

Bonhams



**Fine Glass, Paperweights
and British Ceramics**

Montpelier Street, London | 14 November 2018



Fine Glass, Paperweights and British Ceramics

Montpelier Street, London | Wednesday 14 November 2018 at 10.30am

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1



2



3

PART I GLASS

1

A FAÇON DE VENISE SWEETMEAT GLASS, 17TH CENTURY

The curiously-shaped oval bowl with an everted rim, on a double-knopped hollow stem and conical foot folded at the footrim, 10.5cm high, 9.3cm wide at the rim

£700 - 1,000
€790 - 1,100
US\$910 - 1,300

Provenance

Robert Manners Collection

2

A FAÇON DE VENISE WINE GLASS, CIRCA 1600

The shallow cup-shaped bowl with graduated honeycomb moulding, on a hollow double-knopped stem and conical foot folded at the rim, 10.5cm high, 10.1cm diam at the rim

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Robert Manners Collection

A closely related glass in Veste Coburg is discussed by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Kunstsammlungen der Veste Coburg* (1994), p.316, fig.307.

3

A FAÇON DE VENISE WINE FLUTE, END 16TH CENTURY

With a wide, sharply-flared bowl on a collar, a small knob and a hollow inverted baluster stem with another collar at the base, 14.4cm high, 10.6cm diam at the rim

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Robert Manners Collection



4

4
**A FAÇON DE VENISE WINGED WINE GLASS, FIRST HALF
 17TH CENTURY**

With an 'ice glass' bowl of funnel shape resting on a collar over a hollow knopped stem applied with trailed 'wings' in blue and clear glass, a further collar at the base on a wide slightly-conical foot, *16cm high*

£1,500 - 2,500
 €1,700 - 2,800
 US\$1,900 - 3,200

Provenance
 Robert Manners Collection

Previously sold by Phillips and illustrated by John Sandon, *Antique Glass* (1999), p.60



5

5
A FAÇON DE VENISE WINGED WINE GLASS, 17TH CENTURY

Probably Netherlands, the octagonal stem barbed at the rim like a folded umbrella, on a collar above a twisted rope-like section containing red and white spiral threads, edged with pincer wings in bright turquoise blue, on a thin and wide circular foot, *16.7cm high*

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

6

**A VENETIAN OR FAÇON DE VENISE
FILIGREE WINE GLASS, LATE 16TH
CENTURY**

Each part of the vessel internally-decorated with strands of fine filigree ribbon set into clear glass, with a conical bowl over a flattened knob between collars, on a spreading foot folded at the rim, 16.8cm high

£6,000 - 8,000

€6,700 - 9,000

US\$7,800 - 10,000

This shape of wine glass was made in various sizes and with many different forms of *vetro a retorti*. A related glass with a wavy rim, with identical filigree decoration to the present lot, is in the Felix Slade collection in the British Museum, illustrated by Hugh Tait, *The Golden Age of Venetian Glass* (1979), fig.100.



**A FINE FAÇON DE VENISE LATTICINIO
GOBLET, LATE 16TH OR EARLY 17TH
CENTURY**

Decorated in *vetro a retorti* with alternate filigree and plain white striped decoration, the campana or bell-shaped bowl with a pinecone moulded base, set on a hollow knob between collars, on a spreading foot folded at the rim, 13.8cm high

£10,000 - 12,000

€11,000 - 13,000

US\$13,000 - 16,000

Provenance

A British private collection

Mould-blown vessels in the form of pinecones originated in Roman times and enjoyed a revival in Renaissance Italy. While the effect is more likely to be decorative than functional, the textured surface could have prevented the glass from slipping when handled with greasy hands during a meal.

A very similar glass is illustrated by Hubert Vreeken, *Glas in het Amsterdams Historisch Museum* (1998), p. 112, cat. 57. Other related glasses are discussed by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Kunstsammlungen der Veste Coburg* (1994), pp. 231-232, cats. 201-203. Three versions of the same model are illustrated by Ada Polack, *Venetian Renaissance Glass: The Problems of Dating Vetro a Filigrana*, in *The Connoisseur*, No. 774 (1976), p. 275. Similar glasses are in the collections of the Victoria and Albert Museum, accession no. 1814-1855, and the Corning Museum of Glass, accession nos. 50.3.3 and 79.3.458. A glass of this shape from the Overduin Collection was sold by Bonhams, 21 May 2014, lot 2 and is illustrated by Frides and Kitty Laméris, *Venetiaans en Façon de Venise Glas 1500-1700* (1991), pp. 74-75, cat. 46. Another was sold by Christie's London, 16 November 2010, lot 12. Interestingly, an example was excavated in Chester in 1884 when digging the foundations of the Grosvenor Museum, see *Historic Glass from North West England* (1979), p. 41, cat. D6.





8

A VENETIAN OR FAÇON DE VENISE TAZZA OR SHALLOW WINE GLASS, CIRCA 1600

Of so-called Caravaggio type, with a very delicate saucer-shaped top, on a hollow swelling stem between collars, above a thin, slightly conical foot, 12.9cm high, 13.7cm diam at the top rim

£3,000 - 4,000

€3,400 - 4,500

US\$3,900 - 5,200

Provenance

Robert Manners Collection

Caravaggio's painting of Bacchus painted c.1595-6, now in the Uffizi Gallery in Florence, shows a tazza of related form filled with wine, confirming the intended function of shallow vessels of this type. Such glasses would have been made in Venice and in other parts of Europe *alla façon de Venise*, including in England where a group of related tazzas from Alnwick Castle have been suggested to be from the period of Verzelini.





9

9
A PAIR OF NETHERLANDS FAÇON DE VENISE TOASTING GLASSES, 17TH CENTURY

Known as *pijpesteel* or 'pipe-stem' glasses, with trumpet bowls on extremely thin stems, over delicate circular feet, 23.1cm and 23.3cm high (2)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance
Michael Buckingham Collection



10

10
ANOTHER PAIR OF NETHERLANDS FAÇON DE VENISE TOASTING GLASSES, 17TH CENTURY

Known as *pijpesteel* or 'pipe-stem' glasses, also with trumpet bowls on extremely thin stems and wide circular feet, 25.1cm and 25.8cm high (2)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance
H.C. Van Vliet Collection, Amsterdam
Michael Buckingham Collection



11



12



13



14

11

A SILESIA GLOBET AND COVER, CIRCA 1740-50

With an ogee shaped bowl inspired by rock crystal, carved with gilded shell motifs and well-engraved with European and chinoiserie figures, rococo scrollwork and an inscription, further panels, fruit and scrollwork on the cover, 23.5cm high (stem and foot married) (2)

£200 - 400
€230 - 450
US\$260 - 520

Provenance
Robert Manners Collection

12

A SPANISH (LA GRANJA DE SAN ILDEFONSO) GLOBET AND COVER, LATE 18TH CENTURY

Of baluster shape with two trailed handles, wheel-cut with simple flower sprigs heightened in gilding, 27.5cm high (2)

£300 - 500
€340 - 560
US\$390 - 650

Provenance
Robert Manners Collection

13

A PAIR OF OTTOMAN BEYKOZ GLASS GLOBETS AND COVERS, TURKEY, 19TH CENTURY

Elaborately cut and gilded with bands of flutes, facets and blades, on hollow knopped stems, the covers similarly cut and gilded and with faceted finials, 32cm high (4)

£500 - 700
€560 - 790
US\$650 - 910

Provenance
Robert Manners Collection

14

TWO DUTCH OR GERMAN GLOBETS WITH COVERS ENGRAVED IN HOLLAND, MID-18TH CENTURY

One of thistle shape engraved with a ship and a farmer behind a plough, inscribed *HET LANDS WEL VAAREN*, on a hollow baluster stem and folded foot, 30cm high (cover married), the other faceted and engraved with a panel of a ship and inscribed *HET WELVAREN VON VATERLANT*, 27.5cm high (4)

£800 - 1,200
€900 - 1,400
US\$1,000 - 1,600

Provenance
Property of the Dutch noble family Quarles van Ufford

15

A PAIR OF POTSDAM/ZECHLIN PRESENTATION 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, the feet cut and gilded with scallops and flutes, 15.2cm and 15.6cm high (lightly crizzled) (2)

£1,200 - 1,800
€1,400 - 2,000
US\$1,600 - 2,300

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) Commanded the Royal Guard of Augustus the Strong. 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. Although exiled to Siberia by Czarina Elizabeth, he was rehabilitated by Peter III. Von Munich died in 1767 during the reign of Catherine the Great who wrote '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. Because these glasses follow Potsdam (Berlin) traditions, it is possible they were a gift from Friedrich William of Prussia.

16

A LAUENSTEIN ENGRAVED ROYAL GOBLET, CIRCA 1760

With the arms and cipher of George III, the funnel bowl engraved with the royal arms of England with lion and unicorn supporters and mottoes *DIEU ET MON DROIT* and *HONI SOIT QUI MAL Y PENSE*, the reverse with the cipher GR3 within a crowned rococo cartouche framed with military trophies, the faceted stem with two teared knobs, set on a domed and folded foot, the rim brightly gilded, 22cm high (crizzled)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Robert Manners Collection

George III married Princess Sophie Charlotte of Mecklenburg-Strelitz in 1761 and they ruled as monarchs of Great Britain and also as the Elector and Electress of Hanover. A number of special commemorative goblets were made at Lauenstein and Brunswick, engraved with individual and double ciphers and the British royal arms. A Lauenstein goblet of the same shape as the present lot, engraved with double ciphers for George and Charlotte, was sold in these rooms 14 November 2007, lot 22. This had been given by George III to his daughter, Princess Mary and descended through the family of the Dukes of Cambridge. A Lauenstein goblet with a similar cipher of George III within a panel of trophies remained in the collections of the Royal House of Hanover and was included in Sotheby's sale at Schloss Marienburg, 5-15 October 2005, lot 1052.



15



16



17

17

A RARE VENETIAN MILLEFIORI BALL OR SPHERE, 16TH CENTURY OR EARLY 17TH CENTURY

The millefiori core set within clear glass and formed from an assortment of composite canes in blue, red, green, white, turquoise and yellow and with a small gold foil inclusion, *the ball 3.5cm diam*, pierced through the centre and mounted on a gilt metal pedestal and surmounted with a gilded figure of a Bacchic boy on a barrel, *12.9cm high overall* (the glass ball fractured)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Related millefiori balls are in a number of collections including the British Museum, ref. no. WT.1154 (with identical canes to the present lot). Others in Veste Coburg are discussed at length by Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Kunstsammlungen der Veste Coburg* (1994), pp.62-67. Two further examples were sold by Bonhams on 3 November 2016, lot 22 and 15 November 2017, lot 1.



18

18

A DUTCH OR GERMAN ENGRAVED GOBLET AND COVER, CIRCA 1740

The conical bowl engraved with emblems including a sword and a key crossed behind a column and a thorn bush beneath a sunburst, inscribed *Sans toi je meurs. Ilya sbrce en la Foi & en la justice.*, set on collars and a cushion knob over a 4-sided pedestal stem and a folded foot, the cover with a hollow spire stopper, *33cm high* (2)

£700 - 1,000
€790 - 1,100
US\$910 - 1,300

Provenance
 Robert Manners Collection

19

A WINE OR ALE FLUTE WITH A PROPELLER STEM, CIRCA 1690

Netherlands or possibly English, in *façon de Venise* traditions, the tall conical bowl on two graduated collars, over a spiral propeller stem with textured pincering, set onto a plain conical foot, *18.2cm high*

£700 - 1,200
€790 - 1,400
US\$910 - 1,600

Provenance
 Robert Manners Collection



19



20

20

A WINE OR ALE GLASS WITH A PROPELLER STEM, END 17TH CENTURY

The elegant conical bowl with fine spiral wreathing, on a spiral propeller stem with light pincering set between collars, the foot also with spiral wreathing, *16.3cm high*

£700 - 1,000
 €790 - 1,100
 US\$910 - 1,300

Provenance
 Robert Manners Collection

For a very similar glass see Bonhams sale, 17 December 2008, lot 218

21

TWO EARLY SHORT ALE OR DWARF ALE GLASSES, EARLY 18TH CENTURY

One with a conical funnel bowl with wrythen moulding terminating in a flamiform fringe, set without a stem onto a conical folded foot, *10.1cm high*, the other with a rounded funnel bowl, the lower part with deep spiral moulding, the short, hollow stem also with traces of spiral wreathing, on a conical folded foot, *11.7cm high* (2)

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance
 Robert Manners Collection
 The second glass from Sotheby's 14 April 1992, lot 1



21

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22



23

22
FOUR EARLY SHORT ALE OR DWARF ALE GLASSES, EARLY 18TH CENTURY

With wrythen moulding stopping below the plain rims, the rudimentary stems with two or three spiral knops, all on folded conical feet, 12.8cm - 13.7cm high (4)

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

Provenance
 Robert Manners Collection

For the type see W A Thorpe, History of English and Irish Glass (1929), pl.LXVI.

