town just to the west of the west of Laon in the département of Aisne in North-Eastern France. This area is well known for tile production in the later medieval period. Prémontré Abbey was a principal seat of the Premonstratensian Order.





87



88

88

**FOUR FRENCH MEDIEVAL TILES, 15TH-16TH CENTURY**

Comprising an Aisne tile inlaid with a heraldic shield bisected by a bishop's crozier, probably from Prémontré, 13.3cm, a Burgundian tile with the crest of a stag's head with a star, perhaps from the Chateau de Gilly-les-Cîteaux, 11.8cm, a tile with a dove on a white ground, 13.4cm, and another tile with a section of grapevine, 13cm (typical wear) (4)

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

89

**A STUDY COLLECTION OF TWENTY-FIVE MEDIEVAL TILES, 13TH-15TH CENTURY**

Comprising a set of four tiles, probably English, with an intersecting grapevine design forming a circle across the four tiles, each 10.5cm-10.7cm square, an Aisne tile with a dancing lady, 13cm, a Burgundian tile with a white marguerite or daisy, 12cm, a Somerset tile with a spread eagle, from St Etheldreda's Church, West Quantoxhead, 13.8cm, various Malvern school tiles including triangular tiles, other geometric tiles, and four fragmentary tiles from Notley Abbey including 'Stabbed Wessex School' designs and part of a Penn tile with a lion head (typical wear and losses, some severe) (25)

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

The grapevine tiles are probably English versions of a design seen on a 15th century pavement in Rheims, see Jannie Mayer, *Pavement Carreaux de Sol...* (1999), nos.148-150. The Tile fragments from Notley Abbey were discovered in 1938.



89 (part)



89 (part)





90

90

**A LONDON DELFTWARE ADAM AND EVE CHARGER, CIRCA 1665-80**

Boldly painted in blue, green, manganese and yellow, Eve reaching to take an apple from the striped serpent that encircles the tree, as she passes another apple to Adam, a leafy branch from the base of the tree protecting his modesty, the foreground with a distinctive striped decoration, the blue-dash rim edged with a yellow line, 31.5cm diam, (fine riveted crack with associated chip to under-rim)

£3,500 - 5,000

€4,100 - 5,900

US\$4,300 - 6,200

The development of the 'Temptation' design on blue-dash chargers is well illustrated by many examples in the Fitzwilliam Museum, see Michael Archer's catalogue, *Delftware* (2013), pp.16-27 and in particular pls.A.22-A.23. A closely related example from the John H. Bryan collection is illustrated by Dwight Lanmon, *The Golden Age of English Glass* (2011), p.151, fig.82. Archer notes that the subject on English chargers initially derives from a print by Crispijn de Passe the Elder.



91

91

**A LONDON DELFTWARE TULIP CHARGER OF UNUSUAL SMALL SIZE, LATE 17TH CENTURY**

Brightly painted with a large tulip flanked by two other tulips and two carnations with other formal flowers and seed pods among slender leaves, within a yellow line and blue dashes to the rim, green lead-glazed back, 26.5cm diam

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,400

**Provenance**

The John Philip Kassebaum Collection, sold by Sotheby's, 1 October 1991, lot 6 With Jonathan Horne, 2003

For examples of tulip chargers of similar small size, see Leslie B Grigsby, *The Longridge Collection* (2000), Vol.2, p.186 and Michael Archer, *Delftware* (2013), p.35. For a revealing illustration of contrasting sizes in tulip chargers see Jonathan Horne's exhibition catalogue 2006, p.6.

92

**A VERY RARE LIVERPOOL TIN-GLAZED  
STONEWARE SAUCER, CIRCA 1755-60**

With a characteristic flat-based profile,  
painted in blue with a hut on an island, a  
figure in a boat in the foreground and two  
sailing boats in the distance, a flight of birds  
above, 12.7cm diam

£500 - 700  
€590 - 820  
US\$620 - 870

**Provenance**

Mavis Bimson Collection

For a tin-glazed saucer of similar profile,  
together with its teabowl, see Jonathan  
Horne, exhibition catalogue, Part VII, no.173



92

93

**AN INTERESTING LONDON DELFTWARE  
SAUCEBOAT, CIRCA 1770**

Of silver shape with an entwined handle and  
a shaped rim, painted in blue with a Chinese  
river scene, an island in the foreground and  
a pine tree under the spout, the interior with  
husks in neoclassical style, 16.4cm long  
(typical chips, crazed)

£700 - 900  
€820 - 1,100  
US\$870 - 1,100

A closely related form is found in Vauxhall  
porcelain, illustrated by Nicholas Panes,  
British Porcelain Sauceboats (2009), p.167,  
fig.272, alongside another related delftware  
example. The style of the interior decoration  
of this lot suggests a date of around 1770,  
making it likely that the delftware potters were  
inspired by the Vauxhall example.



93

94

**A RARE PAIR OF ENGLISH DELFTWARE  
TEABOWLS AND SAUCERS, CIRCA 1750**

Probably London, thinly potted and with  
everted rims, painted in blue, manganese  
and ochre with florets radiating from a central  
circular panel, the borders with blue ovals  
and vertical manganese lines, saucers 11.7cm  
diam (teabowls cracked, a few typical chips)  
(4)

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700



94



95

95

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

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

£2,500 - 3,500

€2,900 - 4,100

US\$3,100 - 4,300

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

96

**A LONDON DELFTWARE WINE BOTTLE,  
CIRCA 1640-50**

Probably Southwark, with a plain white glaze, of globular form with a short spreading foot, the loop handle with a pointed lower terminal and a grooved rim, *16cm high* (minor glaze loss to rim)

£3,500 - 4,500

€4,100 - 5,300

US\$4,300 - 5,600

**Provenance**

The Dr C.M. Signy Collection  
With Garry Atkins, 2003

Without an inscription of the contents, plain delftware wine bottles could be re-used as serving bottles many times and so relatively few undecorated delftware wine bottles were preserved. Other plain white bottles attracted the attention of forgers who added copies of desirable decoration. White bottles such as the present example are therefore quite rare.



96



97

**AN IMPORTANT LONDON DELFTWARE  
MARRIAGE TANKARD AND A COVER,  
DATED 1647**

With a globular body and cylindrical neck, a fine turned band at the junction of the two, painted in blue with a heart pierced by two arrows and inscribed with the initials 'A' over 'SM', also three formal rosettes, the heart flanked by the date 1647, *19.5cm high*, together with a 'bossed' cover of similar date (typical chips and wear) (2)

£15,000 - 20,000

€18,000 - 23,000

US\$19,000 - 25,000

The shape is the earliest English delftware tankard form, derived from a sixteenth century continental metal prototype, as evidenced by the band between neck and body in the same place as would be found on a silver or pewter vessels. See Louis L Lipski, *Dated English Delftware* (1984), p.156. Lipski records that no dated tankards are recorded in the period 1647-58. The nearest in date and shape is an example in the British Museum dated 1644 and shown at p.160, no.722.



97 (side view)



98



98

98

**A LARGE LONDON DELFTWARE ARMORIAL PUNCHBOWL, DATED 1723**

Of deep shape on a low foot, painted in blue, the interior with the arms of the Worshipful Company of Cordwainers, three goats' heads around a chevron within a shield, a further goat head crest above, inscribed below the arms 'D.B 1723', within a laurel wreath cartouche, the interior border with scrolls and flowers, the outside of the bowl elaborately painted with a pair of geese repeated five times among formal floral ornament and 'ring-of-dots' motifs, the outside border decorated with floral scrolls incorporating two naked male figures, 30.6cm diam (restored crack)

£7,000 - 10,000

€8,200 - 12,000

US\$8,700 - 12,000

**Provenance**

With Jonathan Horne  
The Longridge Collection, deaccessioned prior to 2003  
UK private collection

Illustrated by Leslie B Grigsby, *The Longridge Collection* (2000), p.342.  
Also illustrated and discussed by Lipski and Archer, *Dated English Delftware* (1984), p.243.

Three other important pieces of dated delftware with the Company's arms are recorded, including a jug dated 1673, sold by Phillips, 3 December 1975, lot 122 and subsequently in the Simon Sainsbury collection, lot 130, and also a tankard dated 1687 in the Shelburne Museum, Vermont, illustrated by Lipski and Archer (1984), p.176, no.794. A slipware dish by Thomas Toft with the arms of the Cordwainers was sold by Bonhams 21 May 2004, lot 13.

The Cordwainers were luxury leather workers, especially makers of shoes and gloves. The name comes from the Spanish city of Cordoba where fine leather was produced. The company's armorial, formally granted on 25 June 1579, shows 'three goats heads erased argent horned and bearded or'. This was used with the motto *Corio et Arte* (Leather and Art).

99

**AN ENGLISH DELFTWARE 'FARMYARD' PLATE, CIRCA 1720-35**

Probably Bristol, painted with a peacock in blue, yellow and ochre standing between manganese sponged trees, 22cm diam (minor glaze loss only)

£1,000 - 1,500

€1,200 - 1,800

US\$1,200 - 1,900



99



100

100

**AN ENGLISH DELFTWARE MARRIAGE PLATE, DATED 1774**

Painted in blue with formal borders and a central inscription 'Edm'd & Mary George 1774', 23cm diam (very minor rim nibbles only)

£600 - 800

€700 - 940

US\$740 - 990

Lipski and Archer, *Dated English Delftware* (1984), p.150 records three other matching plates including one formerly in the Lipski Collection and another in the collection at Colonial Williamsburg. A further example was sold by Sotheby's 19 April 2007. The set, which would have been made to commemorate a marriage, was probably made in London.





101

**AN IMPORTANT ENGLISH DELFTWARE SHOE, DATED 1674**

Probably London, with a high heel, square toe, applied bow below the tongue and moulded triangular patches above the arch on each side, the toe and bow picked out in blue, the sides painted with flowering plants, dated 1674 to the front, 9.9cm high (typical minor chipping only)

£7,000 - 9,000

€8,200 - 11,000

US\$8,700 - 11,000

The earliest recorded English delftware shoes have lower heels, rounded tongues and bows in low relief. Two are recorded dated 1654 and a third is undated. See Leslie B Grigsby, *The Longridge Collection*, p.399, D359. The present 1674 example appears to be the next in the chronology, similar to the 1754 group in that it bears triangular patches at the sides, copying real shoes of the time that had open sides over which narrow lachets were fastened with strings. Following changing fashions, it differs in that it has a higher heel, square tongue and an exuberant applied bow, a common feature of all the 17th century examples recorded by Louis L Lipski, *Dated English Delftware* (1984), pp.409-410. A more modest buckle is seen on 18th century shoes.



102

102

**A PAIR OF ENGLISH DELFTWARE MODELS OF SHOES, DATED 1695**

Probably Brislington, each modelled with a high heel, squared toe and a large bow, painted in dark blue outlined in black with birds, flower sprays and leaves, the tongues inscribed with initials AB between the date 1695, 14.5 and 14.7cm long (some restoration) (2)

£6,000 - 10,000

€7,000 - 12,000

US\$7,400 - 12,000

**Provenance**

The John Philip Kassebaum Collection, sold by Sotheby's, 1 October 1991, lot 10

The Frances L Dickson Collection, sold by Sotheby's, 21 May and 16 November 1954, lots 13 and 102

With Alistair Sampson, 2003

UK Private Collection

Illustrated by Lipski and Archer, Dated English Delftware (1984), p.410. Delftware shoes seem to have no function other than as gift objects, often with amatory or marital associations. Their form reflects changing fashions in footwear, clearly shown by the chronological illustrations in Lipski and Archer's comprehensive reference. The present pair with decoration in blue and black is most unusual.



103

103

**AN ENGLISH DELFTWARE SHOE, CIRCA 1720-30**

Of unusually small size with a pointed toe, high heel and a small applied circular buckle, painted in blue with a central formal band, the sides with flowering plants, another band above the solid blue heel, the initials 'AT' flanking the buckle, 6.8cm high (some restoration)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

A range of similarly formed shoes bearing dates in the first quarter of the 18th century are illustrated by Louis L Lipski, Dated English Delftware (1984), pp.410-413. All are of a larger size.



104

104

**A RARE LIVERPOOL DELFTWARE WOODBLOCK TILE, CIRCA 1756-57**

Printed in manganese by John Sadler with a 'Girl Seated in a Landscape', a book resting upon her lap and a church and other buildings in the background, within a cartouche of trelliswork, scrolls and trees, 12.8cm x 12.8cm (a few small rim chips, minor wear)

£1,200 - 1,500

€1,400 - 1,800

US\$1,500 - 1,900

**Provenance**

Ernest Allman Collection  
Norman Stretton Collection  
Mavis Bimson Collection

Exhibited Penny Plain, Twopence Coloured, catalogue p.82, no.17 and by Norman Stretton, John Sadler and Guy Green, Collectors Guide, January 1973, p.77, fig.2. A similar blue tile is illustrated by Anthony Ray, English Delftware Tiles (1973), colour pl.G, no.610. Sadler's 'woodblock' period is discussed at p.70



105

105

**A RARE LIVERPOOL DELFTWARE WOODBLOCK TILE, CIRCA 1756-57**

Printed in blue by John Sadler with a 'Hunter and Huntress by a Rococo Fountain', with two dogs in attendance and a putto frolicking above them, within an octagonal panel edged with scrolls, 12.4cm x 12.4cm (tiny rim chips, trimmed)

£500 - 700

€590 - 820

US\$620 - 870

**Provenance**

Mavis Bimson Collection

A similar lilac tile is illustrated by Anthony Ray, English Delftware Tiles (1973), p.239, no.607. The design is derived from engravings by J.E.Nilson of Augsburg, the border from Dutch tiles via painted Liverpool examples

106

**A TREACLE-GLAZED ELEPHANT MONEY BOX, EARLY 19TH CENTURY**

Standing on an irregular oval grassy base, a coin slot cut on its back, 10cm high

£500 - 800

€590 - 940

US\$620 - 990



106





107



107

**AN IMPORTANT STAFFORDSHIRE SALTGLAZE TEAPOT AND COVER AND A RELATED TEAPOT, CIRCA 1755**

Of globular form with three paw feet, the larger with shell terminals and a faceted spout, enamelled with a version of the 'Hundred Antiques' pattern, a shaped lattice border below the rim, 11.4cm high, feather-like motif and W mark in blue enamel (fine cracks and chips), the smaller with human mask terminals, painted with Chinese figures flanking a 'blue rock', 8.1cm high, W mark in blue enamel (cover lacking, chipped) (3)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

**Provenance**

Rev. Sharp Collection (teapot and cover)  
 Jonathan Horne, Exhibition 2000 (teapot and cover)  
 Mavis Bimson Collection

Both teapots are discussed by Mavis Bimson, *Enamelling on fine Saltglazed Stoneware: the 'W' painter*, ECC Trans, Vol.19, Pt.1, p.79. It is most unusual to find saltglaze signed by the same hand or workbench. The decoration on these two teapots is closely related, the same floral motifs on the spouts and handles and similar green medallions within the borders. The potting characteristics are also similar. The feather-like motif above the W on the larger pot occurs on Dutch Delft from the De Klaauw factory, perhaps an influence on the decorator of this lot.

108

**A WHIELDON-TYPE CREAMWARE MELON TUREEN AND COVER, CIRCA 1765**

Naturalistically modelled, the cover with a stalk handle with moulded leaf terminals, the base with a short stem and leafy branches running down the sides, the surface moulded in relief with a network of veins and coloured in shades of green and ochre, 17.5cm long (restored)

£600 - 800  
 €700 - 940  
 US\$740 - 990



107 (marks)



108

**Provenance**

Zorensky Collection

Two similar tureens with fixed stands are illustrated by Leslie Grigsby, *The Henry Weldon Collection* (1990), p.227, no.119. For a related shape in Longton Hall porcelain see the Rous Lench Collection, Christie's 29 and 30 May 1990, lot 415



109



109

**TWO SALTGLAZE TEAPOTS AND COVERS, CIRCA 1760-65**

The larger attributed to Cockpit Hill, with a crabstock handle and spout and pineapple finial, boldly painted in red, black, green and yellow with sprays of flowers and cherry sprigs, *13cm high* (some damage), the smaller with a turned band and 'squirrel and vine' moulding to the spout, enamelled with a Chinaman standing beside a flowering plant, *10.2cm high* (cracked) (4)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

**Provenance**

Mavis Bimson Collection

The decoration on the first teapot is similar to that found on creamwares attributed to Cockpit Hill, especially the distinctive cherry sprigs. A creamware teapot and cover of closely related form and decoration from the Tom Walford Collection was sold by Bonhams, 18 December 2012, lot 99



110

110

**A STAFFORDSHIRE SALTGLAZE SMALL JUG AND A TEAPOT AND COVER, CIRCA 1755-60**

The jug of pear shape with a finely turned foot, the grooved handle pinched at the lower terminal, enamelled in famille rose style with a branch growing from hollow rockwork and bearing a variety of flowers and leaves, a smaller plant on the reverse, *6.6cm high* (fine cracks), the globular teapot with a crabstock handle and spout, enamelled with a fisherman and a ship, the reverse with a castle-like building, *8cm high* (some damage) (3)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

Mavis Bimson Collection



111



111

**A GOOD STAFFORDSHIRE SALTGLAZE PLATE, CIRCA 1760**

The border crisply moulded with diaper panels and fronds picked out in green and puce within the shaped rim, the cavetto finely painted with 'The Fortune Teller' or 'La Bonne Aventure', a bearded man reading the palm of a young shepherdess, a waterfall and buildings in the distance, 22.2cm diam (restoration to area of rim)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

Kanter Collection

The source is a print by P Archine after a painting by Francois Boucher. The same print inspired a Bow figure group by the 'Muses Modeller' and a South Staffordshire enamel plaque from the Mort and Moira Lesser Collection sold by Bonhams, 19 October 2011, lot 26



112

**A VERY RARE PAIR OF WHITE SALTGLAZE CANDLESTICKS, CIRCA 1760-70**

Probably Staffordshire, press-moulded in rococo style with the 'barleycorn' or 'seed' pattern, the foot with six panels edged with acanthus leaves and scrolls, the stem and tall nozzle with three panels within acanthus-moulded borders, 24.6cm high (restoration to nozzles, one restored below nozzle) (2)

£6,000 - 8,000  
 €7,000 - 9,400  
 US\$7,400 - 9,900

A candlestick of the same form at Winterthur is illustrated by Diana Edwards and Rodney Hampson, *White Salt-Glazed Stoneware* (2005), p.57. fig.56 and a similar pair at Temple Newsam by Peter Walton, see the Catalogue (1976), p.32, no.56. A similar candlestick base was excavated on the Whieldon site in Staffordshire but the 'barleycorn' pattern has also been found in Yorkshire





113

113  
**A RARE STAFFORDSHIRE PRINTED SALTGLAZE PLATE, CIRCA 1765**

Crisply moulded with a trellis border reserved with six cartouches formed by a pair of plumes, printed in puce with the Royal Arms with the lion and unicorn supporters and mottoes 'HONI SOIT QUI MAL Y PENSE' and 'DIEU ET MON DROIT', within a shaped rim, *23cm diam* (restored, minor crack)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

Phillips, 6 June 1996, lot 443  
 Norman Stretton Collection, Phillips, 21 February 2001, lot 164  
 Mavis Bimson Collection

A small number of other similarly decorated plates are recorded, possibly made as part of a service for George II. See Leslie B Grigsby, *Catalogue of the Henry H Weldon Collection* (1990), no.33



114

114  
**A RARE STAFFORDSHIRE PRINTED SALTGLAZE PLATE, CIRCA 1760**

Of octagonal form, the moulded trellis border reserved with cartouches formed by a pair of plumes, printed in red with the fable of the Ox and the Frog, the frog just visible to the right of the scene, a cottage in the distance, *21.5cm diam*

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

Mavis Bimson Collection

115  
**A RARE STAFFORDSHIRE PRINTED SALTGLAZE PLATE, CIRCA 1760**

Of octagonal form, moulded trellis border reserved with six cartouches formed by a pair of plumes, printed in puce with the fable of the 'Dog in the Manger', *21.3cm diam* (rim chip)

£500 - 800  
 €590 - 940  
 US\$620 - 990

**Provenance**

Mavis Bimson Collection

A similar plate is illustrated by Diana Edwards and Rodney Hampson, *White Salt-Glazed Stoneware* (2005), p.136, colour pl.116. The source is a woodcut from Samuel Croxall's 'Fables of Aesop and Others', pl.CXXIX



115



116

116

**A RARE STAFFORDSHIRE PRINTED SALTGLAZE PLATE, CIRCA 1760**

Of octagonal form, the moulded turquoise trellis border reserved with six cartouches formed by a pair of plumes, printed in puce with the fable of the 'Mountain in Labour', an animated group of figures beside the mountain, a small mouse on the ground before them, 21.7cm wide (rim chips)

£500 - 700

€590 - 820

US\$620 - 870

**Provenance**

Mavis Bimson Collection

117

**A RARE STAFFORDSHIRE PRINTED SALTGLAZE PLATE, CIRCA 1755**

Of octagonal form, moulded with a trellis border reserved with six cartouches formed by a pair of plumes, printed in puce with 'The Punter', a ruined gothic arch with a couple in a punt along the riverbank behind, the rim picked out in reddish-brown enamel, 21.1cm diam (some fritting and wear)

£500 - 800

€590 - 940

US\$620 - 990

**Provenance**

Gorely Collection

Norman Stretton Collection, sold by Phillips, 21 February 2001, lot 167

Mavis Bimson Collection

Another saltglazed plate in The British Museum has the same print with the addition of four landscape vignettes in the border. The design is discussed by Cyril Cook, Supplement to the Life and Work of Robert Hancock, no.153



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118



119



120

118

**TWO STAFFORDSHIRE WHITE SALTGLAZE SAUCEBOATS AND TWO JUGS, CIRCA 1750-60**

Comprising a good moulded sauceboat with panels of overlapping shells flanked by flowering plants, prunus below the spout and around the lower handle terminal, *5cm high*, together with a jug of lozenge section, block-moulded with panels of a shell within formal borders, *6cm high* (restored), another jug moulded with the 'Mosaic' pattern within scrolled borders, *4.8cm high* (handle cracked), and a sauceboat of the same form, *7cm high* (cracked) (4)

£1,100 - 1,500

€1,300 - 1,800

US\$1,400 - 1,900

119

**THREE WHITE SALTGLAZE MUGS, CIRCA 1740-50**

Of cylindrical form, the larger with fine turned and rouletted bands below the rim and around the spreading foot, applied with sprigs depicting the taking of Portobello by Admiral Vernon in 1739 with only six ships, also sprigged with 'PRIDE OF SPAIN HUMBLLED', 'BY ADMIRAL VERNON' and 'T/PB', *16.9cm high* (damaged, handle restored), the other two with turned bands, *11.8cm and 6.6cm high* (the larger chipped and cracked, the smaller restored) (3)

£500 - 600

€590 - 700

US\$620 - 740

**Provenance**

Mavis Bimson Collection

A related Portobello mug is illustrated by Diana Edwards and Rodney Hampson, *White Salt-Glazed Stoneware* (2005), p.26, fig.14 and another, dated 1739, is at Temple Newsam, illustrated by Peter Walton in the *Catalogue* (1976), p.30, no.46



120

**A GROUP OF WHITE STAFFORDSHIRE SALTGLAZE PIECES, CIRCA 1720-40**

Comprising a rare capuchin or chocolate cup with a high foot and grooved handle, 6.8cm high (chipped, tiny crack), a small teapot and cover with a faceted spout and wishbone handle, 8.5cm high (spout chipped, cover restuck), a finely potted ointment pot, 2.3cm high (tiny crack), and a cream ladle with a fluted bowl, 9.2cm long (loss to end of handle) (5)

£600 - 800

€700 - 940

US\$740 - 990

**Provenance**

Mavis Bimson Collection

The capuchin and teapot are illustrated by Diana Edwards and Rodney Hampson, *White Salt-Glazed Stoneware* (2005), colour pls.34 and 33. Shards of similar form to both have been excavated at Shelton Farm, Staffordshire

121

**A VERY RARE SLIPWARE DISH BY ANDREW ABBOTT, CIRCA 1781-83**

Of rounded rectangular form with a piecrust rim, decorated with a cream-coloured ground finely trailed and combed in brown slip, 38cm wide, impressed 'Abbott Potter' (cracked, minor loss to surface)

£700 - 1,000

€820 - 1,200

US\$870 - 1,200

Andrew Abbott of Lane End Staffordshire is recorded as using this mark between 1781-3. See Geoffrey Godden, *Encyclopaedia of British Pottery and Porcelain Marks* (1991), p.18. It is most unusual to find marked slipware at this period.

122

**A GOOD PRATT WARE PLAQUE, CIRCA 1800**

Of upright oval form and emblematic of Summer from a set of the seasons, modelled in relief as a classically attired woman with a sheaf of corn in one hand and a scythe in the other, her costume picked out in blue, yellow and ochre, four painted flower sprays surrounding her, the integral frame pierced for suspension, 31.2cm high

£600 - 800

€700 - 940

US\$740 - 990

A similar plaque is illustrated by John and Griselda Lewis, *Pratt Ware* (1984), p.212



121



122



123



123



125



124

123

**A VERY RARE CREAMWARE TOBY JUG, CIRCA 1780**

Of 'No Base' type, wearing a shallow hat, his coat and waistcoat with incised buttons and buttonholes, his right hand resting on his knee and holding a pipe, a tall glass in his left hand held close to his body, his face, coat and shoes picked out in light brown, *18cm high* (crazed, chipped, fine crack, losses to hat)

**£1,000 - 1,500**

**€1,200 - 1,800**

**US\$1,200 - 1,900**

Only a small number of 'No Base' Tobies have been recorded. One is illustrated by Captain R K Price, Astbury, Whieldon, Ralph Wood Figures and Toby Jugs (1922), fig.104 and another by Vic Schuler, Collecting British Toby Jugs (1994), p.65. All three jugs have the same shallow hat, left hand held close to the body and incised decoration but the position of the right hand varies in each case.