23
A COLLECTION OF SIX EARLY SHORT OR DWARF ALE GLASSES, FIRST HALF 18TH CENTURY

With wrythen moulding stopping below the rims and terminating in flamiform fringes, on rudimentary spiral stems with various simple knops, four of the glasses set on folded feet, the other two with plain conical feet, 11.4cm - 13.4cm high (6)

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,600 - 1,900

Provenance
 Robert Manners Collection

Two very similar glasses are illustrated by L M Bickerton, Eighteenth Century English Drinking glasses (1986 edition), pp.250-1, figs.776 and 781. See also Robert Charleston, English Glass and the Glass used in England (1984) p.27b.



24

24

A BALUSTER WINE GLASS AND A SWEETMEAT OR CHAMPAGNE GLASS, CIRCA 1720-40

The wine with a bell bowl solid at the base, on a 4-ring annular knob and a true baluster set on a cushioned knob above a conical foot, 16.3cm high, the sweetmeat or champagne with an unusually wide lipped double-ogee bowl, on a collar over a moulded 8-sided pedestal stem with studs on the shoulder, above two small basal cushioned knobs and a domed and folded foot, 13.2cm to 13.5cm high approx (2)

£750 - 900
 €840 - 1,000
 US\$970 - 1,200

Provenance
 Grant Righton Collection



25

25

TWO BALUSTER WINE GLASSES, CIRCA 1720-30

One large glass with a bell bowl with a solid base containing a single bead, the teared stem with a central triple annular knob and a basal knob, on a generous folded conical foot, 22.4cm high, the other with a round funnel bowl, the stem with an irregular triple knob above a teared true baluster, on a slightly-domed folded foot, 15.8cm high (2)

£600 - 900
 €680 - 1,000
 US\$780 - 1,200

Provenance
 Sir Frank Fraser Darling (1903–1979)



26

26

A LIGHT BALUSTER CORDIAL GLASS, A DRAM GLASS AND A WINE GLASS, CIRCA 1730-60

The cordial with a round funnel bowl, shoulder-knopped plain stem and small basal knob, folded foot, 16.4cm high, the dram or jelly glass with a bell bowl on a flattened beaded knob, domed foot, 12cm high, the wine glass with a generous funnel bowl rounded at the base, the multi-knopped stem with an angular knob at the shoulder, on a domed foot, 16.3cm high (3)

£700 - 900
 €790 - 1,000
 US\$910 - 1,200



27



28



29

27

A HEAVY BALUSTER CEREMONIAL GOBLET, CIRCA 1710-15

Of massive proportions, the round funnel bowl set on a separate base above a hollow inverted baluster stem of equally generous size, above a conical folded foot, *28.8cm high*

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance

Sir Frank Fraser Darling (1903–1979)

28

A HEAVY BALUSTER GOBLET, CIRCA 1715

With a generous round funnel bowl set on an inverted baluster knob and a basal knob both containing an elongated tear, on a conical folded foot, *23.2cm high*

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

Provenance

Sir Frank Fraser Darling (1903–1979)

29

A HEAVY BALUSTER GOBLET, CIRCA 1710-15

With a generous, plain round funnel bowl set on a hollow inverted baluster stem and a conical folded foot, *22.1cm high*

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

Provenance

Sir Frank Fraser Darling (1903–1979)



30

30

A PAIR OF LARGE HEAVY BALUSTER GOBLETs, CIRCA 1715

The rounded funnel bowls set on pronounced inverted balusters above ball knobs, on conical folded feet, *21.9cm and 22.2cm high (2)*

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance

Sir Frank Fraser Darling (1903–1979)



31



32



33

**31
A BALUSTER WINE GLASS WITH AN ACORN KNOP, CIRCA 1725**

With a round funnel bowl set on a cushion knop above an inverted acorn knop and basal knop containing an elongated tear, above a conical folded foot, *18.2cm high*

£500 - 700
€560 - 790
US\$650 - 910

Provenance
Sir Frank Fraser Darling (1903–1979)

**32
A GOOD HEAVY BALUSTER LARGE WINE GLASS OR GOBLET, CIRCA 1710-20**

The conical bowl with a solid base, the stem with a wide angular knop containing a tear that extends into a basal knop, on a conical folded foot, *18.8cm high*

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

Provenance
Pullen Collection, Sotheby's sale 14 December 2004, lot 252
James Hall Collection, Bonhams sale 17 December 2008, lot 39

**33
TWO HEAVY BALUSTER WINE GLASSES, CIRCA 1715-20**

One with a round funnel bowl set on a teared inverted baluster, conical folded foot, *18.2cm high*, the other with a single bead set into the base of the funnel bowl, on a ball knop and plain section over a conical folded foot, *14.3cm high (2)*

£800 - 1,200
€900 - 1,400
US\$1,000 - 1,600

Provenance
Sir Frank Fraser Darling (1903–1979)



34

34

AN ARMORIAL BALUSTER WINE GLASS, CIRCA 1720

The funnel bowl with a teared solid base on an inverted baluster containing a further tear, conical folded foot, the bowl engraved with the crest of a castellated turret, *16.8cm high*

£400 - 600

€450 - 680

US\$520 - 780

Provenance

Sotheby's sale 15 December 1998, lot 4

35

A MOST UNUSUAL BALUSTER SWEETMEAT GLASS, CIRCA 1730

With an oval or elliptical-shaped pan-topped bowl, finely-engraved with a border of floral sprays hung from shell motifs and delicate scrolls, the baluster stem with an acorn knob between a shoulder and a basal knob, on a domed foot, *16.6cm high*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

This rare glass is illustrated by L.M. Bickerton, *18th Century English Drinking Glasses* (1986), p.97, pl.179, although no mention is made of the curious shape of the bowl



35



36

36

TWO BALUSTER WINE GLASSES, CIRCA 1725

One with a bell bowl with a solid base, the stem with three graduated knobs, on a conical folded foot, *16.3cm high*, the other with a waisted bell-shaped bowl also solid at the base, on a teared inverted baluster stem with a basal knob above a folded foot, *15.1cm high* (2)

£550 - 700

€620 - 790

US\$720 - 910

Provenance

Dr Peter Hacking Collection



38



39



40



37

37

A LIGHT BALUSTER WINE GLASS AND A BALUSTER SWEETMEAT GLASS, CIRCA 1730-40

The wine flute with a drawn trumpet bowl with a tear in the stem above a teared inverted baluster, on a folded foot, *15.8cm high*, the sweetmeat with a panel-moulded double-ogee bowl, the stem with a triple annular knob and small basal knob, set on a terraced foot, *14.2cm high (2)*

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance
 Robert Manners Collection

38

A HEAVY BALUSTER WINE GLASS, CIRCA 1720

The unusual flared bucket bowl with a solid teared base, set on a cushion knob and a 3-ring annular knob, over a teared inverted baluster, on a domed and folded foot, *14.6cm high*

£700 - 900
 €790 - 1,000
 US\$910 - 1,200

39

A HEAVY BALUSTER WINE GLASS, CIRCA 1720

The generous round funnel bowl with a basal tear, on a drop knob over a flattened inverted baluster and a smaller ball knob all containing an elongated tear, on a very heavy domed foot, *18cm high*

£1,000 - 1,400
 €1,100 - 1,600
 US\$1,300 - 1,800

Provenance

Bonhams sale 7 June 2002, lot 3

40

A DOUBLE DROP-KNOP BALUSTER WINE GLASS, CIRCA 1720

The bell bowl with a solid base containing a tear, over two teared knobs and a smaller basal knob, above a folded foot, *16.7cm high*

£700 - 1,000
 €790 - 1,100
 US\$910 - 1,300

Provenance

Dr Peter Hacking Collection



41

**41
A BALUSTER WINE GLASS, PROBABLY IRISH, CIRCA 1730-40**

With a trumpet bowl solid at the base, on a wide collar and two-ring annular knob above a true baluster and tiny basal knob, conical foot, *18cm high*

£400 - 600
€450 - 680
US\$520 - 780

Provenance

Ron and Mary Thomas Collection
Bonhams sale 4 June 2008, lot 47



42

**42
A BALUSTER WINE GLASS, CIRCA 1730**

The bell bowl with a solid base on a 5-ring annular knob above a true baluster and small basal knob, wide conical foot, *17cm high*

£500 - 700
€560 - 790
US\$650 - 910

**43
A HEAVY BALUSTER SMALL WINE GLASS, CIRCA 1720-30**

With a slender bell bowl, the solid base containing a single bead, on a true baluster containing a tear, above a domed foot, *15.3cm high*

£500 - 700
€560 - 790
US\$650 - 910

Provenance

Martin Bushell Collection



43



44

**44
TWO MOULDED STEMMED WINE GLASSES, CIRCA 1720-30**

One with a thistle shaped bowl set on collars over a neat, teared 8-sided stem with concave sides, the foot with a wide folded rim, *15.6cm high*, the other with a narrow rounded bowl set with a large tear, on a 6-sided stem and conical folded foot, *14cm high (2)*

£500 - 700
€560 - 790
US\$650 - 910

Provenance

Dr Peter Hacking Collection



45



46



47



48

46

A LIGHT BALUSTER WINE GLASS, CIRCA 1740

The drawn trumpet bowl with a solid base containing a neat tear, on an inverted baluster also with a tear, 16.6cm high

£400 - 500
 €450 - 560
 US\$520 - 650

47

A RARE MOULDED STEM BALUSTER WINE GLASS, CIRCA 1715

With a generous thistle bowl set on a collar on a 4-sided moulded pedestal stem containing an elongated tear, on a conical folded foot, 17.3cm high

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

Provenance

Dr Peter Hacking Collection

48

TWO DUTCH ENGRAVED MOULDED-STEM WINE GLASSES, CIRCA 1730-40

One representing Friendship with David embracing Jonathan beneath the title 'AMICITIA', flanked by a shield and a harp, on an 8-sided pedestal stem and plain conical foot, 15.8cm high, the other with a symbolic armorial supported by the Dutch lions, inscribed TWEL VAAREN. VAN. VLISSINGE, also on an 8-sided pedestal stem and a domed foot, 19.4cm high (2)

£700 - 1,000
 €790 - 1,100
 US\$910 - 1,300

Provenance

Property of the Dutch noble family Quarles van Ufford

45

A BALUSTER WINE GLASS, CIRCA 1710-20

With a small bell bowl set on collars over a swelling stem section and a triple annular knob containing a tear, above a domed foot, 16cm high

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

Dr Peter Hacking Collection



49

**49
A DUTCH ENGRAVED WINE GLASS, CIRCA 1740-50**

Of drawn trumpet shape with a plain stem and folded foot, engraved with military trophies and the motto *HÆC LIBERTATIS ERGO*, a further emblem of tied arrows above, *18cm high*

£500 - 800
€560 - 900
US\$650 - 1,000

Provenance
Michael Buckingham Collection

The Motto is that of the Dutch city of Leiden while the emblem of seven tied arrows relates to the Seven Provinces. It is likely this glass commemorates the Siege of Leiden during the Eighty Years' War. As a reward for the heroic defence of the city, William I of Orange founded the University of Leiden and the end of the siege was celebrated each year on 3 October.