124

**A PRATT WARE NOVELTY PIPE, EARLY 19TH CENTURY**

Comically modelled as a seated monkey with pipe coiled behind him, the bowl formed from a bird's head held to its mouth, decorated in blue, green, ochre and brown, *13cm high*

**£500 - 800**

**€590 - 940**

**US\$620 - 990**



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125

**A RARE SPODE AND COPELAND PEARLWARE TOBY JUG,  
CIRCA 1811-15**

Of traditional form, wearing a brown tricorn hat, bright yellow coat, green breeches and patterned waistcoat, the foaming jug on his knee painted with a flower spray, the rectangular black line base with canted corners, 25.5cm high, incised to the back 'Spode & Copeland' (chip to hat)

**£1,500 - 2,000**  
**€1,800 - 2,300**  
**US\$1,900 - 2,500**

A similar jug was sold by Bonhams, 8 April 2009, lot 33 and this was also inscribed with a rare mark for the partnership of William Copeland and Josiah Spode II. Their London business traded under this name from circa 1797 to 1816

126

**A FINE WEDGWOOD AND BENTLEY BLACK BASALT PLAQUE,  
CIRCA 1772-80**

Of oval form, modelled in high relief with 'Bacchus and a Panther', Bacchus naked and reclining on drapery, his panther at his side, its long tail curled above it, within an integral fluted frame, 35.8cm wide

**£4,000 - 6,000**  
**€4,700 - 7,000**  
**US\$5,000 - 7,400**

The subject is adapted from a sculpture on the frieze of the 4th century BC monument of Lysicrates in Athens. A detailed engraving was included in the first volume of James Stuart's *Antiquities of Athens*, published in 1762. Stuart was a friend of Josiah Wedgwood. The first medallion was made in 1772 for Sir Watkin Williams Wynn. This lot may have been intended for incorporation into a chimney piece





127



127

127

**A GOOD ST JAMES'S (CHARLES GOUYN) BONBONNIÈRE  
MODELLED IN THE FORM OF A LADY'S HEAD, CIRCA 1753-55**

Wearing a plain bonnet trimmed with a patterned pink ribbon and painted with flowers and a cherry sprig, a black mask concealing the upper part of her face and accentuating her diamond eyes, the frilled collar just visible above the scolloed mount with white enamel panels inscribed 'LIGE ME PERD QUI ME NEG', the hinged cover in banded agate, 4.6cm high (minute chips to edge of bonnet)

£5,000 - 7,000  
€5,900 - 8,200  
US\$6,200 - 8,700

For a similar example with an unmasked face, see Yvonne Hackenbroch, *Chelsea in the Urwin Untermeyer Collection* (1957), pl.69, fig.216

128

**A RARE CHELSEA SCENT BOTTLE AND STOPPER, CIRCA 1755**

The head crisply moulded in the white, the fine green stalks below just visible between four puce-veined dark green leaves which grow up from the lighter green base, 6cm high (stopper married) (2)

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,700 - 6,200

A similar example is illustrated by G E Bryant, *The Chelsea Porcelain Toys* (1925), pl.18(2)



128

**AN IMPORTANT PAIR OF ST JAMES'S (CHARLES GOUYN)  
TAPERSTICKS, CIRCA 1750-59**

Left in the white and seated on their hind quarters, hind paws visible and bushy tails held close to their backs, their heads bowed as they eat a nut held tightly before them, the bud nozzles supported by stems growing from shaped hexagonal bases, 8.5cm high (chips and losses) (2)

£10,000 - 15,000

€12,000 - 18,000

US\$12,000 - 19,000

These important models were first identified by Robert Charleston, shortly after his list of 'Girl-in-a-Swing' groups and figures was published by the ECC in 1962, thus they do not appear under 'Animals, Groups and Figures' and have remained in the same private ownership ever since. See Arthur Lane and R J Charleston, *Girl in a Swing Porcelain and Chelsea*, ECC Trans, Vol.5, Pt.3, p.111. The shaped hexagonal bases, slightly bulging eyes and nozzles supported by stalks applied to one side are all typical features of the factory. Two pairs of slightly larger coloured tapersticks are illustrated by Elizabeth Adams, *Chelsea Porcelain* (2001), p.50, figs.5.8 and 5.9, both with the same base and stalk supports. Despite their small size, the modelling is remarkably effective, the musculature of the animals well represented and the paws and tails especially detailed.





130



130

**TWO CHELSEA VASES, CIRCA 1755**

Of inverted baluster form, both painted with full sprays of garden flowers including carnations and a fine iris, smaller sprays to the reverse and scattered sprigs in between, one vase with simple gilded borders, 21.8cm high, red anchor mark, the other vase with a band of tooled gold leaves around the neck and a wide gilt band around the foot, 22.2cm high, gold anchor mark (flake to base, perhaps due to kiln adhesion) (2)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

A vase of the same shape with very similar gilding on the shoulder was in the Rous Lench Collection, Christie's 29 May 1990, lot 326.



131

131

**A RARE CHELSEA VASE, CIRCA 1752-55**

Of slender 'Hampton Court Jar' shape, painted in kakiemon style with the 'Quail' pattern in iron red, blue and green enamel with yellow highlights, an iron red and blue lappet border below the rim, 13.3cm high (restored, cover lacking)

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

A slightly larger vase of the same shape was sold by Bonhams, 13 December 2006, lot 134





132 (reverse view)



132

132

**A RARE CHELSEA LEVERET TUREEN AND COVER, CIRCA 1755**

The small box naturalistically modelled as a young rabbit 'at lodge' with its front legs extended, delicately enamelled with irregular light brown markings, 9.7cm long, 7cm high, red anchor mark inside lid, both the base and the cover numbered '140' in red enamel (some restoration) (2)

£3,000 - 5,000  
 €3,500 - 5,900  
 US\$3,700 - 6,200

Similar small tureens appear to have been included in the 1755 sale of Chelsea porcelain conducted by Mr Ford at his Great Room in Haymarket, London. Lot 18 on the second day of the sale comprised 'Two small fine cabbage-leaves, and 4 rabbits, for desart'. This entry probably refers to small boxes, as separate Rabbit tureens as 'big as life' were also included in the 1755 sale catalogue.

A pair of similar leveret boxes is illustrated by F Severne Mackenna, Chelsea Porcelain, The Red Anchor Wares (1951), pl.70. These tureens appear to be based on a leveret model produced in the raised anchor period, see Elizabeth Adams, Chelsea Porcelain (2001), fig 14.2. A pair of tureens was sold by Christie's, 14 May 2003, lots 230 and 231. Another was sold by Bonhams 3 November 2016, lot 199.



133

133

**A GOOD CHELSEA BEAKER, CIRCA 1752-53**

Of fluted form, painted with two shaped panels within narrow black and red lines, one with numerous figures beside a ruinous castle, the other with a harbour scene, flanked by floral sprigs and an insect, brown line rim, 5.8cm high

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

A similar beaker and saucer is illustrated by F Severne Mackenna, Chelsea Porcelain, The Red Anchor Wares (1951), pl.24, no.50.



135

135

**A CHELSEA ECUELLE, COVER AND STAND, CIRCA 1765**

With elaborately pierced rococo handles picked out in gold, painted in Sèvres style with spirals of colourful flowers within a pink scrolled border with flowers and latticework in tooled gold, *stand 17.8cm diam*, (gold anchor marks).

£600 - 1,000  
 €700 - 1,200  
 US\$740 - 1,200

A similar pair of ecuelles, covers and stands was sold by Bonhams, 14 April 2010, lot 87



134

134

**A CHELSEA TEAPOT, CIRCA 1765**

Of globular form moulded in relief with overlapping scales, the entwined and scrolled spout picked out in gold, boldly painted in colours with sprays of fruit and vegetables including aubergine, grapes and an apple, insects in flight around, *11cm high*, gold anchor mark (cover lacking, spout chipped, wear to rim)

£500 - 700  
 €590 - 820  
 US\$620 - 870

The style of decoration is closely related to the dessert service made for the Duke of Cambridge. It is not known if a tea service was also supplied. A plate from the Duke of Cambridge service and a tea service similar to the present lot are illustrated by F Severne Mackenna, Chelsea Porcelain The Gold Anchor Wares, pls.4 and 5

136

**A PAIR OF CHELSEA 'JONQUIL' VASES, CIRCA 1762-68**

Of exuberant rococo form with moulded scrollwork on the feet, rims and handles picked out in gold against the rich mazarin blue grounds, the necks pierced with circular panels of jonquil flowers, the bodies painted with colourful birds amongst fruiting branches, including a peacock, reserved on solid gold grounds, shells, corals and flowers applied to the feet, *24.8cm high*, gold anchor marks (covers lacking, one with minor restoration) (2)

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

A pair of vases of similar shape, also with mazarin and gold grounds is illustrated by F Severne Mackenna, Chelsea Porcelain, The Gold Anchor Wares, pl.34, no.63. Another 'Jonquil' vase is illustrated and discussed by John Mallet, Chelsea Gold Anchor Vases, ECC Trans, Vol.17, Pt.1, pp.151-153. None were included in the 1761 sale, suggesting that they are slightly later in date, while a number were included in the 1770 sale



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## **THE GARRICK BOND COLLECTION LOTS 137-259**

Born in Carshalton, Surrey in 1951, Garrick Charles Bond was raised in Morden and lived in 'leafy' Merton Park, South London. Deciding on law as a career he studied in Southampton and completed his Masters degree in London; still practising as a solicitor up to his untimely death in 2016.

A great grandson of Matilda Goss of the Crested China family, a passion for porcelain could have been in his DNA; but he attributed the start of his collection to mere chance. He was attracted to 18th century English porcelain, Chelsea in particular and blue and white from the Vauxhall factory. One thing led to another until the collection had grown to well

A private, unassuming man, Garrick's collection was very much for his own enjoyment, although in more recent years he had been persuaded to show pieces in the ECC Ceramics of Vauxhall Exhibition. Specialist porcelain dealers knew to contact Garrick whenever any interesting Vauxhall came their way. He never missed a porcelain sale at Bonhams, viewing the lots with meticulous care and selecting pieces he knew to be special and would fit into the themes of his most fascinating collection. More than anything though, this was a private collection accumulated through a truly genuine passion.



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**AN EARLY CHELSEA BEAKER, CIRCA 1748-50**

Of tall fluted shape, lobed at the rim, delicately painted with two flower sprays and two smaller sprigs, the rim picked out in brown, 6.8cm high (restoration to rim)

£1,000 - 2,000  
 €1,200 - 2,300  
 US\$1,200 - 2,500

**Provenance**

E and H Manners 2010  
 Garrick Bond Collection

For a similar early beaker, see Simon Spero, 2002 exhibition catalogue, no. 5, p. 10. Spero comments on the style of painting having strong similarities with pieces made at the St. James's 'Girl-in-a-Swing' manufactory and suggests that Charles Gouyn, after leaving Chelsea, may have acted as an independent decorator prior to starting up on his own at St. James's.

138

**A CHELSEA COLOURED TEAPLANT BEAKER, CIRCA 1745-49**

Of tall lobed form with a shaped rim, the exterior moulded in high relief with spiralling teaplant branches picked out in bright colours, 7cm high (restored rim chips)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

**Provenance**

Garrick Bond Collection

A cream jug, sucrier and cover and another beaker of similar form are illustrated by Yvonne Adams, Chelsea Porcelain (2001), p.37, figs.3.23, 3.24 and 3.25



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139

**A CHELSEA FABLE TEABOWL AND A CHELSEA CUP, CIRCA 1753**

Of fluted form, the teabowl painted with the fable of the fox and the lion, probably by J.H.O'Neale, the reverse with a flower spray and an insect, 5cm high (broken and restuck), the cup with two lobed landscape panels of figures beside ruinous buildings, flowers and insects in between, 5.9cm high (handle lacking) (2)

£700 - 900  
 €820 - 1,100  
 US\$870 - 1,100

**Provenance**

Simon Spero 2001 (for the teabowl)  
 Garrick Bond Collection



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**A RARE CHELSEA SHELL SALT, CIRCA 1745-49**

Left in the white, the thinly potted shell supported on a ring of coral applied with smaller shells and weed, 8.1cm wide (some damage)

£1,000 - 2,000  
 €1,200 - 2,300  
 US\$1,200 - 2,500

**Provenance**

Garrick Bond Collection

Chelsea salts of this form only occur in the Triangle Period. An example is illustrated by F Severne Mackenna, *The F S Mackenna Collection of English Porcelain, Part 1*, p.86, no.37



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141

**A VERY RARE CHELSEA SAUCER, CIRCA 1745-50**

Left in the white and moulded inside the lobed rim with a band of acanthus leaves, 11.6cm diam (minute rim chips)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

**Provenance**

Garrick Bond Collection

Only three Chelsea saucers with this moulding appear to have been recorded. One, marked with a raised anchor, is in Colonial Williamsburg and is illustrated in the catalogue by John Austin (1977), pp.46-47, pl.28 and by Elizabeth Adams, *Chelsea Porcelain* (2001), p.77, fig.7.8. It was sold in 1869 as part of lot 517 at the auction of property belonging to the late Marquis of Hastings of Donington Park, Leicestershire. The lot also contained another saucer of the same form. The present unmarked saucer appears to be slightly earlier in date.

142

**A VERY RARE ST JAMES'S (CHARLES GOUYN) BONBONNIÈRE, CIRCA 1750-53**

Left in the white, slip-cast and carefully undercut and hand finished with Chinese figures in high relief, a seated boy with a parasol and pointing girl to one side, a figure taking snuff from his companion to the other, a small oval foot below and a narrow rim above, 4.9cm high (a few minute chips to parasol, mount and cover lacking)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

**Provenance**

Simon Spero Exhibition 1993, no.10  
 Simon Spero 2015  
 Garrick Bond Collection

A gold-mounted and coloured version of this box is in the Metropolitan Museum of Art, New York, accession 1982.60.362





143

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

The baluster-shaped jug supported by two goats lying nose to tail, flowering plants moulded below the lip, the rustic handle applied with oak leaves, *11cm high*, incised triangle mark (a few tiny chips and losses, slight stain around foot)

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

**Provenance**

Garrick Bond Collection

The famous Goat and Bee jug was probably modelled by Nicholas Sprimont even though doubt has been cast on the silver examples bearing his mark. A possible source for the design was suggested by Zorka Hodgson, Sources of inspiration for the Goat and Bee jug, ECC Trans, Vol.14, pt 1, p 40, figs 21 and 22, where a woodblock print by Domenico Campagnols (1500-67) was suggested. Other authors have suggested a rococo vase drawn by Boucher and engraved by Hurquier, circa 1740 as a more likely source. A similar white example from the Zorka Hodgson Collection was sold by Bonhams 10 September 2008, lot 8 and another on 12 November 2014, lot 78.



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**A CHELSEA WHITE TEAPLANT BEAKER, CIRCA 1744-49**

Left in the white, the lobed rim slightly everted, crisply moulded in high relief with spirals of flowers and leaves, *7.2cm high* (minute rim chips)

**£1,000 - 1,500**  
**€1,200 - 1,800**  
**US\$1,200 - 1,900**

**Provenance**

John Dawson Collection  
 Steppes Hill Farm Antiques 2008  
 Garrick Bond Collection

145

**TWO BOW FIGURES AND A BOW BUST, CIRCA 1755**

The figures left in the white, one a seated nun reading from the Holy Book, *14.2cm high*, incised T mark (minor losses), the other a cloaked and bearded man emblematic of Winter, warming his hands over a brazier, *12.3cm high* (brazier restuck), the bust also representing Winter, his head and shoulders draped in a blue ermine-trimmed cloak, the socle marbled, *13.2cm high* (restored) (3)

**£700 - 900**  
**€820 - 1,100**  
**US\$870 - 1,100**



146



147



148

146

**A RARE CHELSEA FIGURE OF LA NOURRICE, CIRCA 1750-52**

Probably modelled by Joseph Willems, seated on a stool and looking down at a baby in swaddling clothes at her breast, on a simple rectangular base, 20cm high, raised anchor mark (broken and restuck)

£1,700 - 2,500

€2,000 - 2,900

US\$2,100 - 3,100

Proveance:  
Garrick Bond Collection

The prototype for this model was a French pottery group made at Avon by Berthélémy de Blénod in the 17th century. The Chelsea version must have proved popular, perhaps because of its similarity to the Virgin Mary, production continuing throughout the raised and red anchor periods. Examples were also made by Richard Chaffers in Liverpool



149

147

**A CHELSEA SECTION FROM A TABLE DECORATION, CIRCA 1760**

Left in the white and modelled as a ruinous arch constructed of stone blocks, a bold scroll to one side, bulrushes and various flowering plants applied to the irregular scrolled base, 18.5cm high (some damage)

£500 - 1,000

€590 - 1,200

US\$620 - 1,200

148

**TWO CHELSEA PLINTHS, CIRCA 1750-52**

Left in the white, one of quatrelobed section with crisp classical borders, 10.9cm high, raised anchor mark (firing crack), the other of square section, the sides delicately pierced with scrollwork, classical moulding around the foot, 8.9cm high, raised anchor mark (firing crack) (2)

£500 - 700

€590 - 820

US\$620 - 870

**Provenance**

Garrick Bond Collection

149

**A CHELSEA TEABOWL AND SAUCER AND A CHELSEA BASKET, CIRCA 1750-56**

The teabowl and saucer of octagonal form, unusually left in the white, saucer 10.5cm wide, saucer with raised anchor mark, the round basket pierced with overlapping circles and applied with florets at the intersections, also left in the white, 12cm diam (fine cracks) (3)

£700 - 900

€820 - 1,100

US\$870 - 1,100

**Provenance**

Garrick Bond Collection

150

**A RARE CHELSEA CANE HANDLE, CIRCA 1749**

Modelled by Joseph Willems in the form of a lady's head, turned slightly to her right, her long hair tied into a bun at the back and trailing around her neck and collar, moulded flowers in her hair and around her neck picked out in orange, yellow, green and blue, 7.1cm high (some slight staining to neck)

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Simon Spero Exhibition 2015, No.1

Garrick Bond Collection

Another example is illustrated by F Severne Mackenna, Chelsea Porcelain The Triangle and Raised Anchor Wares (1948), pl.14, no.34

151

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

The exterior moulded with five pointed leaves growing up from the base, the five-lobed rim picked out with a brownish-red line, finely painted with small flower sprays, sprigs and two 'ombrierte' insects, 7.6cm high (rim with two chips and minor wear)

£1,200 - 1,500

€1,400 - 1,800

US\$1,500 - 1,900

**Provenance**

Garrick Bond Collection

For a similar beaker in the National Gallery of Victoria, see 'Flowers and Fables' exhibition catalogue, 1984, no. 32. See also F. Severne Mackenna, Chelsea Porcelain, The Triangle and Raised Anchor Wares (1948), pl.22, fig.49



150



151





152



153



154

152

**A RARE CHELSEA FLUTED DISH, CIRCA 1752-53**

Painted in famille rose style, after a Yongzheng original, with a bird perched on a flowering branch, stylised rockwork and another flowering plant below, the green diaper border reserving red and blue florets, 16.2cm wide (cracked)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**  
 Garrick Bond Collection

This style of decoration is rarely found on Chelsea, confined to the 1752-55 period

153

**A GOOD CHELSEA FLUTED DISH, CIRCA 1753-55**

Oval and crisply moulded with border flutes, painted in purple *cameau* with two classical figures in conversation, one seated and one standing as he points to a hill in the distance, scattered floral sprigs above, brown line rim, 16.5cm wide, red anchor mark (small restored rim chip)

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

**Provenance**  
 Garrick Bond Collection

The 1755 sale catalogue mentions 'purple landscapes' on a number of occasions

154

**TWO CHELSEA SAUCERS, CIRCA 1753-56**

One of fluted form, painted in Meissen style with floral sprigs and a small insect, the shaped rim picked out in brown, 12cm diam, the other moulded with overlapping lotus leaves, painted with a flower spray and sprigs in a looser English style, the rim also in brown, 13.6cm diam, red anchor mark (2)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**  
 Garrick Bond Collection



155

155

**A CHELSEA SAUCER, CIRCA 1752-54**

Of fluted form, painted in European style with a harbour scene, a ship being unloaded beside a ruinous tower, probably by J.H. O'Neale, an insect and floral sprigs above, brown line rim, 12.1cm diam (slight wear)

£500 - 600  
 €590 - 700  
 US\$620 - 740

**Provenance**

Garrick Bond Collection

Inspired by Meissen, this style of decoration is mainly confined to the early 1752-54 period

156

**A CHELSEA OCTAGONAL SAUCER, CIRCA 1750-52**

Painted in Vincennes style with a river landscape within a red tramline border, a figure walking towards a tall tree growing beside a fence, a group of buildings on the far shore, the border with two floral sprigs and a ladybird, brown line rim, 10.5cm diam, raised anchor mark (small restored rim chip)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

**Provenance**

Simon Spero 2005  
 Garrick Bond Collection



156



157

157

**A RARE CHELSEA TEABOWL, CIRCA 1756**

Of straight-sided conical form, painted in green camaieu with a continuous river landscape including elaborate groups of buildings painted in fine detail, below a gilt dentil rim, 4.6cm high

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**

Garrick Bond Collection

The 1756 Chelsea sale catalogue lists 'Six beautiful handle cups and saucers, enamelled with fine green landscapes and gilt'. Similar decoration is found on Worcester and Chinese porcelain painted in London.



158



158

**A PAIR OF CHELSEA SUNFLOWER BOXES, CIRCA 1755**

Naturalistically modelled with green sepals to the sides and a band of bright yellow petals to the rims, 13cm diam (covers lacking, chipping to rims) (2)

£600 - 1,000  
 €700 - 1,200  
 US\$740 - 1,200

**Provenance**

Garrick Bond Collection

For an example complete with its cover in the National Gallery of Victoria, see 'Flowers and Fables' exhibition catalogue, 1984, fig.98



159

159

**A CHELSEA ROSE BOX AND COVER, CIRCA 1755**

Naturalistically modelled, the sharply moulded petals delicately shaded in pink, the finial formed from a fine green stalk with a rosebud terminal, 7.1cm diam (chipped, damage and loss to finial) (2)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

**Provenance**

Garrick Bond Collection

A similar box and cover is illustrated by F Severne Mackenna, Chelsea Porcelain The Red Anchor Wares (1951), pl.35, no.71



160

160

**A CHELSEA BONBONNIERE AS A LADY'S HEAD, CIRCA 1755**

Of large size, wearing a frilled bonnet secured with red and pink ribbons, trimmed at the front with feathers and a red rose, her face with beauty spots, 7.2cm long (tiny chips, unmounted)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

**Provenance**

Garrick Bond Collection

A similar bonbonnière is illustrated by G.E.Bryant, The Chelsea Porcelain Toys (1925), pl.49(4)



161

**A VERY RARE CHELSEA BLUE AND WHITE COFFEE CUP,  
CIRCA 1756-58**

In Meissen style, of bell shape with a simple thin loop handle flattened on the inside, painted in underglaze blue with a flower spray and scattered sprigs including a variegated tulip, 6.3cm high, anchor mark in blue, footrim with three spur marks (fine crack)

£1,200 - 1,500  
€1,400 - 1,800  
US\$1,500 - 1,900

**Provenance**

Garrick Bond Collection

Chelsea aimed its productions at the London market, copying Meissen and Sèvres rather than oriental blue and white. As a result blue and white Chelsea is exceptionally rare. In this case the Chelsea factory have directly copied a Meissen original, at a time when Worcester also copied Meissen blue flower-painted teawares. An identical cup shape occurs in Chelsea with European flowers in colours and also with a Kakiemon-type pattern which was copied directly from Meissen (an example is in the Victoria and Albert Museum). Although indistinct, the placing of the anchor mark on the inside of the footrim is typical of Chelsea at this period, as are the stilt marks used to prevent the footrim sticking in the kiln as a result of the glassy glaze. Chelsea's body did not suit underglaze painting and the blue is thus poorly controlled. No other similar piece is recorded



161

162

**A CHELSEA TEABOWL AND A SAUCER, CIRCA 1753-55**

Of octagonal form, painted in purple camaieu with figures in classical landscapes, the teabowl with two travellers in discussion with a seated man, the saucer with figures beside a vase, brown line rims, saucer 13.9cm diam, red anchor marks (rim chips, some wear) (2)

£700 - 900  
€820 - 1,100  
US\$870 - 1,100

**Provenance**

Garrick Bond Collection



162

163

**A GOOD CHELSEA TEABOWL AND SAUCER, CIRCA 1760-64**

Thinly potted and finely painted in puce with vignettes of fancy birds, the saucer with three birds and a smaller bird in flight, smaller groups on the teabowl and two flying birds within the interior, with gilded barbed borders, saucer 11.7cm diam, teabowl with gold anchor mark (2)

£700 - 900  
€820 - 1,100  
US\$870 - 1,100

**Provenance**

Garrick Bond Collection

A similarly decorated chocolate cup and saucer from the Lycett Collection was sold by Bonhams 12 September 2007, lot 136



163



164 (part)

166

**A SMALL AND RARE LONGTON HALL FIGURE OF A WOMAN AND CHILD, CIRCA 1755**

Possibly representing Ceres or Summer, left in the white and modelled standing on a square base delicately moulded with scrollwork, a scythe and a sheaf of corn in her right hand, her left hand holding the folds of her drapery, a naked child at her side, *11cm high* (minor restoration)

£600 - 1,000  
€700 - 1,200  
US\$740 - 1,200

**Provenance**

Woollahra Trading Co Ltd 1996  
Garrick Bond Collection

A similar but larger figure was produced in the 'Snowman' period, illustrated by Bernard Watney, Longton Hall Porcelain (1957), pl.4A, sold by Phillips, 1 November 2000. See also pl.18c for the same model adapted as a candlestick



165

167

**A RARE EARLY DERBY FIGURE, CIRCA 1750-53**

Emblematic of Music from a set of the Arts and Sciences, modelled as a putto seated on a plinth, naked except for a flowing robe around his back, a lyre in his left hand, the remains of cold gilding around the plinth, *10cm high*

£800 - 1,200  
€940 - 1,400  
US\$990 - 1,500

**Provenance**

Garrick Bond Collection

A similar figure and its companion modelled holding a songsheet are discussed by Bernard Watney, A Hare, A Ram, Two Putti and Associated Figures, ECC Trans, Vol.8, Pt.2, p.227 and pl.182(b). See also Peter Bradshaw, Derby Porcelain Figures (1990), p.18. Unlike many of the early Derby figures, the figure closely follows a Meissen prototype

164

**A CHELSEA TOILET BOX AND COVER, A COFFEE CUP, AND A SMALL POT, CIRCA 1758-65**

The shaped rectangular box with tooled gold decoration of two fancy birds amongst flowers and leaves, the sides gilt with further flowers, reserved on a mazarin blue ground, *6cm*, gold anchor mark (fine crack), together with a bell-shaped cup with finely painted figures on a mazarin ground, *6cm high*, gold anchor mark (fine crack) and a small pot painted with flowers, *7.5cm wide* (some restoration) (4)

£500 - 700  
€590 - 820  
US\$620 - 870

**Provenance**

Simon Spero 2003 (toilet box only)  
Garrick Bond Collection

168

**A GOOD BOW FIGURE OF A BOY TOPER, CIRCA 1755**

Finely modelled and left in the white, the boy seated in an animated pose with a glass in his right hand and a jug in his left, another jug and a pipe on the ground beside him, *12.5cm high*

£700 - 1,000  
€820 - 1,200  
US\$870 - 1,200

**Provenance**

Garrick Bond Collection

A coloured version is illustrated by Peter Bradshaw, Bow Porcelain Figures (1992), colour pl.VI and dust jacket

165

**A GROUP OF CHELSEA AND ST JAMES'S PORCELAIN, CIRCA 1750-59**

Comprising two gold-mounted St James's seals, one modelled as a colourful bird on a rocky mound, *2.9cm high*, the other as two billing doves inscribed 'LES IMITONS' *2.8cm high* (restored), a St James's stopper from a scent bottle in the form of a tiny bird, *1.7cm high*, a Chelsea white bonbonnière modelled as an amorini, *5.7cm wide* (damaged, mount and cover lacking), and a Chelsea knife haft moulded with flowers, *9.2cm long* (blade and ferrule lacking) (5)

£700 - 1,000  
€820 - 1,200  
US\$870 - 1,200

**Provenance**

Garrick Bond Collection



166



167



168

169

**A BOW MODEL OF A LION, CIRCA 1755**

Seated on a rectangular base with its left paw resting on a woody stump, hand-modelled details on the face, mane and paws, 10cm high (tiny chip)

£600 - 800

€700 - 940

US\$740 - 990

**Provenance**

Simon Spero 1995  
Garrick Bond Collection

This model is shown alongside its companion by Anton Gabszewicz, Made at New Canton (2000), p.104, fig.93

170

**AN INTERESTING LONDON SAUCER, CIRCA 1753-55**

Chelsea or perhaps Vauxhall, of octagonal form and painted with two moths in flight above a floral spray, three sprigs to the left, 11.5cm diam, spur marks (rim chips)

£400 - 600

€470 - 700

US\$500 - 740

**Provenance**

With Simon Spero  
Garrick Bond Collection

Illustrated by Simon Spero, Vauxhall Porcelain-A Tentative Chronology, ECC Trans, Vol 18, Pt 2, p 356, no 19



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170





171

171  
**A LONGTON HALL FIGURE OF WINTER AND A WHITE FIGURE OF A NUN, CIRCA 1755-60**

The standing man warming his hands over a brazier, picked out in bright colours and gilding, *11cm high* (some restoration, brazier restuck), together with a white model of a seated nun, *13cm high* (some losses) (2)

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**  
 Garrick Bond Collection

172  
**A RARE SAMUEL GILBODY FIGURE OF WINTER, CIRCA 1756-60**

Modelled as a putto, naked except for a fur-lined cloak pulled gently around him, wearing brown ice skates and standing on a simple rounded base, *12.2cm high* (chips to tips of skates)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

**Provenance**  
 Garrick Bond Collection

A similar figure from the Watney collection was sold by Bonhams, 10 May 2000 and another from the Billie Pain collection on 26 November 2003, lot 245. See Bernard Watney, *Liverpool Porcelain* (1997), colour pl.32d for a complete set of four Seasons. These are also discussed in Dr Watney's paper on Gilbody Figures, *ECC Transactions*, Vol 10, pt. V, p. 346.



172

173  
**A PLYMOUTH FIGURE OF AUTUMN, CIRCA 1768-69**  
 Standing on a tall scrolled base picked out in puce, a basket of fruit at his side and a garland of grapes in his hair, wearing a thin grey wrap, *14.4cm high* (small chips and minor losses only)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**  
 Garrick Bond Collection

See Roger Massey, *Vauxhall and Plymouth Figures A Connection: Thomas Hammersley*, *ECC Trans*, Vol.16, Pt.1p.68

174  
**A SMALL WORCESTER VASE, CIRCA 1753-54**  
 Of hexagonal bottle shape with a gently everted rim, painted in colours with a long-tailed bird perched on a flowering plant, a similar plant to the reverse and smaller sprigs to the sides, a formal border below the rim, *11.2cm high* (rim chips, small patch of wear)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

**Provenance**  
 Parker Collection  
 Raymond Dennis Collection  
 Garrick Bond Collection



174



175



175

**TWO RARE BOW GROUPS, CIRCA 1765**

One modelled as a putto wearing a pale yellow drape, feeding fruit to a monkey seated on the ground before him, the base applied with flowers, 8.5cm high, the other as a fox standing before a flowering bush, 10cm high (both with some restoration) (2)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

**Provenance**  
 Garrick Bond Collection

The monkey was first issued as a single model with a small monkey riding on its back. See Gabszewicz and Freeman, *Bow Porcelain* (1982), p.154, no.260

176

**A RARE LONGTON HALL TEAPOT STAND, CIRCA 1755**

Of hexafoil form, the upper surface moulded in low relief with a tulip flower, the six petals variegated in yellow, puce, purple and black, the rim picked out in brown, 13.1cm diam (slight wear)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

**Provenance**  
 Garrick Bond Collection



176

Another stand, complete with teapot and cover, is illustrated by David Barker and Sam Cole, *Digging for Early Porcelain* (1998), p.6, fig.3 and a tulip-moulded shard from the factory site at p.20, fig.26. See also Bernard Watney, *Excavation at the Longton Hall porcelain manufactory Part III, Post Medieval Archaeology*, vol 27, 1993. A coffee cup and saucer from the service was sold by Bonhams, 23 April 2008, lot 77. The tulip-moulded teawares are extremely rare and are typical of the quirky forms made at Longton Hall, inspired by Meissen.



177 (part)

177

**A DERBY SWEETMEAT STAND AND AN EARLY DERBY CANDLE NOZZLE, CIRCA 1752-58**

The sweetmeat with three shells supported in a pierced base applied with shells and seaweed, a smaller central shell forming the handle, painted in bright blue with flower sprays and insects, *15.2cm diam*, patch marks (rim chips), the candle nozzle left in the white and modelled as a bud, *12.5cm diam* (2)

£300 - 400  
€350 - 470  
US\$370 - 500

**Provenance**

Albert Amor Ltd 'Treasures from Toronto' 1993  
Garrick Bond Collection

178

**A RARE BOW SWEETMEAT DISH, CIRCA 1758**

Of quatrelobed form, finely painted in blue with the 'Golfer and Caddy' pattern, within a shaped blue border, *12cm wide*, numeral 5 inside footrim (rim chip)

£500 - 600  
€590 - 700  
US\$620 - 740

**Provenance**

Paul B Zeisler Collection, Albert Amor Ltd 1993  
Garrick Bond Collection



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179

**A FINE WORCESTER PICKLE DISH AND A WORCESTER BOWL, CIRCA 1755-56**

The dish formed as an unusually large scallop shell, delicately painted in pale blue with the 'Two Peony Rock Bird' pattern, *15.7cm wide*, workman's mark, the thinly potted conical bowl of 'Prunus Root' pattern, *10.5cm diam*, workman's mark (rim chip) (2)

£700 - 900  
€820 - 1,100  
US\$870 - 1,100

**Provenance**

Albert Amor Ltd 1992 and 1994, the bowl from the Stirling-Lee Collection  
Garrick Bond Collection



179

180

**A COLLECTION OF LIVERPOOL BLUE AND WHITE, CIRCA 1756-90**

Comprising: an octagonal Chaffers saucer of 'Jumping Boy' pattern, *11.2cm* (rim chips), a rare Chaffers twelve-sided teabowl of the same pattern, *7.8cm* (rim chip), a similar plain Chaffers teabowl, *7.8cm diam*, a Chaffers teabowl with a flowering peony, *7.5cm*, two Christian slop bowls with Chinese islands, *11.2cm diam* (one chipped), and a John Pennington dolphin ewer, *9.2cm high* (7)

£600 - 800  
€700 - 940  
US\$740 - 990

**Provenance**

Garrick Bond Collection





180 (part)

181

**TWO RICHARD CHAFFERS TEABOWLS, CIRCA 1756-60**

Of tapering hexagonal form and painted in blue in Chinese style, one with the 'Jumping Boy' pattern, a border of diaper and scrolled panels inside the rim, 6cm high, pseudo Chinese character marks, the other of 'Chinese Floral' pattern, a similar border outside the rim, 6cm high (2)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

**Provenance**  
 Garrick Bond Collection

Hexagonal and octagonal forms were popular at the factory, only recorded in blue with these two patterns.



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182

**A JOHN AND JANE PENNINGTON TOY TEABOWL AND SAUCER, CIRCA 1780-85**

Painted in blue with a Chinese island landscape, the largest island supporting a hut by a fence, shaded by a willow tree, loop border, saucer 8.5cm diam (2)

£300 - 400  
 €350 - 470  
 US\$370 - 500

**Provenance**  
 Garrick Bond Collection

For a full service of the pattern, see Simon Spero, Catalogue of The Simpson Collection (2003), p.26, nos.55-61. A common feature is the disproportionately small size of the teabowls in relation to the saucers.



182

**VAUXHALL PORCELAIN  
FROM THE GARRICK BOND  
COLLECTION**

183

**A RARE VAUXHALL BOTANICAL  
SAUCER, CIRCA 1755-57**

Thinly potted and painted in colours with specimen flowers, 11cm diam

£1,000 - 1,500

€1,200 - 1,800

US\$1,200 - 1,900

**Provenance**

Simon Spero 2005

Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.52, no.48 and on p.36. This important saucer is one of only four recorded examples of botanical decoration on Vauxhall porcelain. A small bowl probably from the same service, from the Billie Pain Collection, was exhibited by Simon Spero in his 2004 exhibition and is illustrated in *Ceramics of Vauxhall*, op cit, p.47, no.33

184

**A VERY RARE EARLY VAUXHALL WHITE  
COFFEE CUP AND SAUCER, CIRCA 1753-  
54**

The coffee cup with a characteristic plain handle and applied in high relief with one large and two smaller floral sprays, the saucer with three more smaller sprays, *saucer 12.3cm diam (2)*

£800 - 1,200

€940 - 1,400

US\$990 - 1,500

**Provenance**

The saucer from The Watney Collection, sold by Phillips, 10 May 2000, lot 742

Simon Spero Exhibition 2001, no.11

Garrick Bond Collection

Illustrated by Simon Spero, *Vauxhall Porcelain-A Tentative Chronology*, ECC Trans, Vol 18, Pt 2, p 360, no 31 and by Massey, Marno and Spero, *Ceramics of Vauxhall*, ECC 2007, p 56, no 97. The saucer exhibits a shiny glaze with fine bubbles, typical of early Vauxhall. The plain handle of distinctive form, flattened on the underside is also a Vauxhall feature. This is the only recorded example of this form, presumably made to compete with Bow 'sprigged' wares



183



184



185

185

**A RARE VAUXHALL TEABOWL AND SAUCER, CIRCA 1758-60**

Painted in blue in European style with a lady and gentleman seated in a wooded landscape, a farm gate to one side, *saucer 11.9cm diam* (tiny rim chips, cracked) (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,200 - 1,900

**Provenance**

Simon Spero 1995  
Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.74, no.116. A teabowl of the same pattern from the Watney Collection is illustrated by Bernard Watney, *Four Groups of Porcelain Possibly Liverpool*, ECC Trans, Vol.5, Pt.1, pl.29(d)(left) and was sold by Phillips, 4 March 1998, lot 293. Only a small number of pieces of Vauxhall porcelain painted with figural subjects in European style are recorded

186

**A RARE VAUXHALL SAUCER, CIRCA 1756-58**

Painted in blue with a European subject of a girl kneeling to milk a goat, an archway in the background framed by two tall trees, *11.2cm diam* (fine crack)

£800 - 1,200

€940 - 1,400

US\$990 - 1,500

**Provenance**

Simon Spero 1995  
Garrick Bond Collection



186

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.74, no.114 (left). A similar saucer from the Watney Collection was sold by Phillips, 4 March 1998, lot 291 and is illustrated by Bernard Watney, *Four Groups of Porcelain Possibly Liverpool*, ECC Trans, Vol.5, Pt.1, pl.29(d)(right). Only a small number of pieces painted in this delftware-like style are recorded.





187



187 (mark)

187

**AN IMPORTANT EARLY VAUXHALL BEAKER, CIRCA 1754-55**

Painted in bright blue in Chinese Transitional style with a group of buildings on a hillside below a clump of European trees, the island landscape continuing to the reverse, including a fisherman in a sampan, 7.2cm high, pseudo Chinese character marks

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Albert Amor, 18th Century English Chinoiserie Porcelain Exhibition 1990

Billie Pain Collection, sold by Bonhams, 26 November 2003, lot 284 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.68, no.96. This important beaker is among the very earliest pieces of Vauxhall porcelain and is similar to the vase and cover exhibited by Simon Spero, Exhibition 2001, no 40, illustrated by him in *Vauxhall Porcelain - A Tentative Chronology*, ECC Trans, Vol.18, Pt.2, p.361. Both exhibit a bright blue colour, lack of plasticity in the paste and a distinctive pooling of the glaze.

188

**A GOOD VAUXHALL MUG, CIRCA 1756-58**

Of bell shape with a turned foot and grooved handle, painted in light blue with a Chinaman carrying a fishing rod within an extensive landscape including a pagoda, stepped rocks and trees, a border of diaper and floral panels below the rim, 8.2cm high

£1,000 - 1,500

€1,200 - 1,800

US\$1,200 - 1,900

**Provenance**

Simon Spero Exhibition 1997, no.31

Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*. ECC 2007, p.80, no.135 and by Simon Spero, *Vauxhall Porcelain- A Tentative Chronology*, ECC Trans, Vol.18, Pt.2, p.363, fig.40



188

189

**A VERY RARE VAUXHALL MILK JUG, CIRCA 1756-58**

Of pear shape with an elaborate scrolled handle, moulded in relief with rococo panels reserved on a strap-fluted ground flanked by flowering branches and surmounted by doves, each painted in blue with a diaper design, a border below the rim with diaper and sgraffito panels, the handle with stylised cornflower motifs, 9.6cm high (small rim chip)

£1,200 - 1,500  
€1,400 - 1,800  
US\$1,500 - 1,900

**Provenance**

Albert Amor Ltd 1997  
Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.78, no.128. Another example of the same shape, the panels similarly picked out with a blue line, is illustrated by Bernard Watney, *The Vauxhall China Works*, ECC Trans, Vol.13, Pt.3, pl. 202(a). The unusual stylised cornflower motifs on the handle are a Vauxhall feature. A closely related form with similar moulding is also found at Worcester.



189

190

**A VERY RARE VAUXHALL MILK JUG, CIRCA 1758-60**

Of pear shape with an elaborate scrolled handle, moulded in relief with rococo panels reserved on a strap-fluted ground flanked by flowering branches and surmounted by doves, painted on both sides with a floral sprig, the border with 'cracked ice' panels, 8.3cm high (chipped, handle cracked)

£600 - 800  
€700 - 940  
US\$740 - 990

**Provenance**

Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.78, no.129



190

191

**A GOOD VAUXHALL CREAMBOAT, CIRCA 1756-58**

Of shallow fluted form with an angular handle, painted in blue with two figures on a Chinese island, the reverse with smaller islands, a formal border of squares and dots below the interior rim, 10.1cm long

£500 - 600  
€590 - 700  
US\$620 - 740

**Provenance**

Garrick Bond Collection



191



192

192

**A FINE VAUXHALL FLUTED SAUCEBOAT, CIRCA 1755-56**

The crabstock handle with elaborately moulded terminals of flowering branches carefully picked out in blue, a similar leafy branch under the lip, the interior with a Chinese figure beneath a willow, 16.2cm long

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

**Provenance**

Albert Amor Ltd 1997  
 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, p.64, no.82 and by Bernard Watney, *The Vauxhall China Works, ECC Trans, Vol.13, Pt.3*, pl.201(a). Another example with the moulding left in the white against a blue ground is illustrated by Nicholas Panes, *British Porcelain Sauceboats* (2009), p.168, fig.274



193

193

**A VAUXHALL SMALL SAUCEBOAT, CIRCA 1755-57**

Of saltglazed form with scrolled borders moulded in relief and a moulded double-scrolled handle, painted on both sides with a Chinaman by a fence talking to a bird perched on a tall rock, the interior with sprigs and a formal design inside the spout, 13.7cm long

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall, ECC 2007*, p.65, no.83. The pattern is also found on teawares, see lot 221



194

194

**A SMALL VAUXHALL SAUCEBOAT, CIRCA 1756-58**

With a simple moulded rim and foot, painted in blue on both sides with a hut on an island, a smaller island with a pagoda below the spout, 12.7cm long (chips to foot, some staining)

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**

Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall, ECC 2007*, p.67, no.91



195

**A VAUXHALL CREAMBOAT, CIRCA 1755-58**

Of saltglazed form with scrolled borders moulded in relief and a moulded double-scrolled handle, the sides painted in blue with stylised cornflowers, scale panels below the handle and spout, the moulded scrolls left in the white, cross-hatching on the handle, *11.2cm long* (rim chips, firing crack)

£500 - 700

€590 - 820

US\$620 - 870

**Provenance**

Garrick Bond Collection

Illustrated by Simon Spero, *Vauxhall Porcelain - A Tentative Chronology*, ECC Trans, Vol.18, Pt.2, p.354, pl.13



195

196

**A VAUXHALL CREAMBOAT, CIRCA 1756-60**

Of footed form with a shaped rim and delicate scrolled handle, painted in blue with two Chinese figures seated at a table set with a vase of flowers, a boy in animated pose standing before them and a ruyi sceptre in a vase behind them, *11.5cm long* (rim chip)

£500 - 600

€590 - 700

US\$620 - 740

**Provenance**

Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.67, no.93



196

197

**A VAUXHALL SAUCEBOAT, CIRCA 1756-58**

With gadrooned rim and foot and a double scroll handle, finely painted with a river landscape, one island with a man walking with a stick, a building shaded by a willow tree, a fisherman in a sampan behind, floral sprigs to interior, *16.3cm long* (minute rims chips, patches of staining)

£700 - 900

€820 - 1,100

US\$870 - 1,100

**Provenance**

Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, p.66, no.88. The unusual style of painting is a close copy of a rare Worcester pattern, 'The Diagonal Rock Island' (I.B.11).



197



198

**198**  
**AN EARLY VAUXHALL SMALL VASE, CIRCA 1753-54**

Of inverted baluster form with a band of basketweave moulded below the rim, painted in colours with a spray of European flowers, a smaller spray, scattered sprigs and insects in flight to the reverse, 10.5cm high (cover lacking)

£700 - 1,000  
 €820 - 1,200  
 US\$870 - 1,200

**Provenance**

Joseph Handley Collection  
 Simon Spero Exhibition 2001, no 12  
 Billie Pain Collection  
 Garrick Bond Collection

Illustrated by Simon Spero, Vauxhall Porcelain, A Tentative Chronology, ECC Trans, Vol 18, Pt 2, p 358. The painting is similar to some London-decorated Chinese porcelains suggesting that it was decorated in an independent London workshop. The glassy glaze exhibits bubbling typical of the early period at Vauxhall.



199

**199**  
**A RARE VAUXHALL VASE, CIRCA 1755-57**

Of inverted baluster form with a deeply turned foot, painted in blue with sprays and sprigs of European flowers and three insects in flight, 11cm high

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

**Provenance**

Garrick Bond Collection

Underglaze blue decoration in Meissen style is extremely rare in early English porcelain. A Vauxhall vase of slightly more slender form with closely related decoration is illustrated in Ceramics of Vauxhall, ECC 2007, p.62, no.73 and by Bernard Watney, The Vauxhall China Works 1751-1764, ECC Trans, Vol.13, Pt.3, pl.209(b).



200

**200**  
**A VAUXHALL VASE, CIRCA 1756-58**

Of inverted baluster shape, painted in colours with two sprays of flowers surrounded by scattered sprigs and an insect in flight, 11cm high (foot chipped, cracked)

£550 - 700  
 €650 - 820  
 US\$680 - 870

**Provenance**

The Watney Collection, sold by Phillips, 1 November 2000, lot 1135  
 Roderick Jellicoe 2016  
 Garrick Bond Collection

Illustrated by Bernard Watney, Four Groups of Porcelain, Possibly Liverpool, ECC Trans, Vol 5, Pt 1, Pl 33e. The painted flower sprays bear a strong resemblance to similar decoration at Vauxhall produced using the polychrome-printing process



201

201

**A RARE VAUXHALL VASE OR TEA CANISTER AND COVER, CIRCA 1758-60**

Of inverted baluster form, the domed cover with a pointed finial, painted on both sides with flower sprays in famille rose style, within leaf-shaped panels reserved on a ground of tight 'snail-like' brown scrolls, bamboo stalks to the left of each leaf, the brown borders with gilt scrollwork, 12cm high (small restored area to rim of cover) (2)

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,500 - 3,700

**Provenance**

Mercury Antiques 2006  
 Garrick Bond Collection

202

**A VAUXHALL BLUE AND WHITE VASE, CIRCA 1754-6**

Of plain baluster shape on a spreading foot, painted all around with 'The Three Friends of Winter', showing a pine tree, bamboo and peonies growing from a distinctive 'Plaited Rock', 11.2cm high (minute chips)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

**Provenance**

Mercury Antiques 1997  
 Garrick Bond Collection

Illustrated in Ceramics of Vauxhall, ECC 2007, p.62, no. 72 and by Bernard Watney, Four Groups of Porcelain Possibly Liverpool, ECC Trans, Vol.5 Pt.1, pl.33(e). The 'plaited' rock is a motif found on Chinese porcelain and forms part of a number of Vauxhall patterns.



202

203

**A RARE VAUXHALL SUCRIER, CIRCA 1755-57**

Of Chinese rice bowl form with a finely potted and everted rim, painted in colours with a floral spray, three sprigs and a moth and ladybird in flight, the interior with heartsease, 11.8cm diam (cover lacking)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

Watney Collection sold by Phillips, 1 November 2000, lot 1138  
 Garrick Bond Collection

Illustrated in Ceramics of Vauxhall, ECC 2007, p. 57, no.61 and by Bernard Watney, Four Groups of Porcelain Possibly Liverpool, ECC Trans, Vol.5, pt.1, pl.34d. Another bowl of the same form from the Watney Collection was sold by Phillips, 10 May 2000, lot 736



203





204

204

**AN IMPORTANT EARLY VAUXHALL VASE, CIRCA 1753-55**

Of hexagonal bottle form, painted in blue in Chinese style with six different panels including a Chinaman crossing a bridge, a bird perched on a prunus branch and a willow tree on a rocky island, a zig-zag band around the foot, the everted neck with a formal border, 25cm high (chip to foot)

£3,000 - 5,000  
 €3,500 - 5,900  
 US\$3,700 - 6,200

**Provenance**

Simon Spero 1996  
 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.60, no.69 and by Simon Spero, *Vauxhall Porcelain - A Tentative Chronology*, ECC Trans, Vol.18, Pt.2, p.364, fig.44



205

205

**A RARE VAUXHALL PLATE, CIRCA 1756-58**

Of lobed form, painted in blue with a Chinese river scene, the border with alternating arched panels painted with landscapes and foliate branches, 20.2cm diam (rim chips)

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

**Provenance**

Simon Spero Exhibition 1995, no. 31  
 Garrick Bond Collection

This shape is also found with colour-printed decoration but only three blue and white examples are recorded. One from the Watney Collection has almost identical decoration and was sold by Phillips, 22 September 1999, lot 359. The other is of a different pattern and is illustrated in *Ceramics of Vauxhall*, ECC 2007, p.86, no.156. Both blue and white designs found on this form share the feature of repeating a small portion of the central design in the landscape panels of the border, creating a mirror-like effect

206

**A RARE VAUXHALL PICKLE STAND OR SWEETMEAT DISH, CIRCA 1758-60**

Modelled as three scallop shells with a smaller shell applied in the centre forming the handle, six further shells applied around it, each dish painted in blue with a Chinese landscape within a shaded border, *19.5cm wide* (cracked, rim chips)

£1,200 - 1,500  
€1,400 - 1,800  
US\$1,500 - 1,900

**Provenance**

Roderick Jellicoe 2007  
Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.87, no.159. Only a small number of Vauxhall pickle shells of this form are recorded. These include an example from the Watney Collection of the same pattern sold by Phillips, 10 May 2000, Lot 738, another with related shaded decoration in the Victoria and Albert Museum and a third painted with peonies and exhibited by Simon Spero, 2011 Exhibition, no. 31



206

207

**A VERY RARE VAUXHALL PATTY PAN, CIRCA 1755**

Of shallow circular shape with tapering sides rising from the flat unglazed base, the interior painted in blue with a peony, alternate peony and daisy sprigs painted below the diaper border, the exterior with three trailing leafy stalks, *10.8cm diam*

£800 - 1,000  
€940 - 1,200  
US\$990 - 1,200

**Provenance**

The Pinewood Collection, sold by Phillips, 31 October 2001, lot 78  
Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.87, no.158. This is the only recorded example of a Vauxhall patty pan. The shape also occurs in Bow, Worcester and Chinese porcelain. Sets of English glass patty pans appear to have replaced porcelain examples later in the eighteenth century



207

208

**A RARE VAUXHALL COFFEE CAN, CIRCA 1756-28**

With a plain handle, painted in bright blue with two figures walking upon a diagonal rock within an extensive Chinese riverscape which continues around the handle terminals, *6.4cm high*

£600 - 800  
€700 - 940  
US\$740 - 990

**Provenance**

Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.82, no.142 and by Simon Spero, *Vauxhall Porcelain - A Tentative Chronology*, ECC Trans, Vol.18, Pt.2, p.363, fig.41 (right)



208



209 (part)

209

**SIX VAUXHALL TEABOWLS, CIRCA 1755-60**

Painted in blue in Chinese style, one with a lady and her young attendant flanked by a pine tree and an open-sided building 7.4cm diam, one with a bird on a rock within a fenced garden, 7.2cm diam, one with a pagoda on a stepped rock, 7.5cm diam, and three more with Chinese river scenes, 7.3cm-7.6cm diam (rim chips) (6)

£700 - 1,000

€820 - 1,200

US\$870 - 1,200

**Provenance**

Garrick Bond Collection



210

210

**TWO VAUXHALL SMALL BOWLS, CIRCA 1755-60**

One painted in light blue with a pine tree and flowering plants beside a fence, sprigs and insects in flight to the reverse, a diaper band inside the rim, 12.6cm diam, the other with a Pagoda on an island, 12.7cm diam (fine crazing) (2)

£600 - 800

€700 - 940

US\$740 - 990

**Provenance**

Garrick Bond Collection

The first-mentioned bowl is illustrated in Ceramics of Vauxhall, ECC 2007, p.63, no.76.



211

211

**TWO VAUXHALL SMALL BOWLS, CIRCA 1755-58**

One painted in blue with a Chinese figure and a child seated at a table set with a potted plant, a ruyi sceptre in a vase to the left and a small boy in animated pose to the right, a diaper border inside the rim, 10.5cm diam (rim chips), the other in brighter blue with a hut on an island, the blue-green glaze pooling inside the footrim, 10.9cm diam (2)

£600 - 800

€700 - 940

US\$740 - 990

**Provenance**

Garrick Bond Collection

The first bowl is illustrated in Ceramics of Vauxhall, ECC 2007, p.63, no.75. A teabowl and saucer of the same pattern as the second, perhaps less freely painted, is illustrated at p.70, no.101 alongside a shard showing the distinctive fronds above the hut



212 (part)



212 (part)



212

**FOUR VAUXHALL BOWLS, CIRCA 1755-60**

Painted in blue, one in bright blue with an unusual Chinese building beside a pine tree, a cross-hatched border inside the rim, 12.9cm diam, (rim chips), one with a hut and pine tree beside a bold diagonal rock, 12.5cm diam (rim chips, tiny patches of staining), one with a man crossing a bridge, 12.7cm diam (cracked), the last with a fisherman seated beneath a willow tree, a standing figure before him, 14.5cm diam (section broken and restuck) (4)

£600 - 800

€700 - 940

US\$740 - 990

**Provenance**

The last-mentioned bowl from the Watney Collection, sold by Bonhams, 4 March 1998, lot 311  
Garrick Bond Collection

213

**A RARE VAUXHALL PLATE, CIRCA 1758-62**

Painted in blue in the centre with a cornucopia of flowers, the diaper border reserving floral panels, 22.5cm diam (restored rim chip)

£350 - 400

€410 - 470

US\$430 - 500

**Provenance**

Watney Collection, sold by Phillips 4 March 1998, lot 280  
Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.86, no.155

214

**A FINE VAUXHALL PLATE, CIRCA 1755-58**

Of plain form, painted in blue with a peony and bamboo growing from rockwork, the border with three peony and prunus sprays, 22.5cm diam

£800 - 1,200

€940 - 1,400

US\$990 - 1,500

**Provenance**

Joseph Handley Collection  
Pinewood Collection, sold by Phillips, 31 October 2001, lot 74  
Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.152, no.152. The delft-like appearance of this plate reminds us that Vauxhall was also a manufactory of delftware.