50

**50
AN ENGRAVED BALUSTER JUSTICE WINE GLASS, CIRCA 1720-30**

The round funnel bowl engraved with a figure of a woman representing Justice, blindfolded and holding scales and a sword, on a mound flanked by flowering plants, the reverse with a radiant sun, the baluster stem with a teared angular knop and basal knop, on a folded foot, *18.8cm high*

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

Provenance
Michael Buckingham Collection



51

**51
A DUTCH OR GERMAN FACETED WINE GLASS, DATED 1761**

The funnel bowl engraved with a merchant standing on a quayside gesturing to a ship, flanked by floral motifs, the reverse inscribed *T'WEL VAAREN VAN ON: CHIP DE IACOB, ANNO 1761*, the facet-cut multi-knopped stem containing an elongated tear, on a conical foot folded at the rim, *18.7cm high*

£600 - 800
€680 - 900
US\$780 - 1,000

Provenance
Property of the Dutch noble family Quarles van Ufford



52



52 (signature of Jacob Sang)

52

AN IMPORTANT DUTCH ENGRAVED LIGHT BALUSTER WINE GOBLET SIGNED BY JACOB SANG, DATED 1762

The round funnel bowl engraved with a rococo scrollwork cartouche surmounted by a crown, inscribed in neat upper case script 'DAAR EENDRAGT BLOEYT. WORD VRIENDSCHAP STERK SO BLOEY NOG LANG. STAAT, STAD EN KERK', Further inscribed above the crown 'CONCORDIA', the stem with a hollow angular knop over a beaded inverted baluster, the conical foot inscribed in diamond-point 'Jacob Sang , Fec= Amsterdam, 1762', 20.5cm high

£9,000 - 12,000
 €10,000 - 13,000
 US\$12,000 - 16,000

This significant signed glass has not apparently been published. The inscription can be translated as...

'Where Unity flourishes, Friendship grows strong. That is how State, City and Church will flourish for a long time to come'

53

A FINE DUTCH ENGRAVED WINE GOBLET ATTRIBUTED TO JACOB SANG, CIRCA 1760

The generous round funnel bowl engraved with a four-story town-house, on the roof of which rests a cornucopia of Plenty, the neatly-tiled pavement beneath the house flanked by palm fronds, the inscription above 'WELVAAREN, VAN DEEZEN HUYZE', on a light baluster stem including a beaded ball knop, above a wide conical foot, 30cm high

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance

Property of the Dutch noble family Quarles van Ufford

Anna Lameris records another goblet signed by Sang in 1759 with the same inscription *Het Welvaren van deesen Huyse* and a related subject of a Cupid holding a cornucopia over a house, see her paper 'Pur Sang. Een onderzoek naar de kenmerken van de stijl van Jacob Sang aan de hand van zijn gesigeneerd glazen', published in 1994 by the Kunsthistorisch Instituut, Amsterdam, p.27 and fig. 1759.3.



53



54



54 (detail)

54

**A DUTCH ENGRAVED LIGHT BALUSTER WINE GOBLET
ATTRIBUTED TO JACOB SANG, CIRCA 1750**

The round funnel bowl finely engraved with the crowned royal arms of the Stadtholder Willem IV, with motto HONI.SOIT.QUI.MAL.Y.PENSE., surrounded by the arms of the Seven Provinces linked by leafy branches, the stem with teared knobs above a beaded inverted baluster and basal knob on a conical foot, 19.6cm high

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Property of the Dutch noble family Quarles van Ufford

This goblet should be compared with the example by Jacob Sang from the A.J.Guépin and A.C.Hubbard Jr Collections sold by Bonhams 30 November 2011, lot 258. Although lacking the arms of the Provinces, the royal arms of Willem IV appear precisely similar and the royal crown in particular is identical to the present lot. Another example in the Amsterdams Historisch Museum is of identical shape to the present lot, see Hubert Vreeken's catalogue (1998), fig.218.

The arms of the Seven Provinces are represented in clockwise order starting at the top- Gelderland, Zeeland, Friesland, Groningen, Overijssel, Utrecht and Holland.



55

55
A DUTCH-ENGRAVED LIGHT BALUSTER WINE GOBLET, CIRCA 1750-60

The round funnel bowl engraved with the Royal arms of the Nassau Princes of Orange, the crowned shield with lion supporters and motto HONI SOIT QUI MALIPENSE (*sic*), on a light baluster stem with a series of cushioned knobs, above a wide conical foot, 18.6cm high

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance
Martin Bushell Collection



56

56
A DUTCH ENGRAVED FRIENDSHIP GLASS, CIRCA 1750-60

With a round funnel bowl engraved with a rococo cartouche of clasped hands among clouds, inscribed 'AMITIE', the light baluster stem with a small angular knob, another knob, a beaded inverted baluster and a small basal knob, 17.8cm high

£500 - 700
€560 - 790
US\$650 - 910

Provenance
Marie Denne Collection



57

57
A DUTCH DIAMOND-ENGRAVED LIGHT BALUSTER WINE GLASS, CIRCA 1750-70

The rounded funnel bowl engraved with a milking scene, one milkmaid kneeling beside a cow and another standing by a milk churn, the reverse with a spreading leafy tree, a banderol above inscribed *OMNIGENOS, FRUCTUS ERRA LABORE, FERRET*, on a multi-knopped stem containing tears, the conical foot also diamond-engraved with fruiting vine branches, 18.2cm high

£600 - 1,000
€680 - 1,100
US\$780 - 1,300

Provenance
Property of the Dutch noble family Quarles van Ufford



58

58
A DUTCH ENGRAVED LIGHT BALUSTER WINE GOBLET, CIRCA 1750-70

With interesting political and allegorical insignia, the round funnel bowl engraved with symbols of plenty and a royal crown spilling from a cap of liberty, flanked by a water pump and a quill pen, the reverse with a caduceus crossed with a sword and a spade, the light baluster stem with an angular knob over a beaded inverted baluster and a small basal knob, on a wide conical foot, *19.1cm high*

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Property of the Dutch noble family Quarles van Ufford



59

59
A DUTCH ENGRAVED 'LIBERTY' WINE GLASS, CIRCA 1740-50

With a bell bowl engraved with a prancing horse and inscribed 'AUREA LIBERTAS', below a scrollwork border incorporating pairs of doves, the light baluster stem with a 3-ring annular knob above an inverted baluster and a basal knob, on a conical foot, *17.1cm high*

£500 - 800
 €560 - 900
 US\$650 - 1,000

Provenance

Martin Bushell Collection



60

61

60

A SET OF SIX DUTCH AIRTWIST WINE GLASSES, CIRCA 1750

The bell bowls each engraved with a formal, 6-petalled wild rose on a leafy stem, the reverse with a butterfly, the engraving in the Jacobite tradition, the multiple spiral airtwist stems with four graduated knobs, on plain conical feet, *18.4cm - 18.7cm high (6)*

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance
 Martin Bushell Collection

61

AN UNUSUAL COMPOSITE-STEMMED WINE OR CORDIAL GLASS, CIRCA 1740-50

The small bell bowl with a solid beaded base, on an inverted baluster knob with a multiple spiral airtwist over a beaded ball knob, a small inverted baluster and a basal knob, on a conical foot, *15.8cm high*

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance
 Robert Manners Collection



62

62

AN ENGRAVED BALUSTER WINE GLASS AND A LIGHT BALUSTER GOBLET, CIRCA 1730-50

One with a drawn trumpet bowl engraved with a border of vines, on a beaded inverted baluster stem over an angular knob, plain conical foot, *17cm high*, the wine goblet with a lipped round funnel bowl, on small knobs over a beaded inverted baluster and wide plain foot, *18.3cm high (2)*

£800 - 1,100
 €900 - 1,200
 US\$1,000 - 1,400

Provenance
 Dr Peter Hacking Collection



63



66



64

63

THREE AIRTWIST WINE GLASSES, CIRCA 1750

Each with a double-knopped multiple spiral airtwist stem, one wine glass with a bell bowl, *16.2cm high*, another with a moulded ogee bowl with honeycomb around the base, *15.6cm high*, the third an ale glass with a tall round funnel bowl, *19.3cm high* (3)

£800 - 1,000

€900 - 1,100

US\$1,000 - 1,300

Provenance

Dr Peter Hacking Collection

64

FOUR AIRTWIST STEMMED WINE OR ALE GLASSES, CIRCA 1750

All with bell bowls and on knopped multiple spiral airtwist stems, one ale glass with a tall bell bowl, centre-knopped stem and heavy foot, *19.9cm high*, another probably for ale on a shoulder-knopped stem, *18.4cm high*, a small wine or cordial also with a shoulder-knop, *16.2cm high*, the other wine glass with a flared bucket bowl and two knops, *16.5cm high* (4)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,600

Provenance

Robert Manners Collection



65

65

THREE AIRTWIST GLASSES, CIRCA 1745-60

One wine glass with a bell bowl with a beaded base, on a shoulder-knopped multiple spiral airtwist stem and domed foot, *16.8cm high*, another wine glass, the drawn trumpet bowl with an unusual acorn-cup base, on a multiple spiral airtwist stem and heavy foot, *18.5cm high*, the third ale glass with a tall tulip bowl, the multiple spiral airtwist stem set into a flattened basal knop, on a domed foot, *22.7cm high* (3)

£1,000 - 1,300

€1,100 - 1,500

US\$1,300 - 1,700

Provenance

Robert Manners Collection

66

TWO GOOD AIRTWIST WINE GLASSES, CIRCA 1760

One of appealing small size with a round funnel bowl engraved with a bird on a fruiting vine, on a shoulder-knopped multiple spiral airtwist stem, 13.6cm high, the other also with a round funnel bowl, the stem containing a pair of entwined multiple spiral gauze cables, 16.2cm high (2)

£600 - 800
€680 - 900
US\$780 - 1,000

Provenance

The engraved glass from the Henry Fox Collection, Bonhams sale 8 December 2004, lot 44

67

TWO MIXED TWIST WINE GLASSES, CIRCA 1760

One with a tulip shaped bowl, the stem with a pair of mercurial air corkscrews encircled by a pair of opaque white spiral tapes, 14.9cm high, the other with a generous bell bowl, the stem with a tight multiple spiral air cable inside of two pairs of opaque white spiral threads, 17.9cm high (2)

£600 - 800
€680 - 900
US\$780 - 1,000

68

TWO MIXED-TWIST STEM WINE GLASSES AND AN OPAQUE-TWIST FLUTE, CIRCA 1760

One glass probably Dutch with a bell bowl, the stem with a multiple spiral air corkscrew with heavy white spiral threads, 17.4cm high, another wine glass with a lipped cup-shaped bowl, on a double series opaque-twist stem with an extra air cable, 15.9cm high, the opaque-twist wine glass or flute with a drawn trumpet bowl on a slender stem containing a single multi-ply air corkscrew, 18.3cm high (3)

£800 - 1,200
€900 - 1,400
US\$1,000 - 1,600

Provenance

Robert Manners Collection

69

THREE MIXED-TWIST WINE GLASSES, CIRCA 1755-65

Comprising a slender wine flute with a drawn-trumpet bowl, with an opaque gauze corkscrew edged with mercurial threads, 19.2cm high, a wine glass with a tulip shaped bowl, the stem with intricate air and opaque corkscrews, 14.9cm high, and a pan-topped wine glass, also with a well-constructed mixed opaque and air twist stem, 16.5cm high (3)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Dr Peter Hacking Collection



67



68



69

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



70



71



72



73

70

A MIXED-TWIST TOASTING GLASS, CIRCA 1760-65

Of drawn trumpet shape with a slender stem containing an opaque white gauze column encircled by a pair of mercurial air spirals, on a shallow conical foot, *19cm high*

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance

Robert Manners Collection

This, or a companion glass is illustrated by L M Bickerton, Eighteenth Century English Drinking glasses (1986 edition), p.233, fig. 710.

71

A MIXED TWIST CORDIAL GLASS, CIRCA 1765

The funnel-shaped bowl with a pan top and slightly deceptive lower part, the mixed opaque and airtwist stem with a central opaque white corkscrew within a multiple spiral airtwist, *15.3cm high*

£600 - 800
 €680 - 900
 US\$780 - 1,000

72

A RARE MOULDED WINE GLASS, CIRCA 1765

The ogee bowl finely moulded with intersecting spiral ribs, the double series opaque twist stem with a pair of 5-ply spiral bands outside of a multi-ply corkscrew, on a conical foot, *15cm high*

£500 - 700
 €560 - 790
 US\$650 - 910

73

AN AIRTWIST CORDIAL GLASS AND AN UNUSUALLY SMALL WINE GLASS, CIRCA 1755-60

The unusually-tall wine or cordial with a plain and rather straight rounded funnel bowl and a particularly-tight multiple spiral airtwist stem, *17.1cm high*, together with a curiously small wine glass with an ogee bowl, the stem containing a multi-ply spiral cable, on a conical foot, *12.2cm high (2)*

£700 - 1,000
 €790 - 1,100
 US\$910 - 1,300



74

74

A MASSIVE AIRTWIST GOBLET AND AN OPAQUE TWIST GOBLET, CIRCA 1745-60

Both with a bucket shaped bowl, the airtwist stem containing a pair of entwined mercurial corkscrews, on a heavy domed foot, *20.1cm high*, the opaque twist stem with a multi-ply corkscrew encircled by a pair of multi-ply spiral tapes, on a folded foot, *16.1cm high (2)*

£650 - 850
 €730 - 960
 US\$840 - 1,100

Provenance

The opaque twist goblet Ron and Mary Thomas Collection. The airtwist goblet illustrated by Sidney Crompton, *English Glass*, pl.91.