213



214



215

215

**A VAUXHALL CREAM JUG, CIRCA 1755-57**

Of squat pear shape with a delicate plain handle and a sparrow beak spout, painted in blue with a Chinese riverscape, the largest island with a pagoda, a simple line border below the interior rim, 6cm high (spout chipped)

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

**Provenance**

Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.77, no.125

216

**TWO VAUXHALL TEABOWLS AND SAUCERS, CIRCA 1758-60**

One painted in blue with a central pagoda flanked by plants and a weeping willow, within a diaper border, saucer 11.2cm, (fine crazing, tiny chip to footrim of teabowl), the other with a single figure on an island, within an unusual border of dots connected by a zig-zag line, saucer 12cm diam (tiny chip to footrim of saucer) (4)

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

**Provenance**

Garrick Bond Collection

A teapot and cover of the same pattern as the first-mentioned teabowl and saucer is illustrated in *Ceramics of Vauxhall*, ECC 2007, p.75, no.120

217

**TWO VAUXHALL TEABOWLS AND SAUCERS, CIRCA 1755**

One painted in blue with bamboo and rockwork beside a two-panelled fence, an unusual motif within the interior of the teabowl, the border with a chainlink design in sgraffito onto a solid blue band, saucer 11.4cm diam, the other with an island landscape within a diaper border, saucer 11.9cm diam (2)

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

**Provenance**

Garrick Bond Collection

The unusual motif within the interior of the first teabowl is also seen on a teabowl illustrated in *Ceramics of Vauxhall*, ECC 2007, p.69, no.99 where it is speculated that it could be interpreted as spelling 'Vauxhall'

218

**THREE VAUXHALL TEABOWLS AND SAUCERS, CIRCA 1755-57**

Painted in blue in Chinese style, one with a figure standing before a triangular fence, diaper border, saucer 11.7cm diam (teabowl chipped), one with a pine tree growing amongst tall grasses, diaper border, saucer 11.5cm diam (saucer cracked and chipped), the last with a lady on an island holding a wand, a pagoda to the right, saucer 11.5cm diam (teabowl cracked) (6)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

Garrick Bond Collection

The first-mentioned illustrated in *Ceramics of Vauxhall*, ECC 2007, p.71, no.107

219

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

Painted in blue in Chinese style, the coffee cup and saucer with a fisherman in a sampan before an island with a willow tree and pagoda, 11.7cm diam (cup cracked), the teabowls and saucers with river scenes, one in bright blue with a line border, saucer 11.4cm diam (teabowl cracked), the other in darker blue, saucer 11.6cm diam (teabowl chipped, patterns matched) (6)

£700 - 900  
 €820 - 1,100  
 US\$870 - 1,100

**Provenance**

Watney Collection, sold by Phillips, 4 March 1998, lot 319 (first-mentioned saucer only)  
 Garrick Bond Collection



216



217



218



219





220



223



221



222

220

**A RARE VAUXHALL COFFEE CAN AND SAUCER, CIRCA 1756-58**

Painted in blue with a pensive fisherman seated beneath a willow tree, a fence to his left and a bridge leading to another island to his right, flights of birds above, *saucer 12.2cm diam* (saucer crazed, tiny chips to foot of can) (2)

£600 - 800

€700 - 940

US\$740 - 990

**Provenance**

Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p. 73, no.112. Compare with the slightly later mug of the same pattern, lot 233 in this sale. The basic elements of the design remain the same but there are significant differences in the detail. A saucer dish from the Pinewood Collection, sold by Phillips, 31 October 2001, lot 80 follows the design on this lot more closely.

221

**A GOOD VAUXHALL TEABOWL AND SAUCER, CIRCA 1755-57**

Thinly potted, the teabowl with a gently everted rim, painted in blue with a Chinaman standing within a fenced garden, a bird perched on a table to the left, *saucer 11.4cm diam* (2)

£600 - 800

€700 - 940

US\$740 - 990

**Provenance**

Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.72, no.108



224

222

**A GOOD VAUXHALL TEABOWL AND SAUCER, CIRCA 1755-57**

Thinly potted, the teabowl with an everted rim, painted in blue with a Chinese figure and a young attendant, a pine tree to the right and a building to the left, *saucer 12.4cm diam (2)*

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**  
 Garrick Bond Collection

An important documentary milk jug of this pattern was sold by Phillips, 6 December 1995, lot 275A and is illustrated by Simon Spero, *Vauxhall Porcelain - A Tentative Chronology*, ECC Trans, Vol.18, Pt.2, p.351, figs.1 and 2

223

**A GOOD VAUXHALL TEABOWL AND SAUCER, CIRCA 1755-57**

Thinly potted, the teabowl with a gently everted rim, painted in blue with a Chinese figure pointing from behind a fence, a seated figure to the right and an island visible in the distance, *saucer 11.5cm diam (2)*

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**  
 Garrick Bond Collection

A similar teabowl and saucer from the Watney Collection was sold by Phillips, 4 March 1998, lot 308 and is illustrated in *Ceramics of Vauxhall*, ECC 207, p.72. no.109



225

224

**A GOOD VAUXHALL COFFEE CUP AND SAUCER, CIRCA 1755-58**

Thinly potted, the cup with a plain handle, painted in blue with a fisherman standing behind a fence within an island landscape, *11.8cm diam (2)*

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**  
 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.72, no.110

225

**A VAUXHALL MILK JUG, CIRCA 1760**

Of pear shape with a turned foot, sparrow beak spout and a ridged handle, painted in blue with a Chinaman crossing a bridge between two islands, one with a willow tree, the border with sgraffito and cross-hatched panels, *7.5cm high (spout chipped)*

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

**Provenance**  
 Watney Collection, sold by Phillips, 4 March 1998, lot 297  
 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.78, no.127 alongside a related shard and by Bernard Watney, *The Vauxhall China Works*, ECC Trans, Vol.13, Pt.3, pl.199(c)(left)



226

226

**A RARE PRINTED VAUXHALL SAUCER, CIRCA 1758-60**

Printed in puce monochrome with a river scene, trees and a church steeple visible on the far bank, *11.6cm diam* (slight wear, rim chips)

£600 - 1,200  
 €700 - 1,400  
 US\$740 - 1,500

**Provenance**

Watney Collection sold by Phillips, 1 November 2000, lot 1143  
 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.53, no. 49.  
 Surprisingly, monochrome printing is a rare form of decoration on Vauxhall. Two puce-printed teabowls from the Watney Collection were sold by Phillips, 10 May 2000, lot 735



227

227

**A SMALL VAUXHALL CREAM JUG, CIRCA 1756-58**

Of pear shape with a plain loop handle and sparrow beak spout, painted in colours with flower sprays and sprigs and insects in flight, the rim picked out in gold, *6.9cm high* (fine crack, slight wear to rim)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

Bonhams, 10 June 2003, lot 148  
 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.56, no.59. The use of a gilded rim is unusual, suggesting the work of an independent London decorator



228

228

**A VAUXHALL PRINTED SLOP BOWL, CIRCA 1755-57**

Printed in black outline and hand coloured with a shepherd and shepherdess in a rural landscape, the reverse with a lady and gentleman on an island gazing towards a group of ships in the distance, the interior with a tree, *12.5cm diam*

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

**Provenance**

Watney Collection sold by Phillips, 22 September 1999, lot 360  
 Garrick Bond Collection

Both sides of this bowl are illustrated by Bernard Watney, *The Vauxhall China Works 1751-1764*, ECC Trans, Vol.13, Pt.3, pl.210(a) and (b) and in *Ceramics of Vauxhall*, ECC 2007, p.47, no.32. The decoration is printed in black and hand-coloured in contrast to the polychrome examples printed in two or more colours. Printed figural subjects are particularly rare at Vauxhall.





229

229

**A GROUP OF VAUXHALL WARES IN IMARI STYLE, CIRCA 1760-64**

Painted in blue and red and highlighted in gold, comprising a slop bowl painted with a bird on a prunus branch and another in flight, 13cm diam, a teabowl with a bird on rockwork, 7.5cm diam (chipped), another with Chinese figures beside a fence, 7.4cm diam (cracked), a saucer with a bird on a peony branch, 11.2cm diam, a large saucer with a bird on rockwork, 12.7cm diam (cracked), a coffee cup with a shaped rim, 6.4cm high (handle cracked), and a saucer with a Chinaman crossing a bridge, 10.5cm diam (7)

£500 - 600  
 €590 - 700  
 US\$620 - 740

**Provenance**  
 Garrick Bond Collection

The last three mentioned pieces are illustrated in *Ceramics of Vauxhall*, ECC 2007, pp.89-90, nos.163-165. The last saucer is shown alongside a factory waster with the same border design

230

**A RARE VAUXHALL SMALL MUG OR CUP, CIRCA 1760-64**

Of bell shape with a turned foot and a delicately grooved handle, painted in famille rose style with rockwork, a peony and other flowers within a fenced enclosure, a red loop and line border inside the rim and red dashes on the handle, 7cm high (rim chip, fine crack)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**  
 Bella Kleinmann Collection  
 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.54, no.54. A Vauxhall cream jug of the same pattern was exhibited by Simon Spero, 1991 Exhibition, no.10



231



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231

**A VAUXHALL COFFEE CAN, CIRCA 1758-62**

With a plain handle and slightly spreading foot, painted in bright blue with a large island supporting a pagoda, trees and a diagonal rock, a fisherman on a smaller island to the reverse, 6.6cm high

£400 - 500  
 €470 - 590  
 US\$500 - 620

**Provenance**  
 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.82, no.143



232

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**A RARE ENGLISH PORCELAIN TEABOWL ATTRIBUTED TO VAUXHALL, CIRCA 1755**

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

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

Provenance:  
 Bonhams, 1 May 2013, lot 108  
 Garrick Bond Collection

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



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**A VAUXHALL MUG, CIRCA 1756-59**

Of bell shape with a ridged handle, painted in blue with a fisherman seated beneath a willow tree within an island landscape, his island connected to another by an arched bridge, 8.9cm high

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

Provenance  
 Garrick Bond Collection

Illustrated in Ceramics of Vauxhall, ECC 2007, p.80, no.134. The ridged handle indicates a slightly later date. A saucer dish of this charming pattern from the Pinewood Collection was sold by Phillips, 31 October 2001, lot 80



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**A VERY RARE VAUXHALL MINIATURE TEABOWL, CIRCA 1758**

Painted in blue with two figures on a Chinese island, the reverse with smaller islands, a border of alternate squares and dots inside the rim, 4.5cm diam (fine crack)

£300 - 400  
 €350 - 470  
 US\$370 - 500

Provenance  
 Albert Amor Ltd 1997  
 Garrick Bond Collection

Vauxhall miniatures are extremely rare. A teapot and cover from the Simpson Collection was exhibited by Simon Spero in 2003 and is illustrated in the catalogue at p.12, no.15. Another of about the same size but with a different pattern is illustrated in Ceramics of Vauxhall, ECC 2007, p.75, no.118. Only a few other examples are recorded.



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**TWO VAUXHALL PICKLE DISHES, CIRCA 1756-58**

Formed as leaves with crisp moulded veining to the undersides, the larger dish with a shaped footrim, the smaller dish supported by three peg feet, both painted in blue with a moth reserved on a ground painted to simulate veining, 11.2cm and 8.7cm (large dish with end of stalk handle lacking, small dish with section lacking from rim) (2)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.84, no.149 and p.83, no.146. Smaller dish also illustrated by Bernard Watney, *Five Groups of Porcelain Possibly Liverpool*, ECC Trans, Vol.5, Pt.1, pl.31(e)(right)

236

**TWO VAUXHALL PICKLE DISHES, CIRCA 1756-60**

Formed as leaves with serrated edges, peg feet and moulded veining to the undersides, the larger painted in bright blue with two huts flanking a tree on an island within a river landscape, a hatched border inside the rim, 9.6cm (minute chips, stalk handle lacking), the smaller with a flowering peony and rockwork, 6.9cm (stalk handle and small section of rim lacking) (2)

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**

Garrick Bond Collection

The smaller is illustrated in *Ceramics of Vauxhall*, ECC 2007, p.84, no.148



237

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**THREE VAUXHALL PICKLE DISHES, CIRCA 1756-60**

Formed as leaves with serrated edges, peg feet and moulded veining to the undersides, the upper surfaces smooth, two painted in blue with a Chinese river scene including a fisherman in a sampan, 7.5cm and 7.8cm (sections lacking from the rims), the third larger in size, painted in bright blue with a peony and rockwork, 9.5cm (broken and restuck, rim chips) (3)

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**

Gilbert Bradley Collection (larger leaf only)  
 Garrick Bond Collection

One smaller leaf is illustrated in *Ceramics of Vauxhall*, ECC 2007, p.84, no.147





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**A VAUXHALL CORNUCOPIA WALL POCKET, CIRCA 1754-56**

Of faceted form with a shaped rim and two suspension holes at the rear, painted in blue with flower sprays and sprigs, the border with shaped floral panels highlighted with sgraffito, 12cm high (restored section)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**  
 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.88, no.161 and p.4. Vauxhall cornucopias occur with either straight or shaped rims. Underglaze blue examples are recorded in three patterns. See *Ceramics of Vauxhall*, op cit, p.88, no.162 and Bernard Watney, *Four Groups of Porcelain Possibly Liverpool*, ECC Trans, Vol.5, Pt.1, pl.28(e) for the other two designs.



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**A VERY RARE VAUXHALL KNIFE HANDLE, CIRCA 1756-58**

Of faceted pistol-grip form, painted in blue in St Cloud style with panels of cross-hatching edged with scrollwork and husks, 21.9cm long including later blade

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**  
 Simon Spero 1998  
 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.88, no.160, alongside fragments from the factory site of the same shape but painted with a direct copy of a St Cloud pattern.

240

**TWO VAUXHALL FIGURES, CIRCA 1755-62**

One modelled as a grape seller seated on a boldly scrolled base, brightly coloured in puce, yellow and orange, the base highlighted in gold, 12.5cm high (left hand restored), the other as a boy warming his hands over a brazier, emblematic of Winter, his suit painted in puce and purple, 11.2cm high (one arm restuck, fine cracks to base) (2)

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

**Provenance**  
 Mary Wise and Grosvenor Antiques (grape seller)  
 Garrick Bond Collection

Winter is illustrated in *Ceramics of Vauxhall*, ECC 2007, p.92, no.168



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**A VAUXHALL GROUP OF TWO BOYS GRAPPLING WITH A FISH, CIRCA 1755-60**

Lightly draped in a pink wrap, one standing and grappling with a green scaly fish, another on the ground below, holding on to his companion's leg whilst attempting to grasp the slippery fish, the plain mound base applied with flowers growing from an undulating brown stalk, 20.5cm high (some damage)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

**Provenance**

Simon Spero 2004  
 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.92, no.169. Another similar group was sold by Bonhams, 10 September 2008, lot 238 and another is illustrated by Frank Tilley, *Teapots and Tea* (1957), fig 187. Although quite naively modelled, this group appears to be based on a Meissen original, probably via Bow. The Meissen and Bow models are illustrated by John Mallet, *Two Children and a Fish*, *The French Porcelain Society Journal*, Vol I, 2003, figs 1 and 8. Mallet suggests the ultimate source is one of the fountains in the Théâtre d'Eau at Versailles, made in 1672 by Jean-Baptiste Tuby after a design by Le Brun and engraved by J Lepautre in 1677. Another version of the group was made at Chelsea clearly inspired by the same source but via a slightly different route.



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**A RARE VAUXHALL COFFEE CUP, CIRCA 1756-58**

Of plain form with a ridged handle, painted in blue in European style with a lady and gentleman seated in a wooded landscape, a farm gate to the reverse, 5.8cm high (rim chip)

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**

Bernard Watney Collection, sold by Phillips, 4 March 1998, lot 292.  
 Garrick Bond Collection

243

**FIVE PIECES OF VAUXHALL PORCELAIN, CIRCA 1755-60**

Painted in blue, comprising a teapot of unusually small size painted with a Chinese riverscape, 6cm high (spout chipped, cover lacking), a bell-shaped mug with a ridged handle, painted with a grand pagoda within a fenced garden, 9cm high (cracked and chipped), a milk jug painted with a Chinaman beside a triangular fence, 7.8cm high (cracked and chipped), another with a figure seated at a table laid with a potted plant, a boy in animated pose to the right, 7.9cm high (filled rim chips), and a rare bell-shaped cup, 6.2cm high (handle lacking) (5)

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

**Provenance**

Simon Spero 1994 (teapot only)  
 Garrick Bond Collection

The first jug is illustrated in *Ceramics of Vauxhall*, ECC 2007, p.77, no.126 and the bell-shaped cup at p.79, no.132



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**FIVE VAUXHALL SAUCERS, CIRCA 1755-58**

Painted in blue in Chinese style, one with a pine tree beside a fence, within a diaper border, 11.6cm diam, one an extremely rare saucer of unusually large size with a hut on an island, the border with sgraffito and diaper panels, 14.3cm diam (cracked and restored), one with a river landscape, a boat in the foreground, 11.7cm diam, one with a fisherman on an island, 11.7cm diam, the last with two figures on an island, 11.6cm diam (chipped) (5)

£700 - 900  
 €820 - 1,100  
 US\$870 - 1,100

**Provenance**

Simon Spero 1994 (large saucer only)  
 Garrick Bond Collection

Two saucers from the Liane Richards Collection with the same designs as the first two mentioned were sold by Bonhams, 13 April 2016, lot 126

245

**FOUR VAUXHALL SAUCERS, CIRCA 1754-60**

Thinly potted and painted in blue in Chinese style, one with the 'Dragon' pattern, the dragon chasing a fiery pearl, the design picked out in sgraffito, 11.7cm diam, one with two figures on an island, the border with solid blue and diaper panels, 11.9cm diam (cracked), and two with an island landscape, both islands supporting various buildings and trees, within zig-zag sgraffito borders, 11.7cm diam (one with rim chips, one cracked) (4)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

Simon Spero 1998 (first-mentioned saucer)  
 Garrick Bond Collection

The first-mentioned saucer is illustrated in *Ceramics of Vauxhall*, ECC 2007, p.69, no.98. A similar example from the Susi and Ian Sutherland Collection was sold by Bonhams, 3 October 2007, lot 208. The second-mentioned saucer is illustrated at p.70, no.103. A shard of the same pattern as the last-mentioned pair is illustrated by Bernard Watney, *The Vauxhall China Works*, ECC Trans, Vol.13, pl.197(b) (bottom right).

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**FOUR VAUXHALL SAUCERS, CIRCA 1755-60**

Painted in blue in Chinese style, one with a hut on an island shaded by fronds, 11.7cm diam (small rim chip), one with a hut shaded by a willow tree, 11.2cm diam, one with a Chinese figure standing behind a triangular fence, a seated boy to the left, 11.4cm diam (rim chip), the last with an island within a cross-hatched border, 11.7cm diam

£700 - 900  
 €820 - 1,100  
 US\$870 - 1,100

**Provenance**

Garrick Bond Collection  
 The second-mentioned from the Watney Collection, sold by Phillips, 4 March 1998, lot 320.

The first-mentioned saucer is illustrated in *Ceramics of Vauxhall*, ECC 2007, p.70, no.101 alongside a related shard from the factory site





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**TWO VAUXHALL SAUCEBOATS AND A CREAMBOAT, CIRCA 1756-60**

One sauceboat with a moulded rim, painted in blue with a Chinese hut in a landscape, *13.7cm long* (rim chip, handle restuck), the other with a Chinese landscape within a quatrelobed panel, reserved on a 'cracked ice' ground, *12cm long* (chipped, section restuck), the fluted creamboat also with a 'cracked ice' ground, *10.5cm long* (cracked) (3)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**  
 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.67, no.91, p.98, no.95 and p.67, no.94. The first-mentioned sauceboat also occurs with a double-scrolled handle

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**THREE VAUXHALL SAUCEBOATS, CIRCA 1756-62**

Of fluted form, the largest painted in blue with two Chinese figures on an island with a hut and blossoming trees, *16.4cm long* (chips, glaze crack), another with a Chinese island, *15.1cm long* (chips), the last with a hut on a Chinese island, *13.6cm long* (cracked and chipped) (3)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

**Provenance**  
 Garrick Bond Collection

The first-mentioned is illustrated in *Ceramics of Vauxhall*, ECC 2007, p.65, no.86. See also Nick Panes, *British Porcelain Sauceboats* (2009), p.173, fig.284 for a similar sauceboat to the last-mentioned



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**A VAUXHALL SAUCEBOAT, CIRCA 1755-57**

Of fluted form with an angular handle and scrolled upper terminal, painted in blue with loosely painted flowers issuing from hollow rockwork, a diaper border below the interior rim and a single floret in the centre, *15.4cm long* (restored chips to spout)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**  
 Simon Spero 2000  
 Garrick Bond Collection

Illustrated in *Ceramics of Vauxhall*, ECC 2007, p.65, no.85 alongside a related handle shard from the factory site which is also illustrated by Bernard Watney, *The Vauxhall China Works*, ECC Trans, Vol.13, Pt.3, pl.198(b). A group of similarly shaped sauceboats are shown at pl.200(b)



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**TWO VAUXHALL COFFEE CANS AND A BOW COFFEE CAN, CIRCA 1756-60**

One Vauxhall can painted in bright blue with a pine tree growing within a fenced enclosure, the reverse with two banana trees, a cross-hatched border inside the rim, 6.2cm high, the Bow coffee can painted with a similar design, also with two banana trees to the reverse, 6.2cm high (cracked), the other Vauxhall can more thinly potted and of slightly waisted form, painted with a pine tree and a rock, a diaper border inside the rim, 5.4cm high (chipped and cracked, some staining) (3)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance;**  
 Garrick Bond Collection

The first can is illustrated in *Ceramics of Vauxhall*, ECC 2007, p.82, no.144 and by Bernard Watney, *Four Groups of Porcelain Possibly Liverpool*, ECC Trans, Vol.5, Pt.1, pl.29(f)(right). The influence of Bow is sometimes seen on Vauxhall, especially the two banana plants to the reverse. Heart-shaped lower handle terminals, characteristic of Bow, are found on some Vauxhall mugs.



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**TWO VAUXHALL CUPS OR SMALL MUGS, CIRCA 1756-62**

Of bell shape, one thinly potted with a plain handle, painted in blue with a Chinese lady and attendant by a pine tree, 5.5cm high (tiny crack and chip), the other with a turned foot and a ridged handle, painted with a pagoda and a pine tree, a solid blue and diaper panelled border inside, 6.2cm high (cracked and chipped) (2)

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

**Provenance**  
 Jupiter Antiques 1997 and Simon Spero 1994  
 Garrick Bond Collection

The first cup is painted with the same pattern as the documentary milk jug inscribed on the base A C A 1756, illustrated by Simon Spero, *Vauxhall Porcelain - A Tentative Chronology*, ECC Trans, Vol.18, Pt.2, p.351, figs.1 and 2. The second cup is illustrated in *Ceramics of Vauxhall*, p.80, no.137. The chalky paste, clear glaze and ridged handle suggest a date in the 1760s

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**FOUR VAUXHALL COFFEE CUPS, CIRCA 1755-58**

With characteristic plain handles and painted in blue, one with a pagoda, pine tree and 'plaited rock' on an island, 6.2cm high, one with a group of buildings and a pagoda within an island landscape including a sailing boat, 6.4cm high (rim chip), one with a pagoda on a rocky island, 6.2cm high, the last with willow and a fence by tall rockwork, 6.1cm high (rim chips) (4)

£700 - 1,000  
 €820 - 1,200  
 US\$870 - 1,200

**Provenance**  
 Garrick Bond Collection

253

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

Of rectangular form, printed in puce with 'Danae and the Shower of Gold', Danae reclining with Cupid in flight above, lifting drapery to reveal her naked body, a group of coins tumbling down from above, set in a tooled gilt metal frame with hanging loop, 8.2cm x 9.9cm (corner chip concealed by the frame)

£700 - 900  
€820 - 1,100  
US\$870 - 1,100

**Provenance**

Garrick Bond Collection

A coloured example in the Schreiber Collection is illustrated by Egan Mew, *Battersea Enamels* (1926), pl.IV. Probably a re-engraving of a Battersea copperplate by Ravenet, See Bernard Watney and Robert Charleston, *Petitions for Patents*, ECC Trans, Vol.6, Pt.2, pl.61(c)



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

Printed in red after Boucher with 'La Toilette Pastorale', Venus with a young attendant dressing her hair, the goddess dressed only in flowing drapery, a dog and two putti at her feet, in a tooled gilt metal frame, 8cm x 9.9cm (fine cracks and edge chips)

£500 - 600  
€590 - 700  
US\$620 - 740

**Provenance**

Garrick Bond Collection

For an example in the Schreiber Collection see Watney and Charleston, 'Petitions for Patents', ECC Trans, Vol.6, Pt.2, pl.78c. The engraved copperplate was probably originally produced by Simon François Ravenet for use on enamels at Battersea. Boucher's original painting 'Le Printemps' is in the Wallace Collection.



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**THREE BATTERSEA ENAMEL PLAQUES ENGRAVED BY SIMON FRANCOIS RAVENET AND ANOTHER BATTERSEA PLAQUE, CIRCA 1753-60**

One printed in dark red with 'Europa and the Bull' after Boucher, 10.2cm x 8.3cm (chipped, fine cracks), one in puce with 'The Fortune Teller', 10.2cm x 8.3cm (fine cracks), one of lobed form, printed in red with 'The Crucifixion' from the Passion Series, gilt metal frame with hanging loop, 9cm x 11.8cm (cracks and restoration), the last printed in dark red with the Madonna, gilt metal frame with hanging loop, 11.9cm x 8.5cm (cracks and some restoration) (4)

£600 - 800  
€700 - 940  
US\$740 - 990

**Provenance**

Garrick Bond Collection

The second plaque is printed with a rare version of 'The Fortune Teller', later re-worked by Robert Hancock who is said to have worked under Ravenet at York House, Battersea



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256 (part)

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**A FINE SOUTH STAFFORDSHIRE ENAMEL INKSTAND, TWO POUNCE POTS AND AN INKWELL, CIRCA 1770**

The rectangular stand with a central candle nozzle, flanked by two fine painted panels of figures in romantic landscapes, the bianco-sopra-bianco diaper border with blue florets and smaller landscape panels, 20.2cm wide (a few fine cracks only), one pounce pot with matching decoration, 5.1cm wide, the other with gilded borders, 5.1cm wide, the inkwell with panels of flowers, 5.1cm wide (restored) (4)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**  
 Garrick Bond Collection



257

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

Of oval form, printed in brown with a portrait of a Chancellor of the Exchequer, probably intended to be Henry Pelham, gilt metal frame, 9cm high (fine crack to the reverse)

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**  
 Garrick Bond Collection

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**A RARE BATTERSEA ENAMEL PLAQUE OF MARIA GUNNING, CIRCA 1753-56**

Of upright oval form, pictured with her head resting on her left hand, her costume picked out in yellow, blue and pink, the chair back in green, set within a tooled gilt metal frame with hanging loop, 8.6cm x 7cm (cracks)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**  
 Garrick Bond Collection

The source is a mezzotint by R.Houston after Liotard. The source print and a similar example are illustrated by Egan Mew, *Battersea Enamels* (1926), figs.11(1) and 12



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**FIVE ENGLISH ENAMEL BOXES, MID 18TH CENTURY**

Comprising a rectangular London box painted with flowers, 6.3cm, a rectangular Birmingham box painted with musicians, 7.2cm, a circular Birmingham box painted with flowers and an insect, 6.8cm, another similar Birmingham box, 6cm, a rectangular Birmingham box printed in black with rural scenes within bianco-sopra-bianco borders, 5.7cm, and three small German enamel plaques, one painted with The Last Supper, 3.5cm-4.5cm (all with cracks or restorations) (8)

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

**Provenance**  
 Garrick Bond Collection



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## OTHER PROPERTIES

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### TWO RARE BATTERSEA ENAMEL WINE LABELS, CIRCA 1753-56

Engraved by Ravenet after designs by James Gwin, one printed in brownish black and overpainted in colours with a naked black boy, his arm around a leopard's neck feeding it grapes, titled 'Cape', 6.8cm wide (one suspension hole lacking, the other restored, small loss to edge), the other printed in red and lightly coloured with two putti struggling with a youthful satyr on top of a large cask, fruiting vines to the right, a rocky landscape with a goat in the distance, the end of the cask titled 'Port', 6.9cm wide (some restoration) (2)

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

#### Provenance

Frances L. Dickson Collection, Sotheby's 3rd June, 1954, lot 61 (Cape only)

Another Cape example is illustrated by John Salter, *Wine Labels*, p. 297 and fig. 1005, and by Susan Benjamin, *English Enamel Boxes*, p.39. Another similar Port example in the Victoria and Albert Museum, illustrated by Egan Mew, *Battersea Enamels*, fig. 20

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### A RARE BATTERSEA ENAMEL PLAQUE OF ELIZABETH GUNNING, CIRCA 1753-56

Of upright oval form, printed in sepia, wearing a finely detailed décolleté dress, set in a wooden frame, 8.9cm x 7.1cm (a few fine scratches, frame distressed)

£700 - 1,000  
 €820 - 1,200  
 US\$870 - 1,200

The source is a painting by F Cotes painted in 1751. A pair of portraits of sisters Elizabeth Gunning, afterwards Duchess of Hamilton and later Duchess of Argyll and Maria, afterwards Countess of Coventry, both after Cotes portraits are illustrated by Egan Mew, *Battersea Enamels* (1926), fig.10. The Gunning sisters took London by storm when they arrived from Ireland in 1750



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### A RARE SOUTH STAFFORDSHIRE BONBONNIÈRE, CIRCA 1780

Modelled as a cucumber or gherkin, shaded in two tones of green with raised spots picked out in black, hinged gilt metal mount, 5.6cm long (some restoration)

£1,200 - 1,600  
 €1,400 - 1,900  
 US\$1,500 - 2,000

A similar bonbonnière from the Whittle Collection was sold by Bonhams, 23 April 2008, lot 164



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

Of egg shape with a band of drainage holes pierced just above the flattened base, painted in colours with sprays and sprigs of bright garden flowers alternating with gilded honeysuckle and other flowers, 8.5cm high (some restoration)

£800 - 1,200  
€940 - 1,400  
US\$990 - 1,500

Very few soap boxes are recorded in English enamel. Two examples, one with closely related decoration from the Mullens Collection, were sold by Phillips, 6 June 2001, lots 205 and 206

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**A RARE SOUTH STAFFORDSHIRE ENAMEL SCENT BOTTLE, CIRCA 1780**

Of large size and flask form with scrolled and fluted borders in high relief enclosing painted landscape panels, one with waterwheels and a river, the other with figures and a church, the decoration in a strong palette of red, green, pink and blue highlighted in gold, gilt metal mounts and a chained stopper in the form of Cupid holding a heart, 12.1cm high (minor restoration)

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,200 - 1,900

The size and style of decoration on this lot is most unusual

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**A RARE SOUTH STAFFORDSHIRE ENAMEL NOVELTY PATCH BOX, LATE 18TH CENTURY**

In the form of a pocket watch, the enamel dial with movable hands and faux winding hole and hinged to reveal a polished steel mirror, the case with a hinged glass front with enamel bezel, the enamel back with an elaborate wheel design in white, blue, green and red and highlighted in gold, 5.5cm high including winder

£600 - 800  
€700 - 940  
US\$740 - 990

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**A RARE SOUTH STAFFORDSHIRE ENAMEL NOVELTY PATCH BOX, LATE 18TH CENTURY**

In the form of a pocket watch, with a hinged enamel dial, the case with a hinged glass front with enamel bezel, the enamel back in green, white and gold with a sunburst design, 6cm high including winder (some restoration)

£500 - 700  
€590 - 820  
US\$620 - 870



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**A FINE BOW MODEL OF A PUG, CIRCA 1753**

Left in the white and modelled lying on a rectangular cushion, looking round toward its hind quarters and wearing an incised collar, the cushion with an extravagant tassel at each corner and an incised pattern around the sides, 13cm wide

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

**Provenance**

Albert Amor Ltd, June 1962

A pair of pugs on similar cushions is illustrated by Elizabeth Adams and David Redstone, *Bow Porcelain* (1981), p.201, pl.130. The right hand example looks towards the tail, as in this lot, and the left hand model looks towards the viewer



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**A LONGTON HALL SAUCEBOAT, CIRCA 1755**

Of exuberant naturalistic shape, modelled as if formed by overlapping cabbage leaves, the high stalk handle applied with subsidiary stems and buds, painted in blue on both sides with flowering plants, the interior with a Chinese island, a border in tones of blue below the rim, 21.6cm long (handle restuck with loss to applied detail)

£800 - 1,200  
€940 - 1,400  
US\$990 - 1,500

Illustrated by Nick Panes, *British Porcelain Sauceboats of the 18th Century* (2009), p.153, fig.249



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**A FINE DUTCH-DECORATED CHINESE PORCELAIN PLATE, CIRCA 1720-30**

Painted in soft colours with a vase of flowers resting on baroque scrollwork, a group of fruit in the foreground and insects in flight to either side, the narrow border with more insects and floral sprays, 20.7cm diam (small chips to rim, minor wear)

£800 - 1,200  
€940 - 1,400  
US\$990 - 1,500

**Provenance**

Albert Amor Ltd  
The Watney Collection

The pair to this plate, also from the Watney Collection, was sold by Bonhams, 7 November 2003, lot 2. The composition of flowers arranged in a vase resembles popular Dutch prints from the 17th century, such as the illustrations to G.B. Ferrari's *De florum cultura* (1633). The palette resembles the 'Fine Line' group of Dutch-decorated porcelains.



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**A RARE VAUXHALL SAUCEBOAT, CIRCA 1760-62**

Moulded on both sides with scrolled panels reserved on a fluted ground, one panel with a wine glass and a decanter and stopper flanking an ovoid vase, the other with three vases of varying forms, a larger vase under the spout, the moulding picked out in blue, sprays of flowers painted round the spout and handle and within the interior, 18.2cm long (fine crack, chip to foot)

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

**Provenance**

Frank Wheeldon Collection, sold by Bonhams 23 January 2008, lot 48

Illustrated by Nicholas Panes, *British Porcelain Sauceboats*, p.165, fig.268. Another example with the colouring reversed is shown at fig.269, and also by Simon Spero, *Vauxhall Porcelain - A Tentative Chronology*, ECC Trans, Vol.18, Pt.2, p.354, fig.12



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271

**A VERY RARE VAUXHALL POLYCHROME PRINTED SAUCER DISH, CIRCA 1755-57**

The centre printed with two figures on horseback beside a tree with a broken branch, surrounded by a gilded band which mirrors the shape of the distinctive lobed rim, the border with two flower sprays, scattered sprigs and two insects in flight, the rim also gilded, 20.2cm diam (slight wear to gilding only)

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,500 - 3,700

The same print as the larger of the two flower sprays is found on a plate and on a figure of Britannia shown side-by-side by Bernard Watney, *The Vauxhall China Works*, ECC Trans, Vol.13, Pt.3, pl.212(bottom). Figural prints are rare at Vauxhall. See *Ceramics of Vauxhall*, ECC 2007, p.47, no.31 and p.54, no. 53 for a bowl and a coffee can with prints from the same series. Two plates of the same form but with different prints are shown by Bernard Watney, ECC Trans, Vol.5, Pt.1, pl.33(a) and (b). This shape is also found with underglaze blue decoration

272

**AN EARLY BOW TEAPOT AND COVER, CIRCA 1754**

Of globular form with a low domed cover, painted with an all over design of fruiting vines, the grapes represented by groups of puce dots outlined in red, the freely painted leaves in two tones of green outlined in black, the brown stems with gilded tendrils, 11.5cm high (some damage) (2)

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,200 - 1,900

For the same pattern on a Bow teapot and cover of a different form, see Anton Gabszewicz, *The Freeman Collection* (1982), p.31, no.17. Two pieces of the related 'Grape and Vine' pattern are shown at p.32, nos.19 and 20, a pattern also seen on Chinese porcelain. Both patterns may have been applied by outside decorators



273 \*

**AN INTERESTING ORLEANS FIGURE GROUP PAINTED IN LONDON, CIRCA 1770-75**

Modelled as a lady and gentleman seated on a boldly modelled scrolled base, she with applied flowers on her skirt, he with a basket of flowers on his knee, enamelled in London and highlighted in gold, 24cm high, anchor and dagger mark in red (minor losses and restoration, some kiln blackening)

£500 - 700  
€590 - 820  
US\$620 - 870

See Aileen Dawson, *French Porcelain* (1994), p.249, no.200 for the model. The anchor and dagger mark is found on some late Bow porcelains, forming a distinct group with the same highly coloured palette and painting style. Hugh Tait has suggested that the mark was used during the brief period in which the London decorator William Brown was proprietor of the factory just prior to its closure, circa 1774-75. See *Ars Ceramica*, No.15, pp.27-33. This group is likely to have been decorated by Brown whilst running his decorating studio at 28 Coppice Row, Cold Bath Fields, Clerkenwell, prior to his take over of the Bow concern.







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**TWO RARE BOW CHAMBER POTS, CIRCA 1760-65**

The strap handles with heart-shaped terminals, painted in blue with Chinese river scenes within fan-shaped panels reserved on powder blue grounds, smaller circular floral panels in between, the rims with floral and diaper panels, floral sprigs within the interiors, 17.7 and 19cm diam, pseudo Chinese character marks (fine cracks) (2)

£2,000 - 2,500

€2,300 - 2,900

US\$2,500 - 3,100



275

275

**A GOOD EARLY BOW SAUCEBOAT, CIRCA 1752-54**

Of silver shape supported by three claw feet with lion mask terminals, the grooved handle terminating in an applied shell just inside the rim, painted in bright blue with a peony issuing from hollow rockwork shaded by tree fronds hung from the shaped rim, 21.1cm long (firing crack on rim slightly extended)

£700 - 900

€820 - 1,100

US\$870 - 1,100



276

276

**A RARE BOW SUCRIER AND COVER, CIRCA 1758-60**

Thinly potted and of circular form, the low domed cover with a button finial, painted in the famille rose palette with the 'Two Quail' or 'Partridge' pattern, the two birds shaded by a flowering plant, flowers and insects to the reverse, within a puce foliate border, 9.8cm high (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,200 - 1,900

The use of famille rose colours to paint a kakiemon design is most unusual. A similarly decorated hexagonal teapot and cover is illustrated by Dr Chris Girton, *The Two Quail Pattern* (2004), p.40, fig.29

277

**AN EARLY VAUXHALL SMALL MUG AND A VAUXHALL COFFEE CAN, CIRCA 1754-58**

The mug of bell shape with a turned foot, painted in tones of blue with a Chinese river scene, a sailing boat in the foreground, the handle with horizontal stripes, 7cm high (rim chip), the can painted in blue with three islands connected by bridges within line borders, 6.4cm high (rim chips) (2)

£700 - 900  
€820 - 1,100  
US\$870 - 1,100

**Provenance**  
Watney Collection

The small mug is illustrated by Bernard Watney, *The Vauxhall China Works*, ECC Trans, Vol.13, Pt.3, p.204(d)(left). The clear glaze and tiny pin-head spots to the underside suggest an early date. The painting is similar in style to the vase and cover illustrated by Simon Spero, *Vauxhall Porcelain - A Tentative Chronology*, ECC Trans, Vol.18, Pt.2, p.360. fig.32. Blue and white decoration is scarce at this early period

278

**A GOOD LONGTON HALL COFFEE CAN, CIRCA 1755**

Thinly potted and with a thin loop handle, painted in bright blue with the 'Folly' pattern of an obelisk on an island amongst sponged trees and bulrushes, a man walking to the left, 5.7cm high

£600 - 800  
€700 - 940  
US\$740 - 990

**Provenance**  
Watney Collection

The 'Folly' pattern was probably inspired by English delftware, where sponged trees were commonly used. Compare with another can of the same pattern from the Watney Collection sold by Phillips, 22 September 1999, lot 70

279

**A RARE LONGTON HALL CUP, CIRCA 1756**

Of bell shape with a thinly potted loop handle, painted in light blue with a version of the 'Prunus Root' pattern, an insect and two flower sprays inside the rim, 6.2cm high (fine crack)

£700 - 1,000  
€820 - 1,200  
US\$870 - 1,200

**Provenance**  
Watney Collection

Illustrated by Bernard Watney, *English Blue and White Porcelain of the 18th Century* (1973), pl.41D



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**TWO EARLY BOW COFFEE CANS, CIRCA 1755**

One with a slightly spreading base, painted in bright blue with pagodas and various trees, *5.7cm high*, the other unusually thinly potted and applied with a large prunus sprig, two smaller sprigs flanking the handle, *5.9cm high* (minute rim chips) (2)

£500 - 700

€590 - 820

US\$620 - 870

**Provenance**

Watney Collection



281

281

**AN INTERESTING EARLY ENGLISH PORCELAIN COFFEE CUP, CIRCA 1750-53**

Of rounded cylinder form with an everted lip and a plain loop handle, painted in colours in a subdued palette with a spray of European style flowers and scattered sprigs, *6cm high* (rim chip restuck, crack in lower handle)

£500 - 1,000

€590 - 1,200

US\$620 - 1,200

**Provenance**

Watney Collection

The shape of this cup closely follows a curious group of early Worcester coffee cups, recorded in a limited range of coloured oriental patterns or with primitive blue and white landscapes. This group often has an underfired appearance and is thus prone to staining. Simon Spero has discussed this class in his Exhibition Catalogues in 2007 (The McKnight Melvin Collection), fig.1 and in 2009, fig.37.

The decoration on the present lot is not typical of Worcester in any way and is closer to some enamelling found on London porcelain of similar date, in particular some floral painting on St. James's teawares and coloured sprays seen on a range of Chelsea beakers. This may therefore be the work of a London enameller.



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**A RARE SAMUEL GILBODY COFFEE CAN, CIRCA 1758-60**

Painted in colours with two waterbirds, one on an island beside rockwork and flowers, the other swimming, *6.2cm high* (staining to rim and handle)

£800 - 1,200

€940 - 1,400

US\$990 - 1,500

**Provenance**

Watney Collection

Illustrated by Bernard Watney, *Liverpool Porcelain* (1997), colour pl.19b, by Maurice Hillis, *Liverpool Porcelain* (2011), p.283, 7.7 and in *Made in Liverpool*, NCS Exhibition catalogue 1993, p.75, no.69



283

**A LONDON-DECORATED CHINESE SUCRIER AND A DUTCH-DECORATED CHINESE TEABOWL AND SAUCER, CIRCA 1730-65**

The sucrier of rice bowl form, outlined in black and washed over in green with a highly detailed island scene with figures and fanciful buildings in the style of Pillement, 11.6cm diam (chipped, cover lacking) the teabowl and saucer enamelled in colours and heightened in gold with a bird on a branch above a 'banded' hedge, saucer 10cm diam (damaged) (3)

£300 - 500  
€350 - 590  
US\$370 - 620

**Provenance**

Watney Collection

The bowl is illustrated by Stephen Hanscombe, James Giles China and Glass Painter (2005), No.122



283

284

**A RARE LIMEHOUSE CUP, CIRCA 1746-48**

Of quatrelobed form with irregular spiral moulding and a feathered, slightly everted rim, the crabstock handle with extending stalk terminals embossed with moulded prunus flowers which encircle the cup, 6.2cm high (rim chips, short crack)

£1,500 - 2,000  
€1,800 - 2,300  
US\$1,900 - 2,500

**Provenance**

Watney Collection

Related shards were found on the Limehouse factory site and are illustrated in Limehouse Ware Revealed (1993), pls.137 and 139. Another Limehouse example is shown at pl 140 alongside a very similar creamware cup from the Pomona Inn site Newcastle-under-Lyme. See also Bernard Watney, English Blue and White Porcelain of the 18th Century (1973), pl 45C. A similar cup from the Watney Collection was sold by Phillips, 22 September 1999, lot 120 and another on 10 May 2000, lot 544.



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**A LIMEHOUSE SHELL PICKLE DISH, CIRCA 1746-48**

Of scallop shell form, painted in blue with a Chinese vase standing before a scroll, an insect in flight to one side, the border with three feather-like motifs, a shell flanked by two leaves at the base, 9.4cm high (chip to underside of rim)

£1,200 - 1,500  
€1,400 - 1,800  
US\$1,500 - 1,900



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## THE H TREVOR LLOYD COLLECTION

Humphrey Trevor Lloyd, known as Trevor, was born 20 April 1908 in Southport, the son of a Liverpool solicitor. He had started a promising career with Tate and Lyle when he contracted Tuberculosis at the age of 26. Unfortunately he proved to be allergic to the newly developed antibiotics and he made a partial recovery, living the rest of his life with limited lung capacity and an unhealed chest wound. Unable to return to his chosen career, Trevor decided to set up as a honey farmer in the Cotswolds. This was a wise decision as it turned out as honey was in high demand during WW2.

Trevor had a lifelong interest in antiques and collected a wide range of items including clocks, pictures and furniture. His passion was English blue and white porcelain and fortunately in the 1950s and 60s choice specimens were still easily found and affordable. Trevor was meticulous in his record keeping and documented every piece he bought and how much he paid for it. He was guided in his quest by two most knowledgeable dealers in antiques. Stanley Fisher who had a shop in Bewdley had written the first dedicated book on English blue and white porcelain published in 1947. Robert Williams, a young dealer in Eastbourne had joined his family business Winifred Williams Antiques and was to become one of this country's most respected porcelain dealers. Bob Williams encouraged Trevor to only purchase totally undamaged pieces. Commencing in 1952, for a period of twenty years he collected for pleasure, selecting his purchases carefully and rarely selling anything. His final purchases were made in 1971, by which time he had collected just over 100 pieces.

286

### AN EXCEPTIONAL LIMEHOUSE CREAM JUG, CIRCA 1746-48

The small pear-shaped ewer resting on a fringe of simple scrolls at the foot, the two recessed side panel painted in blue with peony sprays growing from formal rockwork, a single daisy-like flower in the smaller panel below the lip, the S-shaped handle with a leaf-moulded thumbrest, blue 'comma' motifs painted at the handle terminals and a scallop-shell motif beneath the handle and just above the foot, 7cm high (small chip to lip)

£12,000 - 16,000

€14,000 - 19,000

US\$15,000 - 20,000

#### Provenance

Stanley Fisher, Bewdley 1964 (cost £12 as William Reid, Liverpool)  
H Trevor Lloyd Collection

Only a few examples of this most delightful shape have been recorded. Two blue and white cream jugs are known, both with a closely-related peony pattern but painted with less care and detail. One in a private collection is illustrated in *Limehouse Ware Revealed*, (ECC 2000), p.53, col. pl.XII, the other, lacking its handle, was in the Godden collection, see Geoffrey Godden's *Guide to English Blue and White* (2004), p.92, pl.94. A further example with enamelled decoration is in the Victoria and Albert Museum and this is shown in *Limehouse Ware Revealed*, col. pl.XIII and p.64 alongside a waster from the Limehouse site, fig.133. An interesting block mould probably for a saltglaze creamjug of the same form (with embossed figure panels) is in the Potteries Museum and this is impressed with the name 'London'. A finished white saltglazed jug of this type is also illustrated in *Limehouse Ware Revealed* along with a matching 'porcelainous' waster from the Pomona site. It is possible the Staffordshire potters titled this shape as a 'London' cream ewer because they had taken their inspiration from Limehouse.

287

**A GOOD LIMEHOUSE PICKLE DISH, CIRCA 1746-48**

Of scallop shell form, painted in blue with a Chinese vase standing before a scroll, an insect in flight to one side, the border with three feather-like motifs, a shell flanked by two leaves at the base, 9.2cm high

£1,500 - 1,800  
€1,800 - 2,100  
US\$1,900 - 2,200

**Provenance**

H. Trevor Lloyd Collection



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288

**A LONGTON HALL CREAM JUG AND AN EARLY BOW CAN, CIRCA 1750-55**

The small sparrow beak jug painted with the 'Solid Fence pavilion' pattern, 6.9cm high (handle restored), the can with a spreading base painted in typical early blue with a hut, bamboo and pylon trees, 6.1cm high, script g mark in blue (fine cracks) (2)

£600 - 900  
€700 - 1,100  
US\$740 - 1,100

**Provenance**

H. Trevor Lloyd Collection



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**TWO WILLIAM REID COFFEE CANS, CIRCA 1756-61**

Of plain cylindrical form, one with a rounded loop handle painted in blue with the so-called 'Dwarf Rock Garden' pattern, 6.2cm high, the other with an angular moulded handle, painted in dark blue with the 'Mansfield' pattern, 6cm high (2)

£600 - 1,000  
€700 - 1,200  
US\$740 - 1,200

**Provenance**

Philpott, Worcester 1954  
H. Trevor Lloyd Collection

Many wasters of the Dwarf Rock Garden pattern were found on the factory site at Brownlow Hill



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290

**THREE RICHARD CHAFFERS TEABOWLS AND SAUCERS, CIRCA 1758-60**

One painted with a version of the 'Jumping Boy' pattern without a border, the saucer 12.2cm diam (fine crack in saucer), the other pair both painted with the so-called 'Men Bowing' pattern of a Chinese riverscape and a herringbone border, saucers 12.5cm diam (one teabowl cracked) (6)

£800 - 1,200  
€940 - 1,400  
US\$990 - 1,500

**Provenance**

Stanley Fisher, Bewdley 1964 and 1968  
H. Trevor Lloyd Collection



290 (part)





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292

291

**A RARE RICHARD CHAFFERS OCTAGONAL MUG, CIRCA 1758-62**

Of bell shape sharply moulded with eight vertical flutes and applied with a looped strap handle, with an unglazed flat base, painted in dark blue with a peony and bamboo growing from rocks and Chinese emblems, a diaper border on the outside rim, 8.3cm high

£1,000 - 1,500

€1,200 - 1,800

US\$1,200 - 1,900

**Provenance**

Bought from Alan Taylor, 1971

H. Trevor Lloyd Collection

Octagonal shapes were popular at Chaffers' factory around 1756-60 although no similar mug appears to be recorded. The decoration seen here was a standard pattern used on cylindrical and bell-shaped mugs and a version of the design appears on the John Fell jug dated 1762, see Maurice Hillis, *Liverpool Porcelain* (2011), p.148, fig. 5.9 and p.176, fig. 5.69.

292

**A WEST PANS SMALL BASKET, CIRCA 1765-70**

Oval with applied twisted loop handles, the exterior moulded with an ozier pattern and with flowers at the handle terminals, the 'Littler's Blue' ground reserving empty panels, 17.2cm long

£500 - 700

€590 - 820

US\$620 - 870

**Provenance**

Winifred Williams, Eastbourne 1965

H. Trevor Lloyd Collection

The 'Out of the Blue' exhibition catalogue, Museum of Edinburgh (2008), p.18, notes four Littler's Blue-ground examples of the shape including one in the V and A and one in the Potteries Museum. A coloured pair of the same shape was sold by Bonhams 18 April 2012, lot 205



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**A FINE AND LARGE WORCESTER TANKARD, CIRCA 1756-58**

Cylindrical with a slightly spreading base and grooved strap handle, painted in dark blue with the 'Prunus Root' pattern, the flowering branches continuing into the interior rim, 14.5cm high, workman's mark

£700 - 900  
€820 - 1,100  
US\$870 - 1,100

**Provenance**

Alan Taylor, 1971  
H. Trevor Lloyd Collection

294

**A PAIR OF LOWESTOFT SAUCEBOATS, CIRCA 1765-70**

Moulded in low relief with a ground of daisy flowers reserving panels painted in blue with riverscapes including figures in sampans, fences and willow trees, the rims with running floral borders, peony and daisy-head motifs inside, 19cm long, painter's numeral 5 on one (one with a tiny rim chip) (2)

£700 - 1,000  
€820 - 1,200  
US\$870 - 1,200

**Provenance**

Winifred Williams, Eastbourne 1962  
H. Trevor Lloyd Collection

The same moulding occurs on an example in Norwich Museums inscribed 'Made at Lowestoft in the presence of J S Browne... 1770'.



295

**A WORCESTER COFFEE POT AND COVER, CIRCA 1758**

Of small size and plain baluster shape, the domed cover with a pointed finial, painted in blue with the 'Mansfield' pattern and associated scrollwork border, 19.5cm high, corresponding workman's mark of a letter W inside the rim of the cover and underneath the base (2)

£700 - 900  
€820 - 1,100  
US\$870 - 1,100

**Provenance**

Winifred Williams, Eastbourne 1956  
H. Trevor Lloyd Collection



295



296

**A WORCESTER TWO-HANDLED SAUCEBOAT, CIRCA 1755**

Of large size, the scroll handles with distinctive animal-head thumbrests, the sides embossed with garlands of oak leaves forming panels painted in blue with Chinese scenes, the interior with a riverscape including a fisherman in a sampan, the shell-moulded lips painted with fancy trellis and floral scroll ornament, 21.5cm wide, workman's mark of three lines

£1,100 - 1,500

€1,300 - 1,800

US\$1,400 - 1,900

**Provenance**

Alan Taylor, 1971

H. Trevor Lloyd Collection

A similar example of the rare large size from the Godden Collection is illustrated by Geoffrey Godden, *English Blue and White Porcelain* (2004), colour pl. 35 and pls. 150-151 and was sold by Bonhams 30 June 2010, lot 57. The price list of Worcester's London warehouse records that 'Two-handle boats' were made in three sizes, the largest selling wholesale or four shillings each.







297

**A VERY RARE AND EARLY WORCESTER HIGH-FOOTED SAUCEBOAT, CIRCA 1752-53**

Of small size derived from a silver form with an undulating rim, the handle with a pronounced scroll thumbrest, the white ground crisply moulded with floral cartouches and drapery festoons on the foot, painted in a bright tone of blue with a 'trekked' outline in darker blue or black, the side panels with flowering peonies, a close floral border around the inner rim and a daisy spray in the interior, *16.7cm long*

£1,500 - 2,500  
 €1,800 - 2,900  
 US\$1,900 - 3,100

**Provenance**

Stanley Fisher, Bewdley 1965  
 H. Trevor Lloyd Collection

This previously unrecorded sauceboat is the only known example of this design. With a resemblance to Lund's Bristol, it has parallels with a sauceboat in the Victoria and Albert Museum and another from the Watney and R. David Butti Collections illustrated by Nick Panes, *British Porcelain Sauceboats* (2009), fig.204. Both are decorated with the 'Early Bird' pattern (I.C.2) and show a similar use of a 'trekked' outline. The glaze on the present lot has a slightly-matt, almost experimental appearance indicative of an early date. Most Worcester high-footed sauceboats of this shape and date were decorated in enamels and blue and white examples are exceptional.



298



299



298

**A WORCESTER SMALL REEDED COFFEE CAN, CIRCA 1753**

Of gently flared shape, the fine pillar fluting stopping beneath the lobed rim, painted in blue with the 'Prunus Branch Bird' pattern, 5.7cm high, two workmen's marks together on the base

£600 - 800  
€700 - 940  
US\$740 - 990

**Provenance**

Philpott, Worcester 1966  
H. Trevor Lloyd Collection

A similar can was sold by Phillips in the Watney Collection, pt.1, lot 162. This rare pattern is discussed by Branyan, French and Sandon, I.C.13.