75

TWO AIRTWIST WINE GLASSES, CIRCA 1740-60

One with a tulip bowl set on a multiple spiral airtwist stem with a beaded knob at the base, on a domed or helmet foot, *16.2cm high*, the other with a bucket bowl, the multiple spiral airtwist stem with a vermiform collar, *16.7cm high (2)*

£300 - 400
 €340 - 450
 US\$390 - 520

Provenance

Grant Righton Collection

76

TWO AIRTWIST WINE GLASSES, CIRCA 1750

One with a bell bowl, the multiple spiral airtwist stem with a central vermiform collar, *16.5cm high*, the other with a drawn trumpet bowl on collars above a multiple spiral airtwist stem with shoulder and centre knobs, *17.2cm high (2)*

£500 - 750
 €560 - 840
 US\$650 - 970

Provenance

Robert Manners Collection



75



76



77

77

A SET OF THREE OPAQUE-TWIST WINE FLUTES, MID 18TH CENTURY

Of drawn trumpet shape on slender double series opaque twist stems, each with a spiral gauze encircled by a pair of spiral threads, on conical feet, *19.2cm to 19.4cm high (3)*

£600 - 1,000
 €680 - 1,100
 US\$780 - 1,300



78



81



79



80

78

TWO SIMILAR OPAQUE TWIST WINE GLASSES, CIRCA 1765

The generous bell bowls both with two rows of beads enclosed within their heavy bases, the stems both containing a multi-ply corkscrew encircled by a pair of spiral threads, on heavy conical feet, *16.8cm and 17.6cm high (2)*

£700 - 900

€790 - 1,000

US\$910 - 1,200

For the type see L.M. Bickerton, *18th Century English Drinking Glasses* (1987), pl.670. A pair of related glasses enamelled in the Beilby Workshop was sold by Bonhams 15 November 2017, lot 91

79

TWO OPAQUE TWIST RATAFIA GLASSES, CIRCA 1760-65

One of very slender funnel shape with a plain bowl, the stem with pair of heavy spiral threads encircled by a pair of 5-ply spiral bands, *16.2cm high*, the other with a tall round funnel bowl fluted at the base, the stem with a pair of 5-ply spiral bands outside of two pairs of spiral threads, *16.3cm high (2)*

£600 - 800

€680 - 900

US\$780 - 1,000

80

TWO OPAQUE TWIST RATAFIA GLASSES, CIRCA 1760-65

Both moulded with flutes around the bowl bases, one of slender funnel shape, the stem with a pair of 10-ply spiral bands outside of a multi-ply corkscrew, *17.3cm high*, the other with a tall round funnel bowl and a pair of 4-ply spiral bands outside of two pairs of spiral threads, *16.7cm high (2)*

£700 - 1,000

€790 - 1,100

US\$910 - 1,300

Provenance

James Hall Collection, Bonhams sale 17 December 2008, lot 85

The second glass Sotheby's sale 12 May 1998, lot 50

81

TWO OPAQUE TWIST FIRING GLASSES, CIRCA 1760-65

Both on a heavy annular or terraced foot, one with an ogee bowl fluted at the base, the short stem with a multi-ply spiral column with a solid core, *10.2cm high*, the other with a plain, slightly-deceptive ogee bowl, the stem with a multi-ply corkscrew encircled by a pair of 10-ply spiral tapes, *10.6cm high* (2)

£500 - 700

€560 - 790

US\$650 - 910

Provenance

The second example from the Henry Fox Collection

82

AN OPAQUE TWIST CORDIAL GLASS AND AN ALE GLASS, CIRCA 1760-65

The cordial with a round funnel bowl with a solid base, on a double series opaque twist stem with a pair of heavy spiral threads outside of a multi-ply corkscrew, *17cm high*, the ale with a thin round funnel bowl, the stem with a pair of multi-ply corkscrews outside of a pair of entwined spiral threads, *20cm high* (2)

£650 - 800

€730 - 900

US\$840 - 1,000

83

A PAN-TOPPED WINE GLASS AND A DOUBLE OGEE WINE GLASS, CIRCA 1760

The pan-topped bowl with a small base, on a double series opaque twist stem containing a corkscrew entwined around a spiral gauze, *15.4cm high*, the other wine glass with a double ogee bowl with a hammered base, on a double series airtwist stem containing fine spiral threads outside of a multiple spiral core, *15.4cm high* (2)

£500 - 700

€560 - 790

US\$650 - 910

Provenance

Dr Michael Scorer Collection

The second-mentioned glass Sotheby's sale 12 February 1963, lot 8

84

AN OPAQUE TWIST CORDIAL GLASS AND AN ALE GLASS, CIRCA 1760-65

The cordial with ribbed round funnel bowl, the stem with a pair of spiral tapes encircled by a 14-ply spiral band, *14.5cm high*, the ale glass with a tall bell bowl, the double series stem with two pairs of spiral tapes within a pair of 4-ply spiral bands, *19.5cm high* (2)

£500 - 700

€560 - 790

US\$650 - 910

Provenance

Dr Michael Scorer Collection



82



83



84



85

85

AN OPAQUE TWIST SWEETMEAT GLASS, CIRCA 1765

The lipped double ogee bowl finely engraved with a frieze of flowers including honeysuckle and carnation, on a single series opaque twist stem containing a 12-ply spiral band, domed and folded foot, 16.8cm high

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance
 Grant Righton Collection

86

A GOOD COMPOSITE-STEMMED LIGHT BALUSTER AND OPAQUE TWIST WINE GOBLET, CIRCA 1755-65

with a generous round funnel bowl, on a teared knob, a 3-ringed annular knob and a double-series opaque twist section with shoulder and basal knobs, 19.1cm high

£1,300 - 1,600
 €1,500 - 1,800
 US\$1,700 - 2,100

Provenance
 Dr Michael Scorer Collection

87

A SET OF EIGHT OPAQUE-TWIST WINE GLASSES, CIRCA 1760

With round funnel bowls, on double-series opaque-twist stems each containing two pairs of spiral threads encircling a gauze column, on conical feet, 14.4cm - 14.7cm high (8)

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance
 John De Tschanner Vischer Collection

88

A SET OF SIX OPAQUE-TWIST WINE GLASSES, CIRCA 1760

The ogee bowls with slightly-deceptive bases, on centre-knopped double series opaque twist stems containing a pair of corkscrews outside of a pair of spiral threads, on conical feet, 5.8cm high (6)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance
 Michael Buckingham Collection

88A

A SET OF SIX OPAQUE-TWIST ALE GLASSES, CIRCA 1765

The tall round funnel bowls each moulded with flutes around the lower part, on matching double series opaque twist stems containing a gauze corkscrew encircled by a pair of spiral threads, on conical feet, 18.8cm - 19.3cm high (6)

£600 - 750
 €680 - 840
 US\$780 - 970



86



87



88



88A



89



90



91



92

89

A COMPOSITE-STEMMED WINE GLASS, CIRCA 1760

With a bell bowl with a solid beaded base set on a triple collar, the double series opaque-twist stem with three knobs, *17.7cm high*

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance
 Martin Bushell Collection

90

A RARE OPAQUE TWIST TOASTING GLASS OR FLUTE, CIRCA 1765-70

Of very slender drawn trumpet shape, the thin double-series opaque twist stem containing a pair of spiral threads outside of a multiple spiral core, on a delicate conical foot, *18.9cm high*

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance
 Sotheby's sale 24 January 1972, lot 204
 Dr Michael Scorer Collection

91

A VERY SMALL WINE OR CORDIAL GLASS, CIRCA 1760

The round funnel bowl engraved with a border of four formal flowerheads linked by scrolling foliage, the stem with an opaque heavy corkscrew, conical foot, *14.3cm high*

£500 - 800
 €560 - 900
 US\$650 - 1,000

Provenance
 Martin Bushell Collection



93

92

AN OPAQUE TWIST SWEETMEAT GLASS AND AN ENGRAVED WINE GLASS, CIRCA 1745-1760

The sweetmeat with a lipped double ogree bowl set on a triple collar, above a shoulder-knopped multiple spiral opaque twist with a smaller basal knop, on a domed and folded foot, *16.1cm high*, the wine glass with a bell shaped bowl engraved with a carnation flower on a slender stem with two buds, the reverse with a moth, the stem with a teared shoulder knop and a central inverted baluster above a small basal knop, conical foot, *17.1cm high (2)*

£700 - 1,000
 €790 - 1,100
 US\$910 - 1,300

Provenance

The sweetmeat from the Paddy Wood Collection, Sotheby's sale 5 May 2002, lot 192

93

AN UNUSUAL OPAQUE-TWIST CORDIAL GLASS WITH AN OPALESCENT STEM, CIRCA 1765

The small round funnel bowl set on a double-series stem of opalescent hue, containing a multiple spiral core encircled by a 13-ply spiral band, above a conical foot, *15.6cm high*

£400 - 600
 €450 - 680
 US\$520 - 780

Provenance

Dr Michael Scorer Collection



94

94

AN ENGRAVED OPAQUE-TWIST WINE GLASS OF JACOBITE INTEREST, CIRCA 1760

The round funnel bowl engraved with a rose bud and a moth, on a centre knopped multiple spiral opaque twist stem and conical foot, *14.2cm high*

£500 - 600
 €560 - 680
 US\$650 - 780

Provenance

Dr Michael Scorer Collection

95

AN ENGRAVED JACOBITE WINE GLASS, CIRCA 1750

With a generous round funnel bowl engraved with a 6-petalled rose on a thorny stem with a single bud, the reverse of the glass with a further rosebud as an isolated sprig, on a plain stem and conical foot, *15.9cm high*

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

Jeffrey Rose Collection
 Bonhams sale 13 December 2006, lot 52



95



96

96
AN UNUSUAL JACOBITE BALUSTER WINE GLASS, CIRCA 1745-50

The drawn trumpet bowl engraved with a 'hundred-petalled' rose on a thorny stem with a curious empty bud, the stem containing an elongated tear above an inverted baluster knob, on a domed foot, *17.5cm high*

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance
 Michael Buckingham Collection



97

97
A JACOBITE OPAQUE-TWIST WINE GLASS, CIRCA 1760

The round funnel bowl engraved with a 6-petalled rose on a thorny stem with a single bud, the reverse with a moth, the stem with a gauze corkscrew encircled by a pair of loose 5-ply spiral bands, *15.2cm high*

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance
 Dr Peter Hacking Collection



98

98
A JACOBITE AIRTWIST WINE GLASS, CIRCA 1750

The small bell bowl engraved with a 6-petalled rose on a thorny stem with two buds, the reverse with a star and 'Fiat', a tiny bead in the base of the bowl set on two collars over a multiple-spiral airtwist stem with shoulder and centre knobs, conical foot, *16.7cm high*

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

99
A PAIR OF ENGRAVED OPAQUE-TWIST WINE GLASSES, CIRCA 1765

Of possible Jacobite significance, the ogee bowls both engraved with a stem showing a partly-open rose and another closed bud, the reverse with a bird in flight, on double series stems containing pairs of spiral threads encircled by multi-ply bands, *14.3cm and 14.4cm high (2)*

£500 - 700
 €560 - 790
 US\$650 - 910



99



100

100

A PAIR OF AIRTWIST WINE GLASSES, CIRCA 1750

With lipped cup-shaped bowls engraved with a band of flowers, both with a profile rose, carnation and sunflower(?) linked by fruiting vines, of possible Jacobite significance, with centre-knopped double series airtwist stems and conical feet, *14.8cm and 14.9cm high (2)*

£600 - 800

€680 - 900

US\$780 - 1,000

Provenance

Martin Bushell Collection

101

AN ENGRAVED THISTLE CLUB GLASS AND A WINE GLASS OF JACOBITE INTEREST, CIRCA 1770-75

The former with a rounded bowl cut with an 'OXO' border and engraved with an upright thistle sprig, the diamond faceted stem extending into the base of the bowl with a series of petal flutes, on a conical foot, *14.3cm high*, the other with a round funnel bowl slice cut and wheel engraved with a six petalled rose on a thorny stem with a single bud, a flying moth or bee alongside, the reverse with a 4-petalled flower sprig, on a diamond faceted stem and conical foot, *14.6cm high (2)*

£650 - 900

€730 - 1,000

US\$840 - 1,200

102

FOUR VARIOUS WINE GLASSES, THIRD QUARTER 18TH CENTURY

Comprising a pair of marriage glasses, probably Norwegian (Nostatangen), engraved with a crowned cartouche initialled and dated 'E M R 1768', *15.6cm high*, together with an English wine glass engraved with a fritillary and a moth, on a balustroid stem and folded foot, *14.7cm high*, and an opaque twist wine glass with bell bowl and single gauze corkscrew, *16.7cm high (4)*

£500 - 700

€560 - 790

US\$650 - 910



101



102

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



103

103

AN ENGRAVED JACOBITE PORTRAIT GLASS, CIRCA 1750

The round funnel bowl engraved with a head and shoulders portrait medallion of Prince Charles Edward Stuart below a banderol inscribed with the motto 'AUDENTIOR IBO', flanked by a sprig of thistle and a 6-petalled rose and a half-open bud, set on collars above a multiple-spiral airtwist with a shoulder knob and a centre knob, on a conical foot, 16.2cm high

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,900 - 5,200



103 (side views)

Provenance

Martin Bushell Collection

The engraving is attributed to 'Engraver E', see Geoffrey Seddon, *The Jacobites and their Drinking Glasses* (1995), p.155 where an identical portrait is illustrated. The motto translates as 'I shall go with Greater Daring'.