299

**TWO WORCESTER 'STRAP FLUTED' COFFEE CANS, CIRCA 1756**

One with a flattened rococo scroll handle, the other with a grooved loop handle, the reserved panels painted in blue with the 'Fisherman and Willow Pavilion' pattern, feather-like scrolls inside the rims, 5.6cm and 5.8cm high (one with a minute rim chip, the other with a tiny crack) (2)

£500 - 700  
€590 - 820  
US\$620 - 870

**Provenance**

H. Trevor Lloyd Collection

300

**A FINE WORCESTER SPARROW BEAK CREAM JUG, CIRCA 1755**

Of Scratch Cross type and small size, on a neatly-turned foot and with a sharply grooved loop handle, painted in blue with the 'Walk in the Garden' pattern, a panelled border inside, 8.2cm high, workman's mark

£800 - 1,200  
€940 - 1,400  
US\$990 - 1,500

**Provenance**

Winifred Williams, Eastbourne 1963  
H. Trevor Lloyd Collection



300



301



302

301

**A FINE WORCESTER FLUTED CREAMBOAT, CIRCA 1755**

The small, flared ewer crisply moulded with a panelled ozier-patterned border above fine vertical flutes, the double scroll handle with a pronounced thumbrest, painted in blue with the 'Prunus Root' pattern, three prunus branches extending into the interior rim, *10.2cm long, 5.7cm high*, workman's mark

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

**Provenance**

Philpott, Worcester 1960  
 H. Trevor Lloyd Collection



303

302

**TWO WORCESTER HIGH-FOOTED SAUCEBOATS, CIRCA 1755-57**

One of small size, crisply moulded and painted with a version of the 'Sinking Boat Fisherman' pattern, *16.3cm long*, workman's mark, the other of medium size painted with the 'Triangular Platform' pattern, the interior fully decorated with flowering peonies, *18.3cm long*, workman's mark (2)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

Stanley Fisher, Bewdley 1964 and 1966  
 H. Trevor Lloyd Collection



304

303

**A RARE WORCESTER 'HIGH FOOTED' SAUCEBOAT, CIRCA 1755**

With a pointed thumbrest on the handle, painted in blue with the 'Wavy Line Fisherman' pattern, the side panels and the interior painted with simple Chinese riverscapes, an elaborate floral design in the interior, *19cm long*, unmarked

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

Stanley Fisher, Bewdley 1970  
 H. Trevor Lloyd Collection

When the second edition of Worcester Blue and White Porcelain was published in 1989 only a single example of this sauceboat had been recorded, as pattern I.B.19A. Relatively few others have been noted since then.

304

**A WORCESTER BOWL, CIRCA 1756**

Of plain circular shape, painted in blue with the so-called 'Tambourine' pattern of two Chinese figures in a formal garden, a flower sprig painted in the interior, *15.2cm diam*, TF workman's mark

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**

Alan Taylor 1971  
 H. Trevor Lloyd Collection





305

305

**A PAIR OF EARLY BOW SAUCEBOATS,  
CIRCA 1752-3**

Of large size and flat-bottomed shape with wavy barbed rims, painted in bright blue with the so-called 'Desirable Residence' pattern of a formal Chinese landscape, a panelled diaper border and Buddhist ribboned emblem to the interior, *12cm and 13cm long* (one cracked in the base) (2)

£500 - 800  
€590 - 940  
US\$620 - 990

**Provenance**

Stanley Fisher, Bewdley 1963  
H. Trevor Lloyd Collection



306

306

**A PAIR OF WORCESTER 'DUTCH JUGS',  
CIRCA 1756-60**

Of small size, the globular bodies moulded all over with overlapping cabbage leaves, the loop handles with a single leaf thumbrest, the rims without lips, painted in blue with the 'Cabbage Leaf Jug Floral' pattern, *19.5cm high*, crossed swords marks (one rim with restored chips) (2)

£600 - 900  
€700 - 1,100  
US\$740 - 1,100

**Provenance**

Stanley Fisher, Bewdley 1960  
H. Trevor Lloyd Collection



307

307

**A RARE WORCESTER CREAMBOAT,  
CIRCA 1768-70**

Of unusual plain 'Chelsea Ewer' form without the leaf moulding, painted in blue with the 'Floral Queens' pattern of petal shaped panels each containing a single flower sprig, *7cm high*, W mark within a square (minute chips or nicks on rim)

£500 - 800  
€590 - 940  
US\$620 - 990

**Provenance**

Winifred Williams, Eastbourne 1957  
H. Trevor Lloyd Collection

A similar example was in the Zorensky Collection, Part 1, lot 340. Leaf-moulded examples of the Chelsea Ewer shape were very popular, but this plain version is rare. The mark of a letter W within a square only occurs on this uncommon pattern that derives from a Chinese prototype.

308

**A VERY RARE WORCESTER HIGH-FOOTED SAUCEBOAT, CIRCA 1755**

Painted in blue with the 'Plantation' pattern on one side, the reverse with the very rare 'Lake Dwellings' pattern of a group of Chinese buildings raised on stilts, a willow tree on a tall rock to the right, the interior with an island scene, floral and diaper borders inside the rim, 19.7cm long (some restoration)

£500 - 700  
€590 - 820  
US\$620 - 870

The 'Lake Dwellings' pattern is discussed by Branyan, French and Sandon, Worcester Blue and White Porcelain (1989), p.189.



308

309

**A RARE PAIR OF WORCESTER SAUCEBOATS, CIRCA 1754-55**

Of high-footed form, painted in blue with the 'Crowded Island' pattern (I.B.18), Chinese landscapes within the moulded panels, the interiors with trailing flowering branches, shells and Chinese precious objects inside the rims, 20cm long, workmen's marks (one restored) (2)

£700 - 900  
€820 - 1,100  
US\$870 - 1,100

310

**A VERY RARE WORCESTER SAUCER DISH, CIRCA 1760**

Printed in black with a version of 'The Tea Party' pattern, a lady and gentleman seated on an elaborate bench, its scrolled shell back supporting a curving canopy garlanded with flowers, a manservant by their side holding a tea kettle, a small dog at their feet beside a leopard and musical trophies, black line rim, 17cm diam (a few fine scratches only)

£600 - 800  
€700 - 940  
US\$740 - 990

The composition of this print has strong similarities to The Tea Party No.2, but with the addition of a canopied rococo bench. This version appears to be unrecorded and is an extraordinary interpretation of the English Rococo



309



310



311



311 (Reverse)

311

**A FINE WORCESTER SAUCEBOAT, CIRCA 1753-54**

Of oval fluted form, the scroll handle with upturned thumbrest, painted with a colourful phoenix in flight, the reverse with oriental flowers and grasses, a smaller sprig below the lip, the interior with a flowering branch, below a scrolling rim, 17.2cm long, incised line on base below handle (restored chips)

£3,000 - 5,000  
 €3,500 - 5,900  
 US\$3,700 - 6,200

Illustrated by Nicholas Panes, *British Porcelain Sauceboats* (2009), p.128, fig.201. A similar sauceboat was in the Zorenky Collection, sold by Bonhams 16 March 2004, lot 13. Sauceboats of this form are found in at least two sizes when painted in underglaze blue. Polychrome examples are invariably of the same size

312

**A GOOD EARLY WORCESTER SAUCEBOAT, CIRCA 1753**

Of small size and low-footed form, the scrolled handle with a leaf-moulded thumbrest, moulded with scrollwork cartouches enamelled with Chinese figures in simple garden landscapes, three small sprigs under the lip, the interior with a central sprig and a border of green diaper and half-flowerheads, 15.2cm long

£3,500 - 4,500  
 €4,100 - 5,300  
 US\$4,300 - 5,600

**Provenance**

The Frank Arnold collection, Sotheby's 28 January 1964, lot 299  
 An English private collection

A very similar sauceboat is illustrated by H. Rissik Marshall, *Coloured Worcester porcelain* (1977), p.115, pl.1, no.1.

313

**A VERY RARE WORCESTER SAUCEBOAT, CIRCA 1755-56**

Of cos lettuce form with a stalk handle, the sides moulded with a cartouche painted with the 'Staghunt' pattern, a crisp floral border moulded below the rim, the lip painted with a butterfly, 22cm long (fine crack across footrim)

£1,500 - 1,800  
 €1,800 - 2,100  
 US\$1,900 - 2,200

**Provenance**

Zorenky Collection, sold by Bonhams 23 February 2005, lot 17

Exhibited: ECC Exhibition 2006, No.91. Illustrated by John Sandon and Simon Spero, *Worcester Porcelain The Zorenky Collection* (1996), p.99, fig.58 and by Nicholas Panes, *British Porcelain Sauceboats* (2009), p.123, figs.190 and 191. Cos lettuce sauceboats were very popular at Worcester in the 1750s but only a small number are recorded with the leaf moulding replaced by a moulded cartouche. Another example is in the Museum of London and another of a different pattern is illustrated by H Rissik Marshall, *Coloured Worcester Porcelain* (1954), p.127, pl.5, no.78





312



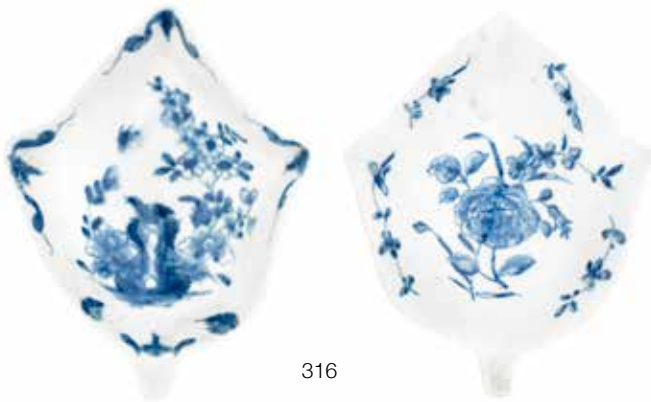
313



314



315



316

314

**A WORCESTER SMALL MUG OR CAN, CIRCA 1753-54**

of slightly spreading, cylindrical shape with a grooved loop handle, painted in blue with a version of the 'Willow Root' pattern, a willow tree growing by a fence, a banana tree and a figure in a sampan on the reverse, a flag between two dark peaks in the distance, 6.4cm high (rim chip)

£500 - 800  
 €590 - 940  
 US\$620 - 990

**Provenance**  
 Watney Collection

315

**A WORCESTER SMALL MUG OR CAN, CIRCA 1754-55**

Of thinly potted cylindrical form, slightly widening towards the foot, painted in underglaze blue highlighted in iron red enamel with the rare 'Question Mark Island' pattern, a Chinese figure crossing a bridge between two islands, one with distinctively shaped rockwork, 6.4cm high

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**  
 Watney Collection

Most known examples of this pattern have been overpainted in this way. Wasters found on the factory site have confirmed that this enamelling is contemporary with manufacture. For a can without the iron red enamelling, see Branyan, French and Sandon, pattern I.B.3, p.95



317



318

316

**TWO GOOD WORCESTER PICKLE DISHES, CIRCA 1758-60**

Of vine leaf shape with short stem handles, one painted in blue with the 'Rose and Floral Sprays' pattern, 9.7cm long, workman's mark, the other with the 'Two Peony Rock Bird' pattern, 9.9cm long, workman's mark (2)

£700 - 900  
 €820 - 1,100  
 US\$870 - 1,100

317

**A GOOD WORCESTER TEABOWL AND SAUCER, CIRCA 1755**

Thinly potted and pencilled in black with the 'Boy on a Buffalo' pattern, the buffalo standing by a large tree at the water's edge, sampans off the shore, the teabowl with a floral spray inside the base, saucer 12.2cm diam (2)

£500 - 800  
 €590 - 940  
 US\$620 - 990

318

**A WORCESTER YELLOW-GROUND DESSERT DISH, CIRCA 1765-70**

Of oval shape, the border with four panels finely pierced with latticework and edged with moulded scrolls picked out in puce, the central panel with crisp basket-moulding and painted in colours with a garland of flowers, the bright yellow ground with fine ozier moulding beneath, 27.2cm wide

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

**Provenance**

Albert Amor Ltd, June 1977

A similar dish from the Zorensky Collection with 'agitated birds' in the central panel was sold by Bonhams, 23 February 2005, lot 134 and another is illustrated by R.L.Hobson, Worcester Porcelain (1910), pl.XXVII





319



320

319

**A VERY INTERESTING WORCESTER PLATE, CIRCA 1775**

Probably outside-decorated in London, the centre painted with a formal design of an undulating laurel garland and concentric circles in blue, puce, red and gold, the border with circular panels in puce and orange, some garlanded and some surrounded by fine puce dots, reserved on an 'apple-green' ground, *22.8cm diam*

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

320

**A GOOD WORCESTER MUG, CIRCA 1768-72**

Of plain cylindrical form with a grooved strap handle, richly decorated in Japan style with the 'Jabberwocky' pattern, the beast perched amongst an array of flowering plants in green, blue and iron red, an elaborate border below the gilded rim, *14cm high*

£600 - 900  
 €700 - 1,100  
 US\$740 - 1,100

321

**AN EXCEPTIONAL PAIR OF WORCESTER VASES AND COVERS, CIRCA 1765**

Of hexagonal form with mushroom finials, richly decorated in Japan style with panels of dragon-like beasts coiled about a bamboo stalk, alternating with two beasts in flight around a tree, reserved on a rare 'shagreen' ground, the shoulders with panels of red diaper and dense scrollwork picked out in gold, *30cm high* (one cover with chip to inner flange and finial reattached) (4)

£10,000 - 15,000  
 €12,000 - 18,000  
 US\$12,000 - 19,000

This lot belongs to a small group of hexagonal Worcester vases with closely related decoration in kakiemon style reserved on 'shagreen' grounds. All show subtle differences in the border designs and density of decoration within the panels. One pair from the Phelps and Zorensky Collections was sold by Bonhams, 16 March 2004, lot 162. Single vases from the group are illustrated by R.L.Hobson, *Worcester Porcelain* (1910), frontispiece and H.Rissik Marshall, *Coloured Worcester Porcelain* (1954), pl.41, no.853. Another from the Rous Lench Collection was sold by Christie's, 30 May 1990, lot 506. A related pair with a white ground in the National Gallery of Victoria in Melbourne is illustrated by Murray Hooper and Robert Robertson, *Worcester Porcelain Two Australian Collections* (2016), p.17, fig.6.



321





322

322

**A RARE WORCESTER BOUGH POT, CIRCA 1768**

Of exuberant rococo-moulded form, the high back pierced for suspension, the fixed cover with one large and eighteen smaller apertures, the boldly scroll-moulded rim picked out in gold, painted in bright enamels with three panels of 'fancy' birds edged with gilt scrollwork, the reverse with smaller birds and moths in flight, reserved on a scale blue ground, 27.7cm wide, square mark

**£1,500 - 2,000**  
**€1,800 - 2,300**  
**US\$1,900 - 2,500**

Fully modelled in the round and decorated to the reverse, this piece appears not to have been designed for placing against a wall but, confusingly, there are suspension holes to the back. A similar example from the Zorenky Collection was sold by Bonhams, 22 February 2005, lot 177



323





324

323

**A WORCESTER LARGE LEAF DISH, CIRCA 1760-62**

Modelled as overlapping cabbage leaves, painted in colours with the 'Valentine' pattern after a Chinese original, a garlanded breadfruit tree flanked by two birds on a quiver and two hearts on an altar, the rim shaded in bright green and yellow, 26.2cm wide (minute chip to tip)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**  
 Derek Gardner Collection

324

**A GROUP OF LIVERPOOL PORCELAIN, CIRCA 1756-70**

Comprising a William Reid coffee can with a scrolled handle, painted in blue, 6.3cm high, a William Reid teabowl enamelled with a lady in a garden, 8.1cm diam (fine crack), a Philip Christian coffee can with the 'Bird on a Branch' pattern, 6cm high (fine crack), and a James Pennington coffee can painted with flowers, 6.4cm high (4)

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**  
 Watney Collection

325

**A WILLIAM REID TEAPOT, CIRCA 1756-60**

Of plain barrel shape with a recessed top, painted in blue with a stylised landscape including a hut by a curious aerial plateau, decorative 'commas' by the handle, 9.6cm high, '6' in blue (spout chipped and cracked, cover lacking)

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**  
 Watney Collection, sold BY Phillips 22 September 1999, lot 260.

Illustrated by Maurice Hillis, Liverpool Porcelain (2011), p.48, fig.3.73A. A coffee can of the same pattern, also marked with a '6' is shown at p.41, fig.3.48



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**A WILLIAM REID PICKLE DISH, CIRCA 1756-61**

Moulded in the form of a pointed leaf with a smaller overlapping one to the left and an embossed leaf and flower spray to the right, painted in blue with a floral sprig and an insect, one leaf outlined and a feathered rim, 11.5cm long (minute chips)

£600 - 800  
 €700 - 940  
 US\$740 - 990

Two similar dishes are illustrated by Maurice Hillis, Liverpool Porcelain (2011), p.71, fig.3.139. Similar dishes were also made by James Pennington with the inclusion of an insect in the moulding



327

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**A SET OF THREE PLYMOUTH MUGS, CIRCA 1769-70**

Of bell shape with turned feet and grooved handles, painted with two 'fancy' birds amongst trees and plants, looking up at insects in flight above them, gilded formal borders below the rims, *10.5cm, 13.8cm and 15.1cm high*, tin marks in red and gold (largest mug with short crack); sold together with the original invoice for £170 from Albert Amor, dated 1912, for the purchase of these mugs from the exhibition of the Trapnell Collection, and a copy of the sale catalogue (5)

£3,500 - 4,500

€4,100 - 5,300

US\$4,300 - 5,600

**Provenance**

Trapnell Collection

A similar mug is illustrated by F.S.Mackenna, *The Mackenna Collection of English Porcelain, Part 3, Plymouth and Bristol* (1975), pl.116, No.74.



328

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**A DOCUMENTARY CAUGHLEY JUG, DATED 1790**

Of cabbage-moulded form with a mask spout, painted at Worcester by the Chamberlains with a portrait of Hope, an anchor at her side and a sailing ship in the distance, a gilded monogram 'WP' below and a gilded garland of husks surrounding the scene, sprays of blue flowers with gilded foliage to either side, *18.8cm high*

£1,000 - 1,500

€1,200 - 1,800

US\$1,200 - 1,900

Compare the classical figural painting with the plate from the Godden Reference Collection illustrated by Geoffrey Godden, *Chamberlain-Worcester Porcelains* (1982), p.49, fig.22 and sold by Bonhams, 13 November 2013, lot 208





329

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**TWO RARE CHAMPION'S BRISTOL BOTANICAL TEABOWLS AND THREE SAUCERS, CIRCA 1775**

The saucers painted with specimens of daphne, cyclamen and rose, the teabowls with geranium and carnation, the gilt dentil borders hung with smaller sprigs and three evenly spaced scrollwork motifs, *saucers 12.7cm diam*, '1' in gold, saucers with crossed swords and dot marks (one saucer damaged, one with slight wear to rim) (5)

£2,500 - 3,000  
 €2,900 - 3,500  
 US\$3,100 - 3,700

**Provenance**

Trapnell Collection (one teabowl and two saucers)  
 Peter Stephens Collection (one teabowl and saucer sold by Bonhams, 12 September 2001, lot 160)  
 Watney Collection

The teabowl and saucer from the Peter Stephens Collection was exhibited in the Bristol Porcelain Bicentenary Exhibition 1770-1970, no.225f, along with a teapot and stand, pair of saucer dishes, milk jug and a coffee cup and saucer from the same service in the Bristol City Art Gallery's Collection (MacGregor Duncan Bequest). One saucer dish from the same set is illustrated by F Severne Mackenna, *Champion's Bristol Porcelain* (1947), fig.49 and the slop bowl painted with the same specimen of cyclamen by Albert Amor, *Catalogue of the Trapnell Collection*, no.193



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**A RARE EARLY NEW HALL TEAPOT AND COVER, A BREAKFAST BOWL AND SAUCER AND A TEABOWL, CIRCA 1782-1785**

Of silver shape supported by four applied rosette feet, foliate moulding to the underside of the spout and herringbone moulding to the upper surface of the handle, painted in colours with pattern 22 of scattered sprays of formal flowers, the puce diaper borders edged in blue, *14.2cm high* (minute chip to inner flange), the breakfast bowl and saucer and teabowl of corrugated form, painted with floral swags and a puce scale border, *saucer 15cm diam* (saucer with fine crack) (5)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

A similar teapot and cover was sold by Bonhams, 1 May 2013, lot 110





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331

**A RARE CAUGHLEY INKWELL AND LINER, CIRCA 1780**

Of capstan shape with four regularly spaced quill holders, the liner with a raised central opening, printed in blue with small flower sprays and leaf sprigs within a Nankin border, 7.5cm high (rim chip, fine crack) (2)

£1,300 - 1,500

€1,500 - 1,800

US\$1,600 - 1,900

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. Also exhibited in the Caughley Bicentenary Exhibitions 1972 and 1999.

A similar inkwell is illustrated alongside matching wasters from the factory site by Geoffrey Godden, *Caughley and Worcester Porcelains* (1969), pl.127.

332

**A RARE CAUGHLEY TEAPOT AND COVER, CIRCA 1780**

Of globular form with a flower finial, painted in blue with the 'Bridge and Windmill' pattern of a Chinese landscape including a humpback bridge and a windmill, within a cross-hatched border, 16.6cm high, S mark (2)

£800 - 1,200

€940 - 1,400

US\$990 - 1,500

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. Also exhibited in the Caughley Bicentenary Exhibition 1999.

This uncommon pattern is illustrated by The Caughley Society, *Caughley Blue and White Patterns* (2012), p.140 and is unique to Caughley.

333

**A RARE CAUGHLEY FEEDING CUP, CIRCA 1785-90**

Of bucket shape with a turned foot and two scrolled handles, painted in bright blue with the 'Salopian Sprigs' pattern, border 12 below the interior rim, 7.9cm high, S mark in blue

£500 - 700

€590 - 820

US\$620 - 870

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum. Also exhibited in the Caughley Bicentenary Exhibitions 1972 and 1999, catalogue p.19.



332



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**A FINE EARLY LOWESTOFT SAUCEBOAT AND A CORRESPONDING WASTER, CIRCA 1759-61**

Of elegant silver shape with a gadrooned foot and a band of flutes around the lower section, the pronounced spout moulded with an acanthus leaf on the underside, the sides with scrolled panels painted in blue with Chinoiserie scenes flanked by flowering plants and insects, more boldly painted flowers within the interior, 20.3cm long, painter's numeral 3 inside footrim (fine cracks) (2)

£2,500 - 3,500  
 €2,900 - 4,100  
 US\$3,100 - 4,300

**Provenance**

Geoffrey Godden Collection

Illustrated by Nicholas Panes, *British Porcelain Sauceboats of the 18th Century* (2009), p.177, fig.290, Geoffrey Godden, *Lowestoft Porcelains* (1985), pl 58, p 66, Bernard Watney, *English Blue and White Porcelain of the 18th Century* (1963), pl 74C and Christopher Spencer, *Early Lowestoft*, fig 135, p 108. The waster appears to be of a slightly earlier date

335

**AN EARLY LOWESTOFT PICKLE DISH, CIRCA 1760-62**

Of vine leaf shape with a serrated edge and a short stalk handle, painted in blue with a flowering plant within a 'berry' border, 10.2cm long (glaze chip to inside edge)

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

A similar example is illustrated by Christopher Spencer, *Early Lowestoft* (1981), p.92, fig.113



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336

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**AN EARLY LOWESTOFT COFFEE CAN, CIRCA 1758-59**

With a spreading foot, painted in blue with a flowering plant growing next to a two-panelled fence, a bird in flight above, the simple handle of small size and outlined in blue around the terminals, *6cm high*, indistinct mark in centre of base

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

**Provenance**

Watney Collection

One of two early Lowestoft cans from the Watney Collection illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.52, pl.34. The other was sold by Phillips, 8 March 1995, lot 292 and is illustrated by Bernard Watney, *English Blue and White Porcelain of the 18th Century* (1973), pl.72D



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**A RARE LOWESTOFT COFFEE CAN, CIRCA 1764-65**

Of cylindrical form, slightly narrowing towards the foot, moulded in relief with a spray of carnations and other flowers, a band of scrollwork moulded below a formal border painted in blue, a plain blue line just above the foot and blue scrollwork to the handle, *6.3cm* (rim chips)

£600 - 800

€700 - 940

US\$740 - 990

A teapot and cover in the Victoria and Albert Museum with the same moulding picked out in blue is illustrated by Geoffrey Godden, *Lowestoft Porcelain* (1985), pl.77, p.77. A similar can was sold by Bonhams 3 November 2016, lot 250

338

**A RARE LOWESTOFT TUREEN STAND, CIRCA 1762**

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

£600 - 800

€700 - 940

US\$740 - 990



338

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





339

**AN IMPORTANT LOWESTOFT MUG, CIRCA 1775**

Of cylindrical form, widening slightly towards the base, the scrolled handle with a thumbrest, painted in colours with a hare coursing scene, the comical hare crouching in bushes with farm buildings in the distance, the huntsman pointing to the hare with a stick, two dogs at his side, inscribed below in red 'See ho', a red loop and line border below the rim, 11.2cm high (damaged)

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,400

This important and previously unrecorded mug belongs to a small group of Lowestoft porcelains painted with English rural scenes although none depict this subject. Naive but nonetheless charming, they are characterized by the distinctive manner of outlining foliage and the unique way in which groups of building are represented. The group includes the Remnant Bowl in Norwich Castle Museum, dated 1774 and illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum*, Vol.2, p.35 and the Gooch Jug, dated 1775 and illustrated by Geoffrey Godden, *Lowestoft Porcelain* (1985), p.127, pl.158. Godden attributes the decoration of this group to the Tulip Painter. 'See ho' is a call to indicate the first sighting of a hare in a hunt, a popular pursuit in 18th century East Anglia.



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**A RARE PAIR OF EARLY DERBY SAUCEBOATS, CIRCA 1756**

Thinly slip-cast with delicate scrollwork on the rims and around the handles and spouts, a border of stiff leaves around the feet, painted in colours with scattered flower sprays and sprigs, larger sprays within the interiors, the rims and scrolled handles picked out in brown, *20.6 and 21cm long* (one with handle restuck, the other cracked and chipped) (2)

£700 - 1,000

€820 - 1,200

US\$870 - 1,200

**Provenance**

The Watney Collection, exhibited in the ECC Exhibition 2006. Illustrated by Nick Panes, *British Porcelain Sauceboats* (2009), figs.144 and 145, p.93.