104

104

AN INSCRIBED AND DATED BEILBY GOBLET, DATED 1773

The large round funnel bowl enamelled in opaque white with an ornate rococo scroll cartouche inscribed 'P:Bairnsfather 1773', the reverse of the bowl with a floral swag including three auriculas, the rim gilded, on a double series opaque twist stem and conical foot, 17.5cm high

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance
 Dr Michael Scorer Collection



105

105

A BEILBY ENAMELLED LARGE WINE GOBLET, CIRCA 1765-70

With a curiously large bell shaped bowl painted in opaque white enamel with a border of different flowerheads linked by scrolling leaves, the flowers including honeysuckle, carnation and a group of three auriculas, traces of a gilded rim, on a double series opaque twist stem, 19.8cm high

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

A matching border occurs on a wine glass in the Corning Museum illustrated by James Rush, *A Beilby Odyssey* (1987), p.71, pl.33c



106

106

A BEILBY ENAMELLED OPAQUE TWIST WINE GLASS, CIRCA 1765

The bell bowl with a solid beaded base, enamelled in the Beilby workshop with a bunch of grapes hung from a vine flanked by single leaves, the reverse painted with a distinctive winged insect, the rim gilded, on a double series opaque-twist stem with a gauze corkscrew encircled by a pair of heavy spiral threads, on a wide conical foot, *17.7cm high*

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

A matching pair of wine glasses, with the same unusual 'beaded' base and Beilby decoration, was sold by Bonhams 15 November 2017, lot 91.

107

ANOTHER BEILBY ENAMELLED OPAQUE-TWIST WINE GLASS, CIRCA 1765

En-suite with the previous lot, the bell bowl with a beaded base, enamelled in the Beilby workshop with fruiting vines and a distinctive winged insect, the rim gilded, the stem with a gauze corkscrew encircled by a pair of spiral threads, conical foot, *17.7cm high*

£750 - 1,000
€840 - 1,100
US\$970 - 1,300



107

108

A BEILBY ENAMELLED OPAQUE TWIST WINE GLASS, CIRCA 1765-70

With a round funnel bowl, enamelled in white with a border of foliate scrollwork in the rococo manner, the rim with traces of gilding, on a single series opaque-twist stem with a gauze corkscrew outlined with heavier spiral threads, *14.4cm high*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

For a related glass see L.M. Bickerton, *18th Century English Drinking Glasses* (1986), p.345, pl.1,128

109

A BEILBY ENAMELLED OPAQUE-TWIST WINE GLASS, CIRCA 1765

With a small round funnel bowl enamelled in white with a border of linked foliate scrolls, the rim with traces of gilding, the well-constructed opaque-twist stem with a gauze corkscrew outlined with heavier spiral threads, *14.1cm high*

£500 - 700
€560 - 790
US\$650 - 910

Provenance
 Dr Peter Hacking Collection



108



109



110

110

A BEILBY ENAMELLED WINE GLASS, CIRCA 1770

The ogee bowl neatly enamelled in white with vines, on a double series opaque twist stem containing a pair of spiral ribbons outside of a multi-ply corkscrew, above a conical foot, *15.1cm high*

£500 - 700

€560 - 790

US\$650 - 910

Provenance

Dr Michael Scorer Collection

111

A BEILBY ENAMELLED OPAQUE-TWIST WINE GLASS, CIRCA 1765

With a slightly-deceptive ogee bowl, enamelled in white with a delicate border of fruiting vines, the double series opaque-twist stem with a pair of spiral threads outside of a gauze corkscrew, *14.7cm high*

£500 - 700

€560 - 790

US\$650 - 910

Provenance

Dr Peter Hacking Collection



111



112



114

112

A RARE WASH-ENAMELLED AIRTWIST ALE GLASS, CIRCA 1760

The tall ogee bowl painted in a thin white enamel with hops and barley, with details scratched into the enamel, the double series airtwist stem with a multiple-spiral column encircled by a pair of mercurial twists, on a heavy foot, *20.7cm high*

£500 - 800
 €560 - 900
 US\$650 - 1,000

Provenance

Mrs Frances L Dickson Collection, and by descent

113

AN AIRTWIST WINE GLASS WITH WHITE ENAMELLING, THE GLASS CIRCA 1760

Later-decorated in Beilby style, the round funnel bowl painted in opaque white enamel with a fox hunting scene and a castle ruin, on a double series airtwist stem, *15.6cm high*

£500 - 800
 €560 - 900
 US\$650 - 1,000

114

A GILES-DECORATED OPAQUE-TWIST WINE GLASS AND AN ENGRAVED AIRTWIST WINE, CIRCA 1760-70

The small wine glass with round funnel bowl gilt with a bouquet, sprigs and insects, on a double series stem, *14.1cm high*, the other glass engraved with a spray of daisy-like flowers and a bumble bee in flight, the stem with a multi-ply air corkscrew, *14.9cm high (2)*

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

Provenance

Dr Peter Hacking Collection
 The Giles glass from the Ron and Mary Thomas Collection



113

115

A 'LYNN' OPAQUE-TWIST WINE GLASS AND A MIXED TWIST WINE GLASS, CIRCA 1760-65

The Lynn glass with a round funnel bowl moulded with a series of concentric rings, the single series stem containing two pairs of spiral tapes, *15.4cm high*, together with a mixed-twist glass, with round funnel bowl, the well-constructed mixed twist stem containing a multiple spiral air corkscrew alternating with a single opaque white spiral thread, on a conical foot, *15.8cm high* (2)

£800 - 1,000

€900 - 1,100

US\$1,000 - 1,300

Provenance

The Lynn glass from the A. C. Hubbard Jr. Collection, Bonhams sale 30 November 2011, lot 177. Illustrated by Ward Lloyd, *A Wine Lover's Glasses* (2000), p.51, pl.61(c) and p.49. The mixed-twist from Sotheby's sale 15 December 1998, lot 52



115

116

AN OPAQUE-TWIST CORDIAL GLASS AND A 'LYNN' WINE GLASS, CIRCA 1760

The cordial with a small, slightly deceptive round funnel bowl, the stem with a spiral gauze column encircled by a 15-ply spiral band, *17.2cm high*, the wine glass with a round funnel bowl moulded with horizontal bands, on a double series opaque-twist stem and conical foot, *14cm high* (2)

£750 - 1,000

€840 - 1,100

US\$970 - 1,300

Provenance

Dr Peter Hacking Collection



116

117

TWO SUNDERLAND BRIDGE RUMMERS AND ANOTHER RUMMER, MID 19TH CENTURY

Comprising two rummers with bucket-shaped bowls both engraved with titled views of the Sunderland bridge, one inscribed 'J F, Gainsbro', *14.3cm high*, the other with cipher EB, *15.2cm high*, together with a 'U'-shaped rummer engraved with a three-masted ship inscribed 'Gipsy Queen', the reverse with an anchor and 'Rhoda Armitage 1859', *13.3cm high* (3)

£450 - 600

€510 - 680

US\$590 - 780

Provenance

Martin Bushell Collection



117

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118



119



120

118

A VERY ATTRACTIVE COLOUR-TWIST WINE GLASS, CIRCA 1765

With a generous rounded funnel bowl, the stem with three white multi-ply corkscrews encircled by three single coloured spiral threads in bright red, bright green and cobalt blue, in addition one of the white corkscrews is edged with a fine mercurial air twist or thread, on a heavy conical foot, *16.6cm high*

£2,800 - 3,500
€3,200 - 3,900
US\$3,600 - 4,500

119

A COLOUR-TWIST WINE GLASS, CIRCA 1765

With a bell bowl, the stem with a white spiral ribbon tape edged on one side in green and the other side in red, alternating with a white spiral gauze, *19.7cm high*

£2,500 - 3,000
€2,800 - 3,400
US\$3,200 - 3,900

Provenance

Grant Francis Collection
Robert Manners Collection

120

A COLOUR-TWIST WINE GLASS, CIRCA 1765

With a bell bowl solid at the base, the stem with a white multi-ply corkscrew edged on one side in green and on the other side in red, with another pair of white spiral threads in between, on a conical foot, *16cm high*

£1,300 - 1,600
€1,500 - 1,800
US\$1,700 - 2,100

Provenance

Robert Manners Collection



121



122



123

121

A GOOD COLOUR-TWIST WINE GLASS, CIRCA 1765

With a slightly-deceptive round funnel bowl, the stem with a white multi-ply corkscrew alternating with one red and one cobalt blue spiral thread, on a conical foot, *14.7cm high*

£2,500 - 3,000

€2,800 - 3,400

US\$3,200 - 3,900

Provenance

Joseph Bles Collection
Christie's sale 7 October 1980
Robert Manners Collection

122

A COLOUR-TWIST MOULDED WINE GLASS, CIRCA 1765

With a round funnel bowl lightly moulded with a honeycomb pattern around the lower part, the irregular white corkscrew in the stem alternating with white, red and aquamarine spiral threads, on a conical foot, *13.9cm high*

£1,300 - 1,700

€1,500 - 1,900

US\$1,700 - 2,200

Provenance

Robert Manners Collection

123

AN INTERESTING OPAQUE TWIST WINE GLASS WITH A SOOT CORE, CIRCA 1760

With a generous pan-topped bowl, the double series opaque twist stem with a central, very fine black core, perhaps intentional, encircled by a pair of white spiral tapes and a 14-ply spiral band, *15cm high*

£500 - 1,000

€560 - 1,100

US\$650 - 1,300

Provenance

Robert Manners Collection

While the soot core inside the stem may be accidental, it is possible this was a deliberate attempt to create a black colour twist.