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**A RARE DERBY BISCUIT FIGURE OF A SHEPHERDESS, CIRCA 1795**

Modelled by Jean-Jacques Spengler as an elegantly dressed lady leaning forward to feed a sheep, her right hand resting on a rustic gate hinged to a tree stump with rope, a small spaniel sleeping beside her, the stump and oval base applied with flowers and leaves, *28.2cm high*, incised crown, crossed batons, D mark and 'No 395' (some minor losses to applied detail)

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

The companion figure of a shepherd, model number 396, was sold by Bonhams, 5 December 2007, lot 282. Both figures are in the British Museum, illustrated by Franklin A Barrett and Arthur L Thorpe, *Derby Porcelain* (1971), fig.122. Another pair is in the Lady Lever Gallery, Port Sunlight. The source is an engraving by J Hogg after Francis Wheatley, published in July 1787. The model was the penultimate example of Spengler's work. See Timothy Clifford, J J Spangler, a Virtuoso Swiss Modeller at Derby, *Connoisseur* 198, 1978, no.196, pp.146-53

340

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

Left in the white and modelled seated on a rectangular base with its head turned to the right, its collar secured with a rosette, *9cm high* (loss to tip of tail, one ear chipped)

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

This model is only rarely found in the white, most examples decorated with patches of manganese or enamelled in a more naturalistic style. Remarkably, the tail is substantially intact with only a small loss or chip to the tip



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**A RARE DERBY FIGURE OF VENUS AND CUPID, CIRCA 1765**

Venus seated upon a boldly modelled dolphin, its tail coiled and water spouting from its mouth, Cupid seated on her lap, the tall pierced base applied with colourful shells and seaweed, *27cm high*, patch marks (restored)

£600 - 900  
 €700 - 1,100  
 US\$740 - 1,100

**Provenance**

Derek Gardner Collection

344

**AN EARLY DERBY SWEETMEAT FIGURE, CIRCA 1758**

Seated on a scrolled base with a basket resting upon her lap, two lambs lying beside her, her costume painted in an attractive palette of puce and yellow, her skirt and the interior of the basket painted with flowers, *24cm high*, patch marks (restored)

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**

Derek Gardner Collection

345

**A VERY RARE DERBY SMALL BASKET AND COVER, CIRCA 1765**

Supported on a boldly-modelled rococo base picked out in gold and applied with flowers and leaves, the basket moulding applied with a yellow floret at each intersection, the finial modelled as a yellow bird among further flowers, *15.6cm high*, patch marks (chips to inner flange of cover and bird's beak) (2)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

A similar pair is in the Schreiber Collection at the Victoria and Albert Museum, no.414.360/c-1885



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346

**A RARE CHELSEA-DERBY SCENT BOTTLE, CIRCA 1775**

Of flattened ovoid form, moulded on both sides with heart-shaped panels painted in sepia monochrome with a small boy carrying a basket and a classical vase, flanked by moulded scrollwork picked out in gold and left in the white against the light blue enamel ground, *6.2cm high* (stopper lacking)

£600 - 800

€700 - 940

US\$740 - 990



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347

**A RARE PINXTON BUTTERTUB AND STAND, CIRCA 1800**

Of oval form with twin lug handles, the stand with a quatrelobed rim, painted in underglaze blue and iron red with a formal border of flowers and leaves picked out in gold, scattered sprigs below, *stand 19.6cm wide*, 28 painted in red inside footrims (some wear to gilding, cover lacking) (2)

£500 - 700

€590 - 820

US\$620 - 870

No other example of this form appears in the literature and pattern number 28 is not recorded in the pattern book reconstructed by N.D.Gent, *The Patterns and Shapes of the Pinxton China Factory* (1996), p.55.

348

**A DERBY VASE AND PIERCED COVER, CIRCA 1800**

With twin ram's head and ring handles picked out in gold against the lilac ground, painted on both sides with 'View on the River Derwent Derbyshire' and 'View in Dovedale Derbyshire', possibly by 'Jockey' Hill, within gilded formal borders, *17.6cm high*, crown, crossed batons, D mark and titles in blue (top cover lacking, lower cover with chip to inner flange) (2)

£500 - 700

€590 - 820

US\$620 - 870

**Provenance**

Derek Gardner Collection

Illustrated by John Twitchett, *Derby Porcelain* (2002), colour plate 67



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**A DERBY GREEN GROUND CABARET TRAY, CIRCA 1800**

Of quatrelobed oval form, painted with 'Viewe of the River Schelde', probably by George Robertson, a gatehouse on the left bank and numerous vessels traversing the river, the green ground edged with formal gilded borders, 34.5cm wide (restored)

£600 - 800  
€700 - 940  
US\$740 - 990

**Provenance**  
Derek Gardner Collection

350

**A DERBY SUCRIER AND COVER, CIRCA 1797-1800**

From a cabaret service painted with shipping scenes by George Robertson, scenes of ships in full sail on both sides, reserved on a green ground within plain gilded borders, the ring finial picked out in gold, 12cm high, crown, crossed batons and D mark in blue (restored) (2)

£600 - 800  
€700 - 940  
US\$740 - 990

**Provenance**  
Peel Collection  
Derek Gardner Collection

351

**A DERBY COFFEE CAN AND SAUCER AND A CREAM JUG, CIRCA 1797-1800**

From a cabaret service painted by George Robertson with shipping scenes, the can painted with two ships in a stormy sea and titled 'A Hard Gale', the jug with 'A cutter sailing up the wind. Fresh breeze', reserved on green grounds within gilded formal borders, can 7cm high, jug 12.4cm high, crown, crossed batons, D marks and titles in blue (can with flake to enamel, saucer restored, jug with restoration to spout) (3)

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

**Provenance**  
Daniel Collection  
Doris Wheatley Collection  
Derek Gardner Collection

Illustrated as part of a complete cabaret service by John Twitchett, Derby Porcelain (1980), p.188. The sucrier and cover from the service was sold by Bonhams, 12 November 2014, lot 108



352

**A DERBY BOUGH POT AND COVER, CIRCA 1797-1800**

With angular handles picked out in orange and gold, painted with an oval landscape panel of a view 'Near Naples', probably by George Robertson, reserved on a gilded zig-zag ground within orange and gold bands, 27.2cm wide, crown, crossed batons and D mark and title in blue (cover possibly matched) (2)

£1,200 - 1,500  
€1,400 - 1,800  
US\$1,500 - 1,900

**Provenance**

Major Guy Dawnay Collection  
Derek Gardner Collection

Illustrated by John Twitchett, *Derby Porcelain* (1980), pl.186 and Anthony Hoyte, *Flowers and Skips, Antique Dealer and Collector's Guide*, February 1990



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353

**A LARGE DERBY BOUGH POT AND COVER, CIRCA 1797-1800**

With gilded angular handles, painted with an oval landscape panel titled 'Treath Maur Wales', probably by George Robertson, reserved on a gilt vermicellae ground within peach-coloured bands, a gilded scrolling rose around the foot, 29.9cm wide, crown, crossed batons and D mark in blue (slight wear, cover regilded) (2)

£1,200 - 1,500  
€1,400 - 1,800  
US\$1,500 - 1,900

**Provenance**

Derek Gardner Collection



353

354

**A RARE DERBY ICE PAIL, COVER AND LINER, CIRCA 1785**

Of classical vase form, the twin angular handles with moulded paterae and leaf terminals, the cover with a knob set within a trumpet-shaped well, gilded on both sides with sprays of cornflowers and buds, formal gilded borders around the rims and foot, 35.2cm high, crown, crossed batons and pattern number 40 in puce (fine bodycrack) (3)

£500 - 700  
€590 - 820  
US\$620 - 870

**Provenance**

Derek Gardner Collection

The D that forms part of the factory mark is of the 'block-shaped' variety as discussed by Stephen Mitchell, *The Marks of Chelsea-Derby and the Early Crossed-Batons Useful Wares* (2007), p 165



354



355

355

**A RARE PAIR OF DERBY CASOULLETES AND COVERS, CIRCA 1810-15**

Supported on triangular bases by gilded goat's legs with goat's heads applied to the shoulders above, the covers with acanthus-moulded finials designed to hold candles, the rich blue ground with neoclassical gilding, 22cm high, crown, crossed batons and D marks in red (finials restored, minor damages) (4)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

**Provenance**  
 Derek Gardner Collection

356

**A PAIR OF BLOOR DERBY FLOWER-ENCRUSTED VASES, CIRCA 1835**

With moulded claw feet and pierced rims picked out in gold, applied with a profusion of naturalistically coloured and well modelled flowers and leaves, 17.5cm high, printed crown and D marks (losses to modelled flowers) (2)

£500 - 700  
 €590 - 820  
 US\$620 - 870

**Provenance**  
 Derek Gardner Collection



356

357

**THREE DERBY DESSERT DISHES, CIRCA 1800**

Painted with pattern number 254 of a landscape within green and gold borders, comprising a pair of shell-shaped dishes painted with 'Sepulchral Remains in the Campania Italy' and 'Marino, Italy', and a lozenge-shaped dish painted with 'In Dove Dale, Derbyshire', 22.6cm and 26.9cm wide, crown, crossed batons, D marks, pattern number 254 and titles in blue (one shell dish with firing crack slightly extended) (3)

£700 - 900  
 €820 - 1,100  
 US\$870 - 1,100

**Provenance**  
 Derek Gardner Collection

Pattern 254 is described in the Plate Book as 'Gilt rim. Deep border of green finished with gilt band and a narrow gilt line below with carried further gilt enrichment. Square reserve in centre painted with '3 Inch Colord Shipping Robertson'. See John Twitchett, Derby Porcelain (1980), p.136



357



358

358

**A PAIR OF LARGE DERBY VASES CIRCA 1825-30**

Of slender campana form with moulded and gilded handles, well painted with panels of garden flowers arranged upon a stone ledge, the deep blue grounds gilt with classical ornament, 32.1cm high, crown, crossed batons and D marks in red (small restoration to one foot, the other chipped, some crazing and wear) (2)

£1,000 - 1,200

€1,200 - 1,400

US\$1,200 - 1,500

359

**A RARE BLOOR DERBY 'KEDLESTON EWER' AND ANOTHER EWER, CIRCA 1830**

Charmingly painted with a girl and a boy in a rural landscape, reserved on a green ground gilt with butterflies to the reverse, the moulded classical detail on the foot, neck and handle picked out in gold, 27.3cm high, printed circular mark, the other ewer of the same form, painted with flowers, 27.3cm high, printed circular mark (restored) (2)

£500 - 700

€590 - 820

US\$620 - 870

**Provenance**

Derek Gardner Collection



359 (part)





360

360

**A GARNITURE OF THREE DERBY VASES, CIRCA 1815-20**

Of classical form with scrolled and gilded handles, painted with still lifes of fruit within octagonal panels, possibly by Thomas Steel, within elaborate gilded neoclassical borders, 20cm and 23cm high, crown, crossed batons and D marks in red (one smaller vase with one handle restored, very slight wear) (3)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500

**Provenance**  
 Derek Gardner Collection

361

**A PAIR OF BLOOR DERBY MODELS OF THE 'WELCH TAILOR' AND HIS WIFE, CIRCA 1830**

Of large size and modelled riding on goats, he with two kids in a panier on his back, his goat with a flat iron in its mouth, she carrying two children in a basket on her back and another at her breast, her goat carrying two baskets of provisions, both figures wearing richly patterned costumes picked out in gold, their scrolled bases picked out in green and gold, 24.5cm high, printed and painted marks in red, she incised 'No 62, 1 size' (some restoration) (2)

£600 - 800  
 €700 - 940  
 US\$740 - 990

362

**A PAIR OF GOOD SPODE ICE PAILS, COVERS AND LINERS, CIRCA 1825**

Finely painted on both sides with named birds, 'Golden Plover' and 'Kite' to one and 'Tame Swan' and 'Green Woodpecker' to the other, the grey-green borders painted with brightly coloured feathers, 27.5cm high, SPODE 2059 and titles in black (one finial with fine crack) (6)

£2,500 - 3,000  
 €2,900 - 3,500  
 US\$3,100 - 3,700

**Provenance**  
 Derek Gardner Collection



361



362



363

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**A GOOD DERBY PLAQUE BY WILLIAM CORDEN, CIRCA 1830**

Painted with a portrait of Mrs Wylhman seated with her right elbow resting on a table draped in a bright yellow cloth, characteristic red drapery to her left, wearing a pink dress and a fashionable ringletted hairstyle, stormy clouds behind her, 24.5cm x 11.7cm visible image

£600 - 800  
 €700 - 940  
 US\$740 - 990

**Provenance**

F.Brayshaw Gilhespy and Derek Gardner Collections

364

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

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

£1,500 - 1,800  
 €1,800 - 2,100  
 US\$1,900 - 2,200

365

**A FINE ENGLISH PORCELAIN PLAQUE BY JOHN RANDALL, CIRCA 1875**

Probably Coalport, of upright rectangular form, painted with a sulphur crested cockatoo, a salmon crested cockatoo and a parrot perched on a woody branch against a sky blue background, 35.9cm x 30.5cm, old paper label 'RANDALL plaque 'Parrots'

£600 - 800  
 €700 - 940  
 US\$740 - 990



364



365

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.





366



367



368



366

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

Of goblet form with gilded ring handles and a square plinth with bronze and gold stripes, painted on both sides with botanical specimens below a band of applied white beads, a formal border gilded inside the rim, *10.4cm high*, script mark in red referring to Coventry Street address (small chips to foot)

£700 - 1,000

€820 - 1,200

US\$870 - 1,200

367

**A GOOD PAIR OF FLIGHT, BARR AND BARR SPILL VASES, CIRCA 1825**

Of cylindrical form with square plinths and twin ring handles held in the beaks of bird-like animals, painted on both sides with sprays of garden flowers, smaller sprigs below the handles, a band of applied white 'jewels' above and a band of bellflowers gilded inside the rim, *8.5cm high* (one handle with tiny chip gilded over) (2)

£2,000 - 2,500

€2,300 - 2,900

US\$2,500 - 3,100

368

**A PAIR OF FLIGHT AND BARR JARDINIERES, CIRCA 1800**

Of bucket shape with applied ring handles, painted below the rim with a wide band of multi-coloured poppies with scrolling foliage reserved on a black ground, the stands with a gilded foliate border, *15.4cm high*, incised B marks, crown and script marks in puce (one stand cracked, a few chips, some wear to gilding) (4)

£600 - 800

€700 - 940

US\$740 - 990



369





370



369

**A FLIGHT, BARR AND BARR TEACUP AND SAUCER, CIRCA 1825**

Of London shape with an angular handle, painted with sprays of garden flowers including poppy, chrysanthemum, morning glory and rose, reserved on a wide pale yellow band, *saucer 14.7cm diam*, impressed crown and FBB marks (saucer with very slight wear) (2)

£600 - 800  
 €700 - 940  
 US\$740 - 990

370

**A FINE PAIR OF BARR, FLIGHT AND BARR VASES ATTRIBUTED TO WILLIAM BILLINGSLEY, CIRCA 1808-10**

Of campana form with entwined and gilded snake handle, painted on both sides with sprays of garden flowers, smaller sprigs below the handle, the distinctive flower painting attributed to William Billingsley, reserved onto an attractive pale blue ground, a band of applied white 'jewels' below, the feet and plinths richly gilt, *17.5cm high*, script marks referring to Coventry Street address (2)

£7,000 - 9,000  
 €8,200 - 11,000  
 US\$8,700 - 11,000

Illustrated by Henry Sandon, *Flight and Barr Worcester Porcelain* (1978), p.90, pl.77



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**A FINE FLIGHT AND BARR CABINET CUP, COVER AND STAND, CIRCA 1804**

Of bucket shape with twin angular handles and a ring finial, painted with four colourful shells arranged on a stone ledge with seaweed and coral around them, possibly by Samuel Smith, the black marbled ground within gilded Greek Key and ram's head borders, 14.6cm high, incised B marks (3)

£7,000 - 9,000  
 €8,200 - 11,000  
 US\$8,700 - 11,000

The shell painting and the arrangement of the fine filaments of the seaweed is very similar to that on the documentary shell-painted jug signed by Samuel Smith and sold by Phillips, 16 December 1998, lot 360. See John Sandon, *The Dictionary of Worcester Porcelain* (1993), colour plate 77



372



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**A GOOD FLIGHT, BARR AND BARR CARD TRAY, CIRCA 1825-30**

Circular with a gilded overhead handle, painted with a 'View of Malvern, and the Peasantry of the County', a woman, a boy and a donkey in the foreground with Malvern Abbey in the distance, the light green ground within a border of gilded leaves picked, 21.7cm diam, factory mark and title in red script

£900 - 1,100  
 €1,100 - 1,300  
 US\$1,100 - 1,400

A very similar card tray is illustrated by Henry Sandon, Flight and Barr Worcester Porcelain (1978), p.176, pl.168

373

**A FINE BARR, FLIGHT AND BARR VASE, CIRCA 1810**

Of elegant classical form, the gilded handles scrolled at the upper terminals and applied with satyr masks at the lower, the square plinth also gilded, painted with a scene of two slender gentlemen admiring a ruined abbey within a lightly wooded landscape, the grey marbled ground with gilded borders, 30cm high, script mark referring to Royal patronage and the factory's London shop in Coventry Street

£3,000 - 5,000  
 €3,500 - 5,900  
 US\$3,700 - 6,200





374



376



375

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**A NANTGARW PLATE OF DUKE OF NEWCASTLE TYPE, CIRCA 1818-20**

Painted in London in the workshops of Robins and Randall and in the style of Moses Webster with three floral sprays and scattered sprigs within the cavetto, within a C-scroll moulded border, gilt line rim, 21.7cm diam, impressed NANT-GARW CW (slight wear to the rim)

£600 - 800  
 €700 - 940  
 US\$740 - 990

Moses Webster is recorded by Alfred Wallis and William Bemrose, Pottery and Porcelain of Derbyshire, as stating that 'about the year 1819 he painted quantities of Nantgarw china for Mortlock of Oxford Street who purchased all that Billingsley made at this time in the glazed white state'

375

**A RARE SWANSEA PLATE, CIRCA 1815-17**

Painted in London with a view of 'Severn and Cley Hills', the river with lightly wooded banks and a small sailing boat close to the far shore, the grey hills in the distance, within a pink and gold border, 20.4cm diam, title in red script (slight wear to gilding)

£1,100 - 1,400  
 €1,300 - 1,600  
 US\$1,400 - 1,700

A plate from the same service, with an impressed mark and trident, is illustrated by W.D.John, Swansea Porcelain, plate 62C. Another was sold by Bonhams, 10 June 2003, lot 231. It is likely that only one service of the pattern was made, painted with views in the west of England.

376

**A SMALL SWANSEA PLATE FROM THE LYSAGHT SERVICE, CIRCA 1817-20**

Painted by Henry Morris with a basket of flowers set upon a stone plinth, the blue border richly gilded with scrollwork, 20.8cm diam (some wear)

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

The Lysaght Service was made during the Bevington period, alongside some other Swansea dinner services which share the same creamy paste and simplified handle forms on the tureens



377

377

**A FINE SWANSEA PLATE, CIRCA 1815-17**

Thinly potted and of small size, painted in London by J Bradley and Co with 'The Grey-Headed Green Woodpecker', the bird perched on a woody stump with a rustic fence in the distance, the crisp C-scroll border painted with fruit and flower sprigs, gilt dentil rim, 20.8cm diam, title in distinctive red script to the reverse

£2,000 - 2,500  
€2,300 - 2,900  
US\$2,500 - 3,100

This plate belongs to a service painted in London at the workshops of John Bradley in Pall Mall, remarkable for the fine quality of the bird painting. Three pieces from the service were sold by Bonhams, 7 December 2005, lots 279-281. Lot 279 was painted with a 'Transverse Striped or Bared Dove' and was also inscribed 'J Bradley and Co, No 47 Pall Mall, London' in the same hand as the present lot. The decoration must have taken place after 1821 when buildings in Pall Mall were renumbered and the Bradley premises allocated number 21. The firm's adverts proclaimed 'enamelling done on the premises'. Other examples from the service are in the National Museum of Wales, illustrated by Oliver Fairclough, *The London China Trade 1800-1830*, ECC Trans, Vol 16 Pt 2, p 206, in the Lady Ludlow Collection at The Bowes Museum, illustrated in the catalogue (2007) by Anne McNair, p 308 and in the Andrews Collection on display at Plas Glyn y Weddws, Llanbedrog. The source for the bird paintings was George Edwards's *Natural History of Uncommon Birds*, published between 1743 and 1751.

378

**A GOOD LOCALLY DECORATED NANTGARW DISH, CIRCA 1818-20**

Of shell shape, charmingly painted in the centre with three colourful birds amongst leafy plants with insects in flight above, probably by Thomas Pardoe or his son, William Henry, the border with six larger bugs of varying kinds, the rim picked out in gold, 19.7cm diam, impressed NANT-GARW CW (very slight wear only)

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



378

A similar but more sparsely-painted dish with an ungilded rim was sold by Bonhams 3 November 2016, lot 297. The charmingly-naive style of the painting suggests that it is the work of William Henry Pardoe



379

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**A SWANSEA TEACUP AND SAUCER BY WILLIAM BILLINGSLEY, CIRCA 1815**

In 'glassy' paste, the cup with a ring handle, painted at the factory by William Billingsley with landscape vignettes within gilded foliate garlands, a green enamel foliate motif at the base, the saucer including a delicately painted shipping scene, within gilded rims, *saucer 13.5cm diam*, Swansea in red script (some wear to gilding, shallow chip to cup) (2)

£600 - 800  
 €700 - 940  
 US\$740 - 990

A sucrier and cover, slop bowl and coffee can and saucer from the same service were sold by Bonhams, 2 November 2011, lots 214-216.



380

380

**A LONDON-DECORATED COFFEE CUP AND SAUCER, CIRCA 1820**

The Nantgarw cup and matching Paris saucer painted in London, probably in the Sims workshop, with scattered pink roses and cornflower sprigs reserved on a richly gilded lattice ground, the borders with pink roses on a gilded 'dotted' ground, the cup fully decorated both inside and out, *saucer 12.8cm diam* (2)

£500 - 800  
 €590 - 940  
 US\$620 - 990

The London decorators worked on blank porcelains from a variety of sources, including Welsh, Paris and Coalport. A number of services contain pieces of differing origins, for example the decorators of the Cardiff Castle service used Coalport icepails in combination with Nantgarw, possibly because Nantgarw examples were difficult to obtain. A lack of supply may also have been the reason for the use of a Paris saucer for this lot as Nantgarw are not known to have produced smaller-sized coffee saucers.



381

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**A RARE SWANSEA CABINET CUP AND STAND, CIRCA 1815-17**

Of Empire form and in fine 'duck egg' paste, the cup with a high scrolled handle and three paw feet, decorated in London at the Powell workshop with oval panels of pink rose sprigs reserved on a light blue ground with oeil de perdrix in darker blue and gold, an elaborate gilded band below and inside the rim, *stand 15.5cm diam*, both pieces inscribed in puce 'Powell 91 Wimpole St' (stand with fine crack) (2)

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

Comparatively little London-decorated Welsh porcelain is found with marks for the workshop in which they were painted. John Powell was an independent decorator who moved from Great Marylebone Street to 91 Wimpole Street in May 1817, remaining there until 1820. Marked examples such as this lot provide an important guide to the attribution of unmarked pieces. Of particular interest here are the scrolled borders and the gilt bands around the floral panels. The style of decoration is most unusual for Powell, many of the marked pieces bearing figural scenes, often copies of 17th century Flemish paintings.



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**A RARE SWANSEA CABINET CUP AND STAND, CIRCA 1815-17**

Of Empire form and in fine 'duck egg' paste, the cup with a high scrolled handle and three paw feet, painted at the factory with rustic figures flanked by green trelliswork and floral garlands, boldly painted leaves in the foreground, the scale borders carefully painted in blue enamel edged with gilt scrollwork and floral sprigs, *cup 9cm high* (one foot reattached, very slight wear) (2)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

Only a small number of pieces are recorded in this rare pattern, inspired by Meissen porcelain of the Academic and early Marcolini period. It appears to be factory decorated, confirmed by the existence of a sucrier and cover at Plas Glyn Y Weddw, Llanbedrog, decorated with this pattern but of an otherwise unrecorded shape, also derived from Meissen. The matching of a Meissen-inspired pattern with a Meissen shape suggests a coordination which is most likely to occur under one roof. See Fergus Gambon, *Swansea and Nantgarw Porcelain* (2016), p.31, no.36. A cabaret service of the pattern is illustrated by WD John, *Swansea Porcelain* (1958), col. pl.8.



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383

**A LONDON-DECORATED NANTGARW TEACUP AND SAUCER, CIRCA 1818-20**

The cup with a 'kidney' handle, richly decorated with panels of bright coloured flowers edged with gilt scrollwork, the bright turquoise ground with oeil de perdrix in purple and gold, *saucer 14cm diam* (slight wear with a little regilding on the rim) (2)

£700 - 1,000

€820 - 1,200

US\$870 - 1,200

The decoration is similar to that found on the Dukes of Newcastle and Gloucester services, except that the floral panels in the border are edged with scrollwork rather than bands of gilt ovals. For a cruciform dish of the same pattern, see W D John, *Nantgarw Porcelain* (1948), coloured illustration 11a



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384

**A GOOD NANTGARW COFFEE CAN AND SAUCER, CIRCA 1818-20**

Painted in London, probably in the Sims workshop, with undulating garlands of brightly coloured flowers, a full spray in the centre of the saucer and a gilt rococo band inside the rim of the can, *saucer 12.8cm diam* (2)

£800 - 1,200

€940 - 1,400

US\$990 - 1,500



384



385

385

**A SWANSEA PART TEA AND COFFEE SERVICE, CIRCA 1815-17**

Richly decorated with pattern 219 of panels of European flowers reserved on a blue ground gilt with scrolls, surrounding rockwork and a fence in Japan style, comprising sucrier and cover, saucer dish, slop bowl and a teacup, coffee cup and saucer, *sucrier and cover 12cm high*, upper case marks and pattern 219 in red (sucrier with starcrack and restored cover) (7)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500



386



386

**AN IMPORTANT SWANSEA BREAKFAST SERVICE, CIRCA 1815-17**

Of 'Paris Flute' form, painted with pattern of pink rose and blue convolvulus sprigs set on a gilded all-over lattice ground, the handles and finials entirely gilt, comprising an eggcup stand and five eggcups, two muffin dishes and covers, a sucrier and cover, two milk jugs, two saucer dishes, two slop bowls, eleven breakfast plates, ten breakfast cups, nine breakfast saucers, seven coffee cups and ten coffee saucers, *eggcup stand 20.5cm wide*, upper case marks (some pieces with slight wear to the gilding, five pieces cracked, three pieces with chips) (56)

**£5,000 - 7,000**

**€5,900 - 8,200**

**US\$6,200 - 8,700**

**Provenance**

Picton Castle, Pembrokeshire until 1949  
Subsequently by gift to the vendor

Only a few Swansea porcelain services survive relatively intact and even fewer breakfast sets remain. Remarkably, this lot still retains its eggstand and muffin dishes, certainly amongst the rarest shapes in Swansea porcelain. The decoration is most unusual as wares of the 'Paris Flute' form normally have relatively simple decoration, often just in gold, the ribbed surface making more elaborate work much more difficult. The all-over lattice ground seen here must have been time-consuming and costly to produce.







387

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**THE MONKEY SCULPTOR: AN IMPORTANT NANTGARW PLAQUE, CIRCA 1818-20**

Of circular form, comically painted after Watteau with a seated monkey sculpting a classical bust with a hammer and chisel, dressed in a blue hat, green shirt and frayed apron, a basket and various rasps and other tools lying around him, 13.7cm diam, impressed NANT-GARW

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

**Provenance**

Sir Leslie Joseph Collection

Illustrated by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl.CXXVIIA and W D John, *Nantgarw Porcelain Album* (1975), pl.10, in both cases alongside the companion plaque of a monkey artist. The source is a painting by Antoin Watteau of circa 1710, now in the Musée des Beaux-Arts, Orléans, presumably by way of an intermediate print. The firing of porcelain plaques without warpage was a difficult process and probably one that was not achievable at Nantgarw. An alternative was to cut down the flat centre of a plate and to polish the rough edge on a wheel, as seen here. The presence of enamel on the polished edge confirms that the plaque was decorated after it was cut down, probably in one of the London workshops.