124



125



126

124

A RARE COLOUR-TWIST TOASTING GLASS, CIRCA 1765

With a very slender stem and drawn trumpet bowl, the white multi-ply corkscrew edged on one side with a red thread and on the other with a thread of pale green, alternating with a pair of white spiral threads, *17.6cm high*

£3,000 - 4,000
€3,400 - 4,500
US\$3,900 - 5,200

Provenance
Robert Manners Collection

126

A DUTCH COLOUR-TWIST WINE GLASS, CIRCA 1765

With a bell bowl, the stem with shoulder, centre and basal knobs, the central white gauze column entwined with a pair of white threads and two single threads in deep red and pale aquamarine, *17.3cm high*

£1,200 - 1,800
€1,400 - 2,000
US\$1,600 - 2,300

Provenance
Robert Manners Collection

125

A COLOUR-TWIST WINE GLASS, CIRCA 1765

With a waisted bucket bowl, the stem with a single, very thin blue thread alternating with a white multi-ply corkscrew, on a conical foot, *16.3cm high*

£1,300 - 1,600
€1,500 - 1,800
US\$1,700 - 2,100

Provenance
Robert Manners Collection



127

127

A COLOUR-TWIST WINE GLASS, CIRCA 1765

Probably Dutch, with a bell bowl, the stem with a shoulder and central knob, the central white multiple spiral gauze encircled by green, blue and red spiral threads, on a conical foot, *16.7cm high*

£800 - 1,200
€900 - 1,400
US\$1,000 - 1,600

Provenance

Robert Manners Collection



128

128

A COLOUR-TWIST WINE GLASS, CIRCA 1765

With a drawn trumpet bowl, the white multi-ply corkscrew edged in cobalt blue and with a similar blue core, on a conical foot, *15.6cm high*

£750 - 1,200
€840 - 1,400
US\$970 - 1,600



129

129

A COLOUR-TWIST WINE GLASS, CIRCA 1765

With a bell bowl, the stem containing a pair of opaque white spiral threads outside of a multi-ply corkscrew outlined in mid-blue, *16.8cm high*

£700 - 900
€790 - 1,000
US\$910 - 1,200

Provenance

Dr Peter Hacking Collection



130



131



132

130

A LARGE COLOUR-TWIST GOBLET, CIRCA 1765

The bucket-shaped bowl set on a stem with an opaque-white gauze core entwined by a pair of dark, slate-blue threads, on a heavy conical foot, *18cm high*

£1,600 - 1,800
€1,800 - 2,000
US\$2,100 - 2,300

Provenance

A. C. Hubbard Jr. Collection
Bonhams sale 20 May 2012, lot 53

Illustrated by Ward Lloyd, *A Wine lover's Glasses* (2000), p.53, pl.64b

131

A BLUE COLOUR-TWIST WINE GLASS, CIRCA 1765

With an ogee bowl slightly deceptive at the base, the stem with an opaque white core of a multi-ply gauze encircled by two pairs of translucent blue spiral threads, *15.5cm high*

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

132

A COLOUR-TWIST WINE GLASS, CIRCA 1765

With a bell bowl, the stem with an opaque multi-ply corkscrew edged on one side in pale blue and on the other side in dark red or burgundy, on a conical foot, *16.3cm high*

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Martin Bushell Collection



133

133

A RICH BLUE AND WHITE COLOUR-TWIST WINE GLASS, CIRCA 1765-70

With a well-constructed bell bowl, the stem with a pair of spiral threads outside of an indigo-blue twisted ribbon formed around a white core, *16.5cm high*

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

134

A COLOUR-TWIST WINE GLASS, CIRCA 1765

With a bell bowl, The stem containing a multi-ply corkscrew in opaque white edged on one side in brown and the other side in emerald-green, a further pair of white spiral threads twisted around, *16.3cm high*

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Provenance

Michael Buckingham Collection



134

135

A PINK COLOUR-TWIST WINE GLASS, CIRCA 1765

With an ogee bowl, set with a multi-ply white corkscrew outlined in translucent pale red or pink, heavy conical foot, *14.7cm*

£600 - 1,000
€680 - 1,100
US\$780 - 1,300

Provenance

Sotheby's sale 12 February 1963, lot 172
W G T Burne Collection
Dr Michael Scorer Collection

A similar glass was in the Julius and Ann Kaplan Collection, Bonhams 15 November 2017, lot 57. Another was sold by Bonhams 4 June 2008, lot 288



136



136 (detail)

136

**A VERY RARE COLOUR-TWIST JACOBITE WINE GLASS,
CIRCA 1760**

The bell bowl engraved with a 6-petalled rose on a thorny stem with one part-opened bud and one closed bud, the double series colour-twist stem containing three thin spirals in blue, brown and white, encircled by a pair of white 4-ply spiral bands, on a heavy conical foot, 16.5cm high

£3,000 - 4,000
€3,400 - 4,500
US\$3,900 - 5,200



137

137

A SET OF TWELVE FACET-STEMMED ALE GLASSES OR FLUTES, CIRCA 1770-80

With tall waisted bowls everted at the rims, the stems cut with hexagonal facets, on plain conical feet, *20.1cm - 20.6cm high (12)*

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance
 Michael Buckingham Collection

138

SET OF SIX FACET-CUT WINE GLASSES, CIRCA 1770-80

The diamond faceting on the stems extending into the base of the ovoid bowls with further diamond and scale cutting, the heavy conical feet cut with large ovals, *16.4cm-16.6cm high (6)*

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance
 Michael Buckingham Collection

139 *

A PAIR OF GLASS WINE COOLERS, 19TH CENTURY

The broad-fluted cylinders with turnover rims cut with fine flutes, on spreading footrims with star-cut bases, *17.5cm high (2)*

£500 - 700
 €560 - 790
 US\$650 - 910



138



139

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140

140

A MOST IMPRESSIVE MOSER ACORN VASE, CIRCA 1885

The ovoid form lightly ribbed and shaded in Amberina glass, richly enamelled and gilded all over with colourful oak leaves and branches applied with jet glass and gilded acorns, a series of winged insects scattered about, *29.5cm high*, indistinct gilt mark, possibly 583/D.110

£4,000 - 6,000

€4,500 - 6,700

US\$5,200 - 7,800

141

AN IMPORTANT MOSER SCULPTURED GLASS EWER, CIRCA 1885

In Amberina glass shaded from deep ruby at the rim to lighter amber at the foot, the ribbed pear shaped body with an applied amber glass handle, the front decorated in high relief with a colourful parrot, the remainder of the ewer enamelled and gilded with fruiting vine branches and scattered winged insects, *47cm high*, gilt mark 2789.

£5,000 - 7,000

€5,600 - 7,900

US\$6,500 - 9,100

A pair of ewers of the same shape in the Klabin Collection is enamelled with an identical parrot on a ground of oak leaves rather than vines. This is illustrated by Gary D. Baldwin, *Moser Glass- The Klabin Collection* (2006), pp.56-57, pls.65-66. The size and quality of these ewers are exceptional and very few seem to have been produced.



141



142



145 (part)

143 *

EIGHTEEN FRENCH MINIATURE LATTICINIO VASES, INCLUDING CLICHY, CIRCA 1850

All with internal striped and filigree decoration swirled in a variety of colours alternating with white, including ten small vases or bottles of plain shapes, some inspired by ancient Roman glass, *4.7cm to 8.8cm high*, one larger bottle with blue and white spiral threads and blue-and-white ribbon rims, *12.9cm high*, and two other vases in white filigree with trailed blue rims, the latter possibly St. Louis, *7cm to 10cm high* (18)

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance
 Leo Kaplan Collection

144 *

ELEVEN FRENCH GLASS SCENT OR PERFUME BOTTLES AND STOPPERS WITH LATTICINIO DECORATION, CIRCA 1850

All free-standing and internally-decorated with finely-detailed filigree swirl inclusions in pink, blue, yellow, white or purple, each bottle with threads of a single colour matched with white, *10cm to 17cm high* (22)

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

Provenance
 Leo Kaplan Collection

145 *

SEVEN FRENCH COLOURED LATTICINIO SCENT BOTTLES, CIRCA 1850-60

Comprising four of flattened rectangular form, internally-decorated with fine coloured spiral filigree in turquoise, yellow, green and blue respectively, the threads alternating with white laticinio, with various metal mounts, two bottles with inner stoppers, *8.3cm to 9.3cm long*, and three other scent bottles, one attributed to Clichy of cylindrical shape internally-decorated with a swirl in turquoise and white, *6.9cm long*, another also probably Clichy of dumbbell shape in pink and white, *8.9cm long*, the third moulded and containing filigree threads in pink and white, *11.3cm long* (7)

£700 - 1,000
 €790 - 1,100
 US\$910 - 1,300

Provenance
 Leo Kaplan Collection



143 (part)



144

142 *

TWO VERY RARE BACCARAT CUT GLASS PATCH BOXES, CIRCA 1830-50

Both set with an enamelled gold foil medallion, the boxes of disc shape cut with intricate patterns, one top enclosing a figure of a Chinese juggler, 6cm diam, the other with a maid kneeling by a tree on which she has written the word 'Amité', both with gilt metal mounts, *6.1cm diam* (2)

£350 - 500
 €390 - 560
 US\$460 - 650

Provenance
 Leo Kaplan Collection

The same two subjects both appear on tumblers in the Jokelson Collection, see Paul Dunlop's catalogue (1991), p.43, fig. 90 and p.41, fig.84. For a circular box of similar shape with a gold foil Cupid see p.71, fig.244



146

146 *

A STEVENS AND WILLIAMS 'SILVERIA' GLASS VASE, CIRCA 1900

Blown in a characteristic organic shape with a wide shaped rim and twisted base, made with internal foil decoration, the surface delicately shaded in blue, pink and yellow with green glass fibrous trails, 16cm wide, etched mark Stevens and Williams Art Glass

£500 - 800
 €560 - 900
 US\$650 - 1,000

Provenance

Leo Kaplan Collection

In his book *British Glass 1800-1914* (1991), Charles Hajdamach discusses on page 286 the difficult process of making 'Silveria' glass, and he compares the finished effect with Claude Monet's water-lily paintings. John Northwood II was mostly responsible for the perfection of the technique at Stevens and Williams and while it is highly-regarded today as among the most 'Art Nouveau' of all British glass, Silveria was made for only a very short period.

147 *

A MOST UNUSUAL STEVENS AND WILLIAMS ART GLASS VASE, CIRCA 1890

In cream-coloured glass cased in rich tangerine, decorated with raised paste gilding with two Imperial Chinese dragons among trailing peony branches, the gilding heightened with coloured stains, 12.5cm high, inscribed collection number 51 in ink

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

Provenance

Honeybourne Museum exhibition, item 221
 The Royal Brierley Collection Dispersal Sale, Sotheby's 1998
 Leo Kaplan Collection



147



148

148 *

A RARE STUART AND SONS 'MEDALLION CAMEO' GLASS BOWL, CIRCA 1890

Of rounded form in clear glass overlaid in pink and white and carved with two oval panels of roses and fuchsia, the cameo panels reserved on a clear glass ground with hobnail cutting, 11.4cm diam at the widest point

£350 - 500
 €390 - 560
 US\$460 - 650

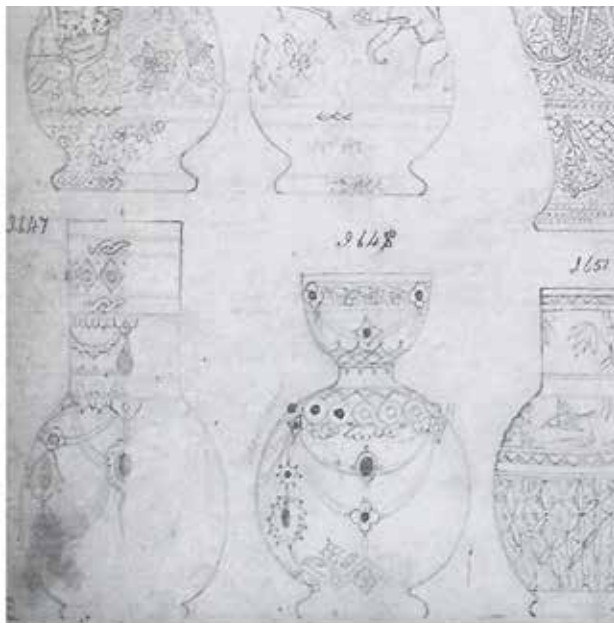
Provenance

Leo Kaplan Collection

In 1887 Frederick Stuart & Sons patented what they called 'Medallion Cameo'. The *Pottery Gazette* described this as 'the latest Art Production for this season, a most delicate and entirely novel effect in Vases, Bowls, Scent Bottles etc., etc.'. See Charles Hajdamach, *British Glass* (1991), pp.231-2 and pl.223



149



149

AN IMPORTANT THOMAS WEBB & SONS JEWELLED CAMEO GLASS VASE, CIRCA 1885

In the Indian taste, the glass delicately shaded to imitate the appearance of ivory, the spherical body carved in low relief with pendant swags set with simulated ruby cabochons, the various formal borders also set with red glass jewels, 14cm high, etched mark Thos. Webb & Sons.

£7,000 - 10,000

€7,900 - 11,000

US\$9,100 - 13,000

The design appears in the Ivory glass pattern book as I (or J) 648, one of a series of related vases each applied with coloured glass jewels. The costings book gives this as a 5 1/2in vase with individual costs of 18/- for engraving, 20/- for etching and 4/6d for painting. The Jewels were costed at 1/- each. With 1/- for brushing this gives a total cost of 79s/6d. The vase sold for 90/-, representing a relatively small profit of 15 shillings.

Very few jewelled cameo vases have survived. The vase illustrated alongside the present lot in the pattern book, design number I.647, is illustrated by Ray and Lee Grover, *English Cameo Glass* (1980), col. pl. C36.



150

150 *

A FINE AND RARE THOMAS WEBB AND SONS CAMEO GLASS AND GILDED VASE, CIRCA 1885

In the Oriental manner, of bottle shape with a bulbous neck, the surface layers of the glass delicately shaded in pale celadon and caramel colours to imitate jade, carved in low relief with two phoenix or *ho-ho* birds in flight among stylised clouds, two arabesque-shaped panels with carved plant-scroll ornament on a ground of tiny raised gold stippling, formal leaf borders at the neck and base, 18.5cm high

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,900 - 6,500

Provenance

Leo Kaplan Collection

This shape was used at Thomas Webbs for both floral and Oriental decoration. Examples feature regularly in the cameo glass pattern books, see the facsimile published by Richard Dennis, illustrations on pp. 43, 45, 56, 57, 59 and 60. The gentle shading of the different surface layers before carving is a rarely-seen feature. Identical gold stippling can be seen on a Webbs vase exhibited by Tiffany & Co. at the Paris Exhibition in 1889, illustrated by Grover, cl. pl.C288



151

151 *

A THOMAS WEBB AND SONS CAMEO GLASS BOWL, CIRCA 1880

With an inward-curving rim, the bright turquoise blue ground acid-etched with a textured scale-pattern ground, overlaid in white relief and cameo carved with a branch of fruiting currants and another branch hung with two ripe pears, the branches looped around the base of the bowl, a further branch of prunus blossom in between suspended from the border of formal florets, 12.3cm diam at the widest part

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Leo Kaplan Collection



152



152 (detail of stand)

152 *

A THOMAS WEBB AND SONS CAMEO GLASS FINGER BOWL AND STAND FROM THE DOHENY SERVICE, CIRCA 1880

In the Indo-Persian style, the turquoise blue ground overlaid in white and richly carved all over with scrollwork panels among entwined florets and foliage, the primary panel on each piece carved with the initial cipher L C D, the base of the bowl and the centre of the stand with a sunburst motif, *the stand 18.6cm diam, the bowl 8.9cm high (2)*

£1,500 - 2,500
 €1,700 - 2,800
 US\$1,900 - 3,200

Provenance

Leo Kaplan Collection

153 *

A THOMAS WEBB AND SONS CAMEO GLASS FINGER BOWL, CIRCA 1880

Of plain 'U' shape, deeply carved in white relief on a pale raisin-coloured ground, with a continuous band of vine leaves and budding grape bunches, borders of stiff leaves at the rim and base, *9.2cm high, 11.4cm diam*

£500 - 800
 €560 - 900
 US\$650 - 1,000

Provenance

Leo Kaplan Collection

154 *

A STOURBRIDGE CAMEO GLASS VASE, CIRCA 1890

In turquoise blue encased in white, wheel-cut and carved without the use of acid, the ovoid body with two pheasants on a flowering peony branch, the reverse with flowering blossom and a further bird, the conical neck with panels of dragonflies between simple trellis, *22cm high*

£750 - 1,000
 €840 - 1,100
 US\$970 - 1,300

Provenance

Leo Kaplan Collection

This is possibly the work of Joshua Hodgetts who in the early 20th century finished a number of cameo blanks using wheel-cutting alone. A related vase was sold by Bonhams, 3 November 2016, lot 149. Another vase, seemingly the work of the same hand was attributed to William Frische when sold by Phillips, 2 April 1976, lot 306



153



154

Fine French Paperweights

The collection of the late Countess Poulett





155



157



156



158

155 *

A BACCARAT CLOSE-PACK PAPERWEIGHT, CIRCA 1845-6

The many, tightly-packed canes in the more sombre, earlier palette excluding the turquoise-blue found in most dated examples, the centre with an arrowhead cane, other canes including a silhouette of two pigeons and a primitive version of the Clichy rose, 7.4cm diam, 5.6cm high

£500 - 600
 €560 - 680
 US\$650 - 780

Provenance

Christie's sale, 4 June 1991, lot 259
 The Late Countess Poulett Collection

156 *

A CLICHY CLOSE-PACKED MILLEFIORI PAPERWEIGHT, CIRCA 1850

The brightly coloured canes including both pink and white Clichy roses, assembled within a basket of alternate purple and white staves, 5.5cm diam, 4cm high

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

Sotheby's sale, 2 March 1993, lot 151
 The Late Countess Poulett Collection

157 *

A BACCARAT CLOSE-PACKED MILLEFIORI PAPERWEIGHT, DATED 1846

The numerous arrowhead and other composite canes set into laticcinio and including the distinctive signature cane 'B 1846', 8cm diam, 5.3cm high

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

Provenance

Sotheby's sale, 25 March 1991, lot 358
 The Late Countess Poulett Collection

158 *

A CLICHY CLOSE-PACKED MILLEFIORI BASKET PAPERWEIGHT, CIRCA 1850

The tightly-packed assortment of composite canes in typical shades with pink and green predominating, within a basket of alternating deep purple/black and white staves, 6.6cm diam, 4.3cm high

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

Christie's sale, 4 June 1991, lot 263
 The Late Countess Poulett Collection



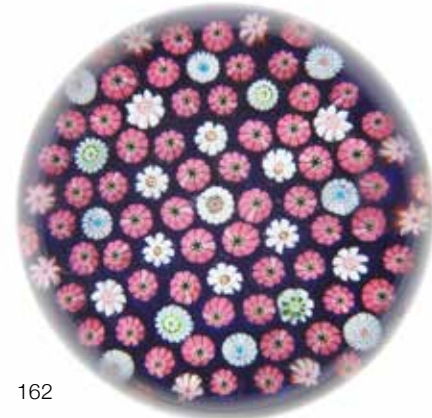
159



161



160



162

159 *

A CLICHY PATTERNED MILLEFIORI TURQUOISE-GROUND PAPERWEIGHT, CIRCA 1850

The richly-coloured opaque turquoise-blue ground inset with a row of dark red cogwheel canes around a central floret, within an outer row of white canes alternating with six pink-and-green Clichy rose canes, 6.7cm diam, 4.9cm high

£500 - 800
 €560 - 900
 US\$650 - 1,000

Provenance

Sotheby's sale, 3 March 1992, lot 130
 The Late Countess Poulett Collection

160 *

A CLICHY BLUE-GROUND PATTERNED MILLEFIORI PAPERWEIGHT, CIRCA 1850

The central over-sized pink-and-green Clichy rose cane set within two interlacing trefoil cane garlands, one formed of white stardust canes, the other of green composite canes, all on an opaque cobalt-blue ground, 6.3cm diam, 4.5cm high

£600 - 900
 €680 - 1,000
 US\$780 - 1,200

Provenance

The Late Countess Poulett Collection

161 *

A CLICHY PATTERNED MILLEFIORI PAPERWEIGHT, CIRCA 1850

With a central green floret within a row of pink pastry-mould canes, surrounded by five differently-coloured cane circlets each enclosing a solitary cane including a pink-and-green Clichy rose cane, all on a bed of white upset muslin above horizontal cabling, 7.6cm diam, 5.7cm high

£600 - 1,000
 €680 - 1,100
 US\$780 - 1,300

Provenance

Christie's sale, 4 June 1991, lot 242
 The Late Countess Poulett Collection

162 *

A CLICHY BLUE-GROUND PATTERNED MILLEFIORI PAPERWEIGHT, CIRCA 1850

Carefully inset with a formal arrangement of pink and white floret canes set into a dark translucent cobalt-blue ground, 8.2cm diam, 5.1cm high

£700 - 1,000
 €790 - 1,100
 US\$910 - 1,300

Provenance

The Late Countess Poulett Collection



163



165



164



166

163 *

A CLICHY 'SODDEN SNOW' GROUND PAPERWEIGHT, CIRCA 1850

The spaced millefiori arrangement of colourful canes each coated in clear glass and set into an opaque white ground, with three rows of canes around a slightly larger cobalt blue cane in the middle, *8.8cm diam, 5.3cm high*

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

The Late Countess Poulett Collection

164 *

A CLICHY PINK-GROUND PATTERNED MILLEFIORI PAPERWEIGHT, CIRCA 1850

Set with rows of white stardust and pastry-mould canes surrounded by a loose carpet of green cog-wheel canes, all set into an opaque pink ground, *8cm diam, 4.9cm high*

£600 - 900
 €680 - 1,000
 US\$780 - 1,200

Provenance

Christie's sale, 4 June 1991, lot 273
 The Late Countess Poulett Collection

165 *

A LARGE BACCARAT SPACED MILLEFIORI PAPERWEIGHT, DATED 1847

The brightly coloured canes including silhouettes of a stag, an elephant, a flower, a cockerel, a dog, a bird, a dancing devil, a horse, a goat, a monkey and the signature cane 'B 1847', on a multicoloured upset muslin ground, *8cm diam, 5.2cm high*

£700 - 900
 €790 - 1,000
 US\$910 - 1,200

Provenance

Sotheby's sale, 25 March 1991, lot 351
 The Late Countess Poulett Collection

166 *

A CLICHY BARBER'S POLE PAPERWEIGHT, CIRCA 1850

Set with seventeen individually spaced canes curiously angled inwards, the canes including a green-and-pink Clichy rose, divided by short lengths of blue-and-white twisted ribbon outlined with filigree stands, set on a bed of horizontal cable, *6.7cm diam, 4.5cm high*

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

Provenance

Christie's sale, 17 November 1992, lot 219
 The Late Countess Poulett Collection



167



169



168



170

167 *

A BACCARAT CLOSE-PACKED MUSHROOM PAPERWEIGHT, CIRCA 1848

The central tuft tightly packed with composite canes, the base encircled by a blue and white spiral torsade surmounted by a mercurial band, star-cut base, 8cm diam, 5.9cm high

£600 - 900
 €680 - 1,000
 US\$780 - 1,200

Provenance

Sotheby's sale, 25 March 1991, lot 367
 The Late Countess Poulett Collection

168 *

ANOTHER BACCARAT CLOSE-PACKED MUSHROOM PAPERWEIGHT, CICA 1848

The neatly-formed central tuft packed with canes including silhouettes of a monkey, a bird and a flower, the base encircled by a blue and white spiral torsade capped by an even, mercurial band, star-cut base, 7.9cm diam, 5.2cm high

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance

Sotheby's sale, 25 March 1991, lot 359
 The Late Countess Poulett Collection

169 *

A ST. LOUIS SIGNED CONCENTRIC MUSHROOM PAPERWEIGHT, DATED 1848

With rows of composite and stardust canes in pink, white, green, blue and yellow, the outer row of white tubular canes including the signature cane 'SL 1848', within a blue-and-white torsade, star-cut base, 7.7cm diam, 5.4cm high

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance

Sotheby's sale, 3 March 1992, lot 104
 The Late Countess Poulett Collection

170 *

A ST. LOUIS MULTI-FACETED UPRIGHT BOUQUET PAPERWEIGHT, CIRCA 1850

The nosegay with pink, white and blue flowers, tiny cane flowers and serrated leaves, within a blue-and-white torsade, cut with graduated rows of 4-sided facets, a decagonal window at the top, star-cut base, 8cm diam, 5.5cm high

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

The Late Countess Poulett Collection



171



173



172



174

171 *

A ST. LOUIS FACETED GARLANDED PINK CAMOMILE PAPERWEIGHT, CIRCA 1850

The delicate flower with a cobweb appearance, on a short stem with four leaves and a salmon-pink bud, set within an outer garland of alternate pink-and-white and blue-and-white canes, cut with a top window and two rows of seven printies, star-cut base, *7.2cm diam, 4.9cm high*

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

Christie's sale, 17 November 1992, lot 229
 The Late Countess Poulett Collection

172 *

A RARE BACCARAT FACETED GARLANDED PANSY PAPERWEIGHT, CIRCA 1850

With two large purple petals and three smaller blue-and-yellow petals, numerous leaves and a single blue bud, within an outer cane garland, on a bed of latticino tubes, cut with a top window and six printies, *8cm diam, 5.4cm high*