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**AN INTERESTING SWANSEA TEACUP, COFFEE CUP AND SAUCER, CIRCA 1815-17**

Of London shape, painted at the factory with pink rose sprigs resting on dark green and gold classical urns, morning glory and rose sprigs scattered in between, within plain gilt line borders, saucer 14.3cm diam, upper case mark in red (3)

£600 - 800  
 €700 - 940  
 US\$740 - 990

This pattern more usually occurs on Nantgarw porcelain where it is known as the 'Prince Regent' service, the painting often attributed to William Billingsley



389

**A VERY RARE COMPLETE SWANSEA  
EGGCUP STAND WITH SIX EGGCUPS,  
CIRCA 1815-17**

The stand of footed oval form with six holes to receive the eggcups and a moulded central handle picked out in gold, the eggcups of ribbed form, painted at the factory with scattered cornflower sprigs within gilded borders, *stand 20.5cm wide* (stand with handle restored, one eggcup restored, a little wear to the gilding) (7)

£2,200 - 2,600  
€2,600 - 3,000  
US\$2,700 - 3,200

Complete Swansea eggcup stands are found only occasionally. They occur in three sizes, accomodating three, four or six eggcups. Only the six cup stand has a carrying handle. All three versions are illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, Swansea Porcelain Shapes and Decoration (1988), p.79

390

**A EWENNY (CLAY PITS) POTTERY  
MODEL OF A KITTEN, CIRCA 1900**

Modelled seated with its tail wrapped neatly around its body, dipped in yellow slip with its facial details carefully delineated, *19.7cm high*, incised Clay Pits Pottery Ewenny

£500 - 800  
€590 - 940  
US\$620 - 990



390



**PORCELAIN FOR THE  
ROYAL TABLE  
A SELECTION OF ROYAL  
SPECIMEN PLATES**

LOTS 391-400







391

391 \*

**A FLIGHT DESSERT DISH FROM THE FIRST DUKE OF CLARENCE SERVICE, CIRCA 1789**

Of oval shape, the scalloped border painted with entwined bands of blue and green ribbon enclosing Orders of the Garter, St Andrew and the Thistle and sprigs of roses united with thistle, the central royal arms hung with the Order of St Andrew flanked by laurel and oak leaves, 28.2cm wide. marked 'Flight' with a crown and a crescent in blue (rim chip, light wear to the rim)

£2,500 - 4,000  
 €2,900 - 4,700  
 US\$3,100 - 5,000

This was the first royal armorial service made at Worcester and with the possible exception of a saltglaze set made for George II (see lot 113 in this sale), this was the first time that any British ceramics manufactory had been asked to create such a lavish armorial set for the royal family. George III had visited Flights the previous year and possibly the King encouraged his son to order a set to commemorate his having been awarded the Order of the Thistle along with the title Duke of Clarence and St Andrew. In 1789 the Duke also retired from active service as a Rear Admiral and this perhaps inspired the choice of a central victory wreath featuring oak leaves, a clear reference to the British Navy.

John Flight looked to Paris for design inspiration and chose colouring that was radically new. Apparently the choice of colour wasn't to every critic's liking when the set was unveiled, but it clearly impressed the Duke of Clarence who ordered from Flights a far larger and more costly service two years later. This was the famous 'Hope' service. Many years later the Duke of Clarence became King and as William IV he ordered a coronation service from the factory.



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**ANOTHER FLIGHT DISH FROM THE FIRST DUKE OF CLARENCE SERVICE, CIRCA 1789**

Of oval shape, the scalloped border painted with entwined bands of blue and green ribbon enclosing Orders of the Garter, St Andrew and the Thistle and sprigs of roses united with thistle, the central royal arms hung with the Order of St Andrew flanked by laurel and oak leaves, 28.4cm wide, marked 'Flight' with a crown and a crescent in blue (some damage)

£1,000 - 2,000  
 €1,200 - 2,300  
 US\$1,200 - 2,500

393

**A FLIGHT PLATE FROM THE FIRST DUKE OF CLARENCE SERVICE, CIRCA 1789**

The elaborate border formed from entwined ribbons in blue and green ribbon enclosing Orders of the Garter, St Andrew and the Thistle, together with sprigs of roses and thistles, the central royal arms of the Duke of Clarence hung with the Order of St Andrew flanked by laurel and oak leaves, 24cm diam, marked 'Flight' with a crown and a crescent in blue

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

This service commemorates the creation of Prince William Henry (fourth son of George III) as Duke of Clarence and St Andrew in 1789. Another plate from the service, from the Wentworth Wass Collection, was sold by Phillips 6 December 1995, lot 290 and another is illustrated by John Sandon, *The Dictionary of Worcester Porcelain* (1993), colour plate 22. This is now in the Ewers-Tyne Collection of Worcester porcelain at Cheekwood, illustrated and discussed in John Sandon's *Catalogue* (2008), p.98, no.60.



393



394

**AN IMPORTANT ROCKINGHAM PLATE,  
CIRCA 1830-42**

With a C-scroll rim picked out in gold, gilded in the centre with the 'SX' monogram set within a cartouche of ermine-trimmed puce and white drapery surmounted by the Earl's coronet, the blue border gilt with *oeil de perdrix* and painted with floral sprays, 25.5cm diam, puce griffin mark (very fine crazing, small patches of staining to reverse only)

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700

No similar plate appears to have been recorded in the literature. An old paper label attached to the underside relates 'This Rockingham plate formed part of the service produced in 1823 for the Earl of Essex and is decorated with his monogram'. The 1823 date cannot be correct as the factory mark printed in puce suggests manufacture between 1830 and 1842. George Capel-Coningsby, the 5th Earl of Essex died in 1839 and Arthur Algernon Capell, the 6th Earl succeeded to the title. Either could have commissioned this lavish specimen plate.

394



395

**A NANTGARW PLATE OF DUKE OF  
CAMBRIDGE TYPE, CIRCA 1818-20**

Painted in London with a central flower spray, the border with oval panels of fruit, landscapes and colourful birds, reserved on a ground of rich red drapery, a delicate scrollwork border inside the rim, 24.5cm diam, impressed NANT-GARW CW (some fine crazing and regilding)

£800 - 1,200  
€940 - 1,400  
US\$990 - 1,500

A similar plate was sold by Bonhams London on 18 May 2016, lot 390. In 1818, a service of this pattern was given as a wedding gift by the Prince Regent to his brother, Adolphus, Duke of Cambridge. The decoration is attributed to Thomas Martin Randall. See W D John, Nantgarw Porcelain Album, illustration 58. Extant examples reveal variations in the tone of the red ground and the gilded detail, making it likely that a number of services of this pattern were produced.

395







396



A design for this plate at the Victoria and Albert Museum (detail)

396

**A MINTON SPECIMEN PLATE MADE FOR PRINCE ALBERT, CIRCA 1842-45**

The border with very intricate royal insignia featuring the arms of England, Wales and Scotland, flowers of the Union and Garter badges containing the Rose, the Thistle, shamrock and Prince of Wales plumes, the top of the plate with the full arms of Prince Albert, Consort of the Queen, the centre of the plate with George and the Dragon in gilding within a laurel wreath, 23.5cm diam

£800 - 1,200

€940 - 1,400

US\$990 - 1,500

**Provenance**

Geoffrey Godden Reference Collection  
 Christie's sale 12 October 1987, lot 266  
 Mercury Antiques, Liane Richards  
 Private Collection, London

An original design for this plate survives among Prints and Drawings at the Victoria and Albert Museum (ref. E.5901-1910). The design shows a pattern of gilt stars in the cavetto instead of the Sèvres-pattern gold scrollwork seen on the present lot. It is likely the drawing and this specimen plate played part of the design process for a proposed service commissioned by Prince Albert. Through his friendship with Henry Cole, Prince Albert would have favoured Minton with his order and was likely to have been closely involved with any design.

397

**A ROYAL WORCESTER PLATE FROM THE  
CORONATION SERVICE FOR EDWARD  
VII, DATED 1902**

The celadon green border richly-decorated in raised paste gilding, probably by Charley Deakin, the foliate scrollwork incorporating the flowers of the Union and formal roses, the top of the plate with the crowned royal cipher of Edward VII, 25.4cm diam, printed factory mark with date code for 1902

£500 - 800  
€590 - 940  
US\$620 - 990

**Provenance**

By family tradition a gift to a nurse working in the royal household



397

398

**TWO ROYAL WORCESTER MINIATURE  
VASES AND COVERS BY GEORGE  
JOHNSON, CIRCA 1921-23**

Made for Queen Mary's Doll's House, of hexagonal form and painted in 18th century style with panels of Fancy Birds reserved on a scale-blue ground, signed G Johnson, within a fitted box, 3.5cm high, gold marks (some fine crazing) (2)

£1,200 - 1,500  
€1,400 - 1,800  
US\$1,500 - 1,900

Commissioned from 1921, the completed Queen Mary's Doll's House was first shown at the British Empire Exhibition in 1924, attracting 1.6 million visitors. Royal Warrant holders were approached to make miniature objects for the house and in lieu of payment duplicates could be made for publicity purposes. Two pairs of Worcester vases are still displayed in the Drawing Room and King's Bedroom of the Doll's House. A similar vase is in the Museum of Worcester Porcelain, illustrated by Henry Sandon, Royal Worcester Porcelain (1973), pl.160. Another pair is in the Ewers-Tyne Collection, illustrated by John Sandon, Worcester Porcelain at Cheekwood (2008), p.209, fig. 135.



398





399

399

**A ROYAL WORCESTER PLATE FROM THE GUARDS SERVICE FOR THE MARRIAGE OF PRINCESS ELIZABETH AND PHILIP, DATED 1947**

With a gadrooned rim, richly decorated in raised paste gilding with the badge of the Welsh Guards, the border with a band of raised gold shells and foliage linked by scrollwork, reserved upon claret and pale primrose grounds, 24cm diam, printed mark in gold, impressed date letter Z for 1947

£500 - 800  
 €590 - 940  
 US\$620 - 990

**Provenance**

Royal Worcester Factory Pattern Room, deaccessioned 2002

This dessert service was commissioned by the Brigade of Guards and presented to HRH Princess Elizabeth and the Duke of Edinburgh on their marriage in 1947. The set was decorated by Ivor Williams with the badges of the various Guards Regiments. This example was a specimen for the original service made in 1949. Other replacement pieces were added to the service in 1960. For other specimens in the Museum of Royal Worcester see Henry Sandon, *Royal Worcester Porcelain* (1973) pl.181. The Guards Service remains in use at Buckingham Palace and was recently exhibited in the Queens Gallery



400

400

**A SPECIMEN PLATE FROM THE GOLDEN JUBILEE DESSERT SERVICE FOR ELIZABETH II, 2002-03**

Manufactured by the British Ceramic Confederation, the plate of asymmetric shape bordered in turquoise and claret, the centre decorated with flowers of the United Kingdom in lightly raised gold, 24.5cm long, special commemorative backstamp printed in gold

£500 - 700  
 €590 - 820  
 US\$620 - 870

The Queen's Dessert Service was produced by the British Ceramic Industry to commemorate the Golden Jubilee, as a gift to Her Majesty from the industry and the people of Stoke-on-Trent. Created by the British Ceramic Confederation (BCC), firms including Royal Doulton, Wedgwood, Royal Crown Derby and Johnson Matthey all contributed to the design and production of the 93-piece dessert service. The commission was 'a challenge to meet the modern requirements of the royal household and allow the designers more freedom of expression, setting a style typifying the pleasure and value of dining and entertaining. The overriding intention was to extol the excellence of the UK ceramics industry and the use of its products'. The service was presented symbolically to The Queen on 3rd July 2002, when she visited the National Arboretum in Burton-on-Trent. The Completed service was then presented to the Queen at Windsor Castle in June 2003. This duplicate plate was donated by BCC to a charity auction in 2003.



401

**A PAIR OF ROYAL WORCESTER VASES AND COVERS BY WILLIAM HAWKINS, DATED 1918**

Of classical form with high scrolled handles, the moulded borders left in the white and highlighted in gold against the red ground, finely painted with oval still life panels, fruit, flowers, a glass and a kraak porcelain dish arranged on a stone shelf, signed W A Hawkins, 33.5cm high, puce marks, shape number 2271 (finials and one foot restored) (4)

£1,500 - 2,000  
€1,800 - 2,300  
US\$1,900 - 2,500



401

402

**AN EXCEPTIONAL ROYAL WORCESTER FOUR SEASONS PLATE BY HARRY DAVIS, DATED 1905**

The green ground border reserving four panels, each painted with a landscape in the colours of a different Season, spring with an orchard in blossom, winter with a snow scene featuring the church in Stratford-on-Avon, summer signed H Davis, the panels framed with raised gold rococo scrollwork and alternating with smaller panels of flowers, 26.3cm diam, factory mark in puce

£800 - 1,200  
€940 - 1,400  
US\$990 - 1,500

The way landscapes changed during the seasons fascinated the young Harry Davis who studied changing seasons in a series of watercolours of nearby Kempsey and the Malvern Hills. A pair of vases with contrasting seasons was sold by Bonhams 10 December 2008, lot 259. No other similar Harlequin plate is recorded.



402



403

403  
**A LARGE ROYAL WORCESTER VASE BY HARRY DAVIS, DATED 1912**

Of slender form with twin handles moulded with mythical beasts, the moulded neck and foot in 'Old Ivory' picked out in gold, painted with a large panel of two sheep grazing in a lakeland landscape, signed H Davis, the reverse with a misty hillside, reserved onto a scale-moulded green metallic ground, *32.2cm high*, puce marks, shape number 2330 (cover lacking, stem restored)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500



404

404  
**A GOOD ROYAL WORCESTER VASE BY HARRY DAVIS, DATED 1909**

Of slender form, the laurel swag handles with modelled masks below, the classical details on the foot and neck in blush ivory highlighted in gold, painted with two sheep and a lamb on a misty hillside between clumps of heather, signed Harry Davis, the reverse with a landscape vignette, *28.2cm high*, puce marks, shape number 1410

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,500 - 3,700



405

405

**A VERY RARE ROYAL WORCESTER SNOWSCENE VASE BY HARRY DAVIS, DATED 1921**

Of rounded cylindrical shape with simple gilded bosses as side handles, painted with a stag standing in drifting snow bathed in evening light created by delicate pink and orange shading, signed H Davis, 16.7cm high, factory mark in puce, shape number 2774

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

**Provenance**

Acquired directly from the artist, Harry Davis  
 Henry Sandon Collection

Very few vases were produced in this experimental colouring. According to Harry Davis, he had suggested this curious effect himself, thinking it might compete with Royal Doulton's Titanium range. The Royal Worcester factory, however, did not feel its customers would understand something so 'modern' and would only allow a small number of pieces to be produced.



406

406

**A ROYAL WORCESTER RETICULATED EWER BY GEORGE OWEN AND ERNEST PHILLIPS, DATED 1912**

Of elegant classical form and oval section, pierced on both sides with panels of fine honeycomb edged with individually applied white jewels, further piercing around the neck and foot, a garland of pink and yellow roses on one side, signed E Phillips, a smaller sprig to the reverse above 'A C 1912' incised into the clay and highlighted in gold, the moulded details also picked out in gold, 17.1cm high, puce marks, shape number G789, incised 'G Owen' (foot restored)

£1,000 - 1,500  
 €1,200 - 1,800  
 US\$1,200 - 1,900

A number of similarly incised and dated pieces by George Owen are recorded, the purchaser allowed to personalise the piece prior to decoration





407



408



409

407  
**TWO ROYAL WORCESTER VASES BY JAMES STINTON, DATED 1891 AND 1903**

The pierced necks and four scrolled feet in blush ivory heightened in gold, painted with pheasants in misty landscapes, one signed 'Jas Stinton', 14.4 and 14.7cm high, green printed marks, shape number G42 (2)

£800 - 1,000  
 €940 - 1,200  
 US\$990 - 1,200

408

**A ROYAL WORCESTER VASE AND COVER BY CHARLEY BALDWIN, DATED 1907**

Of globular form with a pierced neck and cover, painted with four swans in flight surrounded by reeds and other vegetation in green and raised gold, signed C H C Baldwin, reserved on a sky blue ground, 11.6cm high, puce mark, shape number 1039 (restoration to the cover) (2)

£1,400 - 1,600  
 €1,600 - 1,900  
 US\$1,700 - 2,000

This form of vase is listed in the Shape Book as a 'plain globular caddy and cover'. Examples painted with swans by Baldwin are exceptionally rare

409

**TWO RARE COALPORT EXHIBITION OIL LAMPS, CIRCA 1893**

One made for the 1893 Chicago Exhibition, both richly decorated with large agate panels set within raised gold borders with smaller brightly coloured jewels, reserved on cream-coloured grounds, the gilt metal fittings with glass chimneys and shades, 30cm high including shades, printed green marks, patterns V3123 and V3425 in gold, one also with 'CHICAGO EXHIBITION 1893' in gold (both with fine crazing) (6)

£700 - 1,000  
 €820 - 1,200  
 US\$870 - 1,200

**Provenance**

The C.R. Pilkington Collection, exhibited at the Coalport China Works Museum.

Illustrated by Michael Messenger, Coalport (1995), pl.288, p.334. Jewelled porcelain made an important contribution to Coalport's display at the Worlds Columbian Exposition in Chicago in 1893.



410

410

**A PAIR OF MINTON PÂTE-SUR-PÂTE VASES BY LAWRENCE BIRKS, CIRCA 1877**

Of rectangular section with bronzed ring handles, decorated in pâte-sur-pâte with birds perched precariously on bulrushes against a Royal blue ground, signed 'LB', the necks with borders of stylised flowers in green and lighter blue, 25.3cm high, printed and impressed marks 2

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

411 \*

**A FINE FRENCH PÂTE-SUR-PÂTE PLAQUE BY LOUIS SOLON, CIRCA 1865-69**

Of upright rectangular form, decorated in pâte-sur-pâte onto the brown ground with Cupid emerging from a cage, a semi naked figure of Venus standing beside him with her right arm raised, signed Miles, gilded bamboo around them, 31cm x 18cm (flaw to one corner probably during the manufacture)

£3,000 - 5,000  
 €3,500 - 5,900  
 US\$3,700 - 6,200

Marc Louis Solon used the pseudonym 'Miles' (as it contained his three initials) on pieces made for the retailer Eugène Rousseau. Rousseau paid for Solon to trial the pâte-sur-pâte technique using porcelain blanks supplied by the Parisian maker Alphonse-Marx Clauss. A related pair of plaques was sold by Bonhams, 12 November 2014, lot 152, one bearing the mark 'E Rousseau, 41 rue Coquilliere 4 1'. The present lot may have been included with the group of plaques brought to England by Solon and sold after he joined Minton. See Bernard Bumpus, *Pâte-sur-Pâte* (1992), p.52



411



412



412

**A FINE PAIR OF MINTON PÂTE-SUR-PÂTE MOON FLASKS BY LOUIS SOLON, CIRCA 1900**

With twin gilded handles, decorated in pâte-sur-pâte onto the turquoise ground with Venus and Cupid, one with both figures dancing before a tree, Cupid holding a violin and bow, the other with Venus jumping over a distaff held by Cupid, the necks and feet with formal bands in light blue, green and gold, 26.2cm high, printed marks in gold, impressed marks with date codes indistinct (2)

£20,000 - 30,000

€23,000 - 35,000

US\$25,000 - 37,000







413

**A FINE MINTON PÂTE-SUR-PÂTE VASE BY LOUIS SOLON, CIRCA 1895-1900**

Of flattened shield shape, small ring handles at the neck, set on an elaborately moulded integral foot, decorated in pâte-sur-pâte onto the turquoise ground with Cupid standing on a pedestal with his arms outstretched, attended by a lady in diaphanous robes, signed L Solon, the reverse with a bird escaping from a jar, the neck decorated with coloured slips in Art Nouveau style, 26.6cm high, printed mark in gold, impressed mark and partially indistinct date code (tiny patches of wear to gilded highlights only)

**£15,000 - 20,000**

**€18,000 - 23,000**

**US\$19,000 - 25,000**

A pair of Solon vases of the same form from the Minton Museum Collection was sold by Bonhams, 5 October 2004, lot 48









414

414

**A FINE PAIR OF MINTON SÈVRES-STYLE VASES AND COVERS, CIRCA 1900**

Of shape number 469, the ovoid vases with 'perforated chain handles', painted on one side by Lucien Boulemier with harbour scenes after Morin, the reverse with floral sprays, each panel framed with a laurel garland in raised and tooled gold, the deep blue grounds gilt with *oeil de perdriz* on the feet, necks and covers, 42.5cm high, gold globe marks, incised 469 (4)

£4,000 - 5,000  
 €4,700 - 5,900  
 US\$5,000 - 6,200

**Provenance**  
 Minton Museum Collection

An identical scene after Morin is found on a Minton 'vase hollandais' illustrated by Paul Atterbury and Maureen Batkin, *The Dictionary of Minton* (1990), p.187. A smaller vase of the same shape, also from the Minton Museum, was sold by Bonhams, 5 October 2004, lot 17 and was illustrated alongside the original drawing of the form from the Minton shape books

415

**A FINE PAIR OF COPELAND VASES BY C.F.HÜRTEEN, CIRCA 1870**

Of unusual form with triangular handles and low domed feet, the tapering bodies painted with violets growing behind a gilded low trelliswork fence of distinctive design, the rich scrolled borders in raised and tooled gold, 24.2cm high, printed marks (2)

£4,000 - 5,000  
 €4,700 - 5,900  
 US\$5,000 - 6,200

Hürteen appears to have had a fondness for setting his distinctive floral compositions behind trelliswork of this particular design. The same trellis is found on the pierced and painted borders of the Prince of Wales service, commissioned by the Prince on his marriage in 1863 and discussed by Vega Wilkinson, *Spode-Copeland-Spode* (2002), p.224. See also the cup and saucer commissioned by The King of Norway as a present for the Princess of Wales in 1867, illustrated at p.246, colour pl.151



415



416  
**A FINE MINTON SÈVRES-STYLE VASE  
 AND COVER, CIRCA 1900**

Of shape number 469, the ovoid vase with 'perforated chain handles', painted on one side in 18th century style with a lady in a rural landscape, Cupid on her lap, a dog and a bird in a nest beside her, the face of a lady in the small panel above, the reverse with a floral spray, the rich blue ground gilt with foliate garlands, 40.4cm high (2)

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

**Provenance**  
 Minton Museum Collection



417  
**A LARGE ROYAL CROWN DERBY VASE  
 BY ALBERT GREGORY, DATED 1905**

Of ovoid form, the delicate twin handles, neck and foot with classical moulding picked out in gold, painted with a full bouquet of flowers, signed A Gregory, the reverse with a smaller spray, reserved on a deep blue ground edged with raised gold borders, 38.8cm high, printed marks and shape number 1492 in red (one handle restored)

£800 - 1,200  
 €940 - 1,400  
 US\$990 - 1,500



418  
**A DERBY CROWN PORCELAIN CO. VASE  
 AND COVER, DATED 1886**

Of 'Kedleston' shape with twin handles and a domed cover, the body richly decorated in raised and flat gold with flowers including lilies, chrysanthemums and peonies against a background of smaller flowers in metallic green, the foot and shoulder richly gilt onto the red ground, 38.2cm high, printed mark and 2247/394 in red (2)

£500 - 600  
 €590 - 700  
 US\$620 - 740





419

419

**A GEORGE JONES MAJOLICA 'MR PUNCH' PUNCH BOWL, CIRCA 1875**

Modelled as a figure of Punch, dressed in a brightly coloured jester costume, lying on his back on the base and holding a bowl modelled and coloured as an orange circled by holly leaves and berries, the inside glazed in turquoise, 27.5cm diam, indistinct registration mark, model number 3468 (typical crazing)

£2,000 - 2,500  
 €2,300 - 2,900  
 US\$2,500 - 3,100

For a similar example coloured in the same manner see Victoria Bergesen, *Majolica* (1989), pl.2. This bears a design registration lozenge for 13 September 1875. Although the figure of Punch and the orange are in a most curious scale when seen together, both are appropriate symbols for a container for fruit punch. For another version in cobalt colouring see the following lot in this sale.

420

**ANOTHER GEORGE JONES MAJOLICA 'MR PUNCH' PUNCH BOWL, CIRCA 1875**

Also modelled as a figure of Mr Punch, dressed in a brightly coloured jester costume and lying on his back, holding a bowl circled by holly leaves and berries set against a rich cobalt blue ground, the inside glazed in turquoise, 29.2cm diam, impressed GJ monogram, indistinct registration mark (typical crazing, chipped)

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,500 - 3,700

The Mr Punch punchbowl was issued in two closely-related sizes and these were available in a range of colourways and on different bases. An example with a Cobalt glaze is illustrated alongside a specimen in turquoise, see Marilyn G Karmason and Joan B. Stacke, *Majolica* (1989), p.102 with further discussion on p.101. Another example was sold by Bonhams, 21 May 2014, lot 123



420



421 \*

**A FULL SET OF ELEVEN WILKINSON  
TOBY JUGS OF ALLIED COMMANDERS  
OF THE FIRST WORLD WAR, CIRCA  
1915-1919**

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

£7,000 - 9,000

€8,200 - 11,000

US\$8,700 - 11,000

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



**DECORATIVE ARTS  
FROM 1860**

Tuesday 13 June 2017  
Knightsbridge, London

**'PENTHESILEA, QUEEN OF THE  
AMAZONS' A RARE ART DECO  
SILVERED BRONZE STUDY BY  
MARCEL BOURAINE**

CIRCA 1925  
£5,000 - 7,000  
US\$6,000 - 9,000

**ENQUIRIES**

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Wednesday 7 June 2017  
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A SALE OF ENGLISH AND CONTINENTAL  
FURNITURE, WORKS OF ART, SCULPTURE,  
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MAIOLICA AND ART DECO SCULPTURE  
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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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### **Condition Reports**

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

#### **The Seller's responsibility to you**

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

#### **Bonhams' responsibility to you**

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

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

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

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

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

#### **Alterations**

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

to any person even if that person has completed a *Bidding Form*.

### Bidding in person

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

### Bidding by telephone

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

### Bidding by post or fax

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

### Bidding via the internet

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

### Bidding through an agent

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

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

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

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

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

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

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

25% up to £100,000 of the *Hammer Price*  
20% from £100,001 to £2,000,000 of the *Hammer Price*  
12% from £2,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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

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

## 8. VAT

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

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

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. 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

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

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export 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

### 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.

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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

### Bottling Details and Case Terms

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

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

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *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](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from [info@bonhams.com](mailto:info@bonhams.com)

### APPENDIX 1

#### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

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

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

#### 2 SELLER'S UNDERTAKINGS

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

#### 3 DESCRIPTIONS OF THE LOT

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

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

#### 5 RISK, PROPERTY AND TITLE

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

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

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

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



## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

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

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

#### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders 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.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):			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;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	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:	<b>10</b>	<b>OUR LIABILITY</b>
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:
		<b>9</b>	<b>FORGERIES</b>	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](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

# Bonhams

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**Paddle number (for office use only)**

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**If successful**

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: FINE GLASS AND BRITISH CERAMICS		Sale date: 17 May 2017													
Sale no. 24158		Sale venue: Knightsbridge													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p><b>General Bid Increments:</b></p> <table border="0"> <tr> <td>£10 - 200 .....by 10s</td> <td>£10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>£200 - 500 .....by 20 / 50 / 80s</td> <td>£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000 .....by 50s</td> <td>£50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000 .....by 100s</td> <td>£100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above £200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000 .....by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s	£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s	£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s	£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion	£5,000 - 10,000 .....by 500s	
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£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion														
£5,000 - 10,000 .....by 500s															
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

**Please note that all telephone calls are recorded.**

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

**FOR WINE SALES ONLY**

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

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.**

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