£700 - 1,000
 €790 - 1,100
 US\$910 - 1,300

Provenance

Sotheby's sale, 7 May 2002, lot 274
 The Late Countess Poulett Collection

173 *

A BACCARAT FACETED PURPLE CLEMATIS PAPERWEIGHT, CIRCA 1850

The flower with a single row of ribbed petals around a yellow stardust centre, surrounded by several bright green leaves growing from a stalk with a red bud at one side, cut with a top window and six side printies, the deeply cut star base extending to the edge, *8cm diam, 5cm high*

£450 - 600
 €510 - 680
 US\$590 - 780

Provenance

The Late Countess Poulett Collection

174 *

A BACCARAT GARLANDED DOUBLE-CLEMATIS PAPERWEIGHT, CIRCA 1850

With ten striped purple petals and a pale yellow stardust centre speckled with 'dew', a red bud and five leaves behind, the stem with further leaves, within a row of alternate blue arrowhead and white cogwheel canes, extended star-cut base, *7.3cm diam, 5cm high*

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

The Late Countess Poulett Collection



175



177



176



178

175 *

A BACCARAT STRAWBERRIES PAPERWEIGHT, CIRCA 1850

With two ripe red fruit and one unripe green fruit, all with tiny black seeds, three clusters of leaves flanking a single green stalk, star-cut base, 7.9cm diam, 5.2cm high

£600 - 800
€680 - 900
US\$780 - 1,000

Provenance

Christie's sale, 4 June 1991, lot 297
The Late Countess Poulett Collection

176 *

A RARE BACCARAT APRICOT DOUBLE-CLEMATIS PAPERWEIGHT, CIRCA 1850

The unusually delicate, very pale apricot ribbed petals around a yellow stardust centre, with five textured leaves behind, set on a curved stem with a curious pink bud and three other leaves, star-cut base, 7.1cm diam, 5cm high

£600 - 800
€680 - 900
US\$780 - 1,000

Provenance

Sotheby's sale, 2 March 1993, lot 175
The Late Countess Poulett Collection

177 *

A BACCARAT THOUSAND-PETALLED ROSE PAPERWEIGHT, CIRCA 1850

The dark-red flower surrounded by five leaves, the curved stalk with two further leaves, star-cut base, 5.9cm diam, 4.2cm high

£800 - 1,000
€900 - 1,100
US\$1,000 - 1,300

Provenance

Christie's sale, 18 May 1999, lot 529
The Late Countess Poulett Collection

178 *

A BACCARAT BLUE CAMOMILE PAPERWEIGHT, CIRCA 1850

The flower with bright blue recessed petals about a white stardust cane with a yellow bull's eye centre, surrounded by four textured leaves and a closed green bud, the stalk with three green leaves and a further pink bud, star-cut base, 7.2cm diam, 4.5cm high

£1,200 - 1,800
€1,400 - 2,000
US\$1,600 - 2,300

Provenance

Sotheby's sale, 3 March 1992, lot 112
The Late Countess Poulett Collection



179



181



180



182

179 *

A CLICHY SWIRL PAPERWEIGHT, CIRCA 1850

The central pink-and-green Clichy rose cane within radiating blue and white spiral staves, 5.5cm diam, 3.6cm high

£500 - 600
 €560 - 680
 US\$650 - 780

Provenance

Sotheby's sale, 2 March 1993, lot 141
 The late Countess Poulett Collection

180 *

A ST. LOUIS TWO-COLOUR CROWN PAPERWEIGHT, CIRCA 1850

With twisted red and green 'Xmas ribbons' alternating with entwined latticino threads, issuing from a central yellow-and-blue composite cane, the interior of the weight characteristically hollow, 6.6cm diam, 4cm high

£400 - 600
 €450 - 680
 US\$520 - 780

Provenance

Christie's sale, 17 November 1992, lot 247
 The Late Countess Poulett Collection

181 *

A RARE CLICHY THREE-COLOUR SWIRL PAPERWEIGHT, CIRCA 1850

The central blue-and-white star cane set within alternate radiating spiral staves in turquoise-blue, green and white, 6.6cm diam, 4cm high

£700 - 1,000
 €790 - 1,100
 US\$910 - 1,300

Provenance

Sotheby's sale, 3 March 1992, lot 103
 The Late Countess Poulett Collection

182 *

A RARE BACCARAT FACETED YELLOW FLOWER PAPERWEIGHT, CIRCA 1850

The very unusual flower with striped white petals edged in yellow and painted with tiny black dots, various leaves behind, cut with a top window and the sides with six printies, with a star-cut base, 6cm diam, 3.4cm high

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

Provenance

Sotheby's sale, 7 May 2002, lot 259
 The Late Countess Poulett Collection



183



185



184



186

183 *

A CLICHY GREEN-GROUND PATTERNED MILLEFIORI PAPERWEIGHT, CIRCA 1850

With six C-cane garlands surrounding a concentric arrangement of pink, white and green canes placed in four rows, all on a translucent lime green ground, *8cm diam, 5cm high*

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

Sotheby's sale, 25 March 1991, lot 355
 The Late Countess Poulett Collection

184 *

A RARE ST. LOUIS FACETED WHITE CAMOMILE PAPERWEIGHT, CIRCA 1850

The flower with multiple frilly white petals, the stalk with four serrated leaves and a single white bud, set on a red and white spiral latticino ground, cut with a top window and six side printies, *7.8cm diam, 5.3cm high*

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

Provenance

Sotheby's sale, 2 March 1993, lot 170
 The Late Countess Poulett Collection

185 *

A ST. LOUIS JASPER-GROUND PAPERWEIGHT, CIRCA 1850

The mottled blue and white ground inset with a double clematis with fifteen petals striped in orange and black, with a small blue-and-white cane centre, on a striped stem with three leaves, *6.2cm diam, 4.8cm high*

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance

Sotheby's sale, 3 March 1992, lot 95
 The Late Countess Poulett Collection

186 *

A FINE AND RARE ST. LOUIS FACETED FLAT BOUQUET COLOUR-GROUND PAPERWEIGHT, CIRCA 1850

With four gentian-type flowers in red, white, blue and ochre and three smaller florets, among pointed and serrated green leaves, the rare mottled green ground with an aventurine sheen, cut with a top window and six printies, *7cm diam, 4.6cm high*

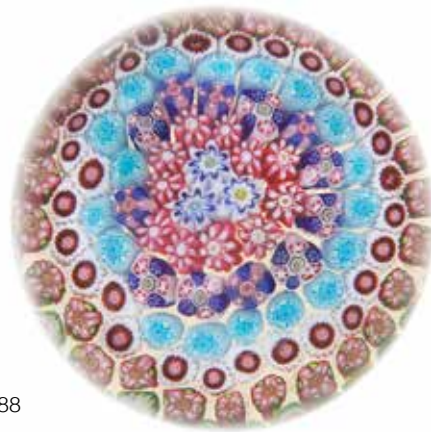
£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

Provenance

Christie's sale, 18 May 1999, lot 437
 The Late Countess Poulett Collection



187



188



189



187



188

187 *

A SMALL CLICHY CONCENTRIC MILLEFIORI PIEDOUCHE PAPERWEIGHT, CIRCA 1850

The centre with a tiny green-and-white Clichy rose cane within four rows of canes in pink, green and blue, one row including alternate white rose canes with pink centres, all contained within a basket of white staves extending down to the centre of a clear glass cookie foot, *4.8cm diam, 4.4cm high*

£1,200 - 1,500
€1,400 - 1,700
US\$1,600 - 1,900

Provenance

The Late Countess Poulett Collection

188 *

A CLICHY CONCENTRIC MILLEFIORI PIEDOUCHE PAPERWEIGHT, CIRCA 1850

The assorted brightly coloured canes including a row of turquoise-blue canes, arranged somewhat unevenly within a basket of alternating turquoise-blue and white staves, above a clear glass 'cookie' foot, *7.3cm diam, 6.7cm high*

£800 - 1,200
€900 - 1,400
US\$1,000 - 1,600

Provenance

The late Countess Poulett Collection

189 *

A CLICHY DOUBLE-OVERLAY CONCENTRIC MILLEFIORI MUSHROOM PAPERWEIGHT, CIRCA 1850

The tuft with five circles of canes in shades of green, white, pink and dark cobalt blue and including five pink-and-green Clichy roses, the outer row formed of 'moss ground' canes, contained in a basket of alternate purple and white staves, overlaid in cobalt-blue on white and cut with a top window and five side panels or printies, on a petal and star-cut base, *7cm diam, 4.7cm high*

£3,000 - 5,000
€3,400 - 5,600
US\$3,900 - 6,500

Provenance

Christie's sale, 17 November 1992, lot 258
The Late Countess Poulett Collection



190



190

190 *

**A VERY RARE AND HIGHLY-CHARACTERISTIC BACCARAT
'THREE DUCKS IN A POND' PAPERWEIGHT, CIRCA 1850**

The clear glass with a hollow centre containing three lampwork ducks, their feathers striped in different colours, swimming on a clear glass pond encircled by translucent green moss speckled in white, cut with a large top window and six side printies, the underside of the applied base star-cut, 8.1cm diam, 5.6cm high

£7,000 - 10,000

€7,900 - 11,000

US\$9,100 - 13,000

Provenance

Sotheby's sale, 2 March 1993, lot 181
The Late Countess Poulett Collection

A very similar example featuring three ducks is illustrated by Paul Dunlop, *The Dictionary of Glass Paperweights* (2009), P.127, fig.183. See also Paul Hollister and Dwight Lanmon, *Paperweights: Flowers Which Clothe the Meadows* (1978), p.103, fig.80



190 (detail)



191

191 *

A RARE BACCARAT MAGNUM FLAT BOUQUET PAPERWEIGHT, CIRCA 1850

Inset with two purple-and-blue pansies flanking a turquoise-and-white buttercup and with a white double-clematis above, the flowers all with yellow honeycomb centres, all growing from an unusual twisted stalk with several lime green leaves and two white buds, star-cut base, 9.2cm diam, 6.5cm high

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,900 - 6,500

Provenance

Sotheby's sale, 30 November 1999, lot 347
 The Late Countess Poulett Collection



192

192 *

A RARE BACCARAT FLAT BOUQUET PAPERWEIGHT, CIRCA 1850

Inset with a double-clematis with smooth red petals and a yellow honeycomb centre, a pansy with deep purple and yellow petals, stardust centre and a closed bud, below three white single-clematis flowers, all growing from two stalks and surrounded by numerous bright green leaves, 7.7cm diam, 4.9cm high

£2,500 - 4,000
 €2,800 - 4,500
 US\$3,200 - 5,200

Provenance

Sotheby's sale, 3 March 1992, lot 138
 The Late Countess Poulett Collection



193



194

193 *

A RARE CLICHY FLAT BOUQUET PAPERWEIGHT, CIRCA 1850

Composed of three double-clematis flowers, one in purple, one in pink-and-white and the third in blue, attached to green leafy stems and each flower with a corresponding partly-open bud, all tied with a pink ribbon, 7cm diam, 5.1cm high

£3,500 - 4,500
 €3,900 - 5,100
 US\$4,500 - 5,800

Provenance

Sotheby's sale, 30 November 1999, lot 355
 The Late Countess Poulett Collection

194 *

A RARE ST. LOUIS FLAT BOUQUET PAPERWEIGHT, CIRCA 1850

Inset with a large central pelargonium flower with five deep cobalt blue petals around a yellow centre, within a circle of other various smaller flowers and buds in shades of orange, pink, white, blue and red, with assorted stems and leaves, star-cut base, 6.4cm diam, 4.7cm high

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance

Sotheby's sale, 2 March 1993, lot 182
 The Late Countess Poulett Collection

A St. Louis bouquet with a very similar composition is illustrated by Paul Dunlop, *The Dictionary of Glass Paperweights* (2009), P.62, fig.62. Another identical weight is illustrated by Lawrence Selman and Linda Pope-Selman, *Paperweights for Collectors* (1975), p.85, fig.190.



196



195



197

195 *

A CLICHY TURQUOISE-GROUND PATTERNED MILLEFIORI PAPERWEIGHT, CIRCA 1850

The central dark cane within two rows of pink and green canes, surrounded by two interlaced quatrefoil cane garlands, one in pink, the other in white, set onto an opaque turquoise-blue ground, 8.7cm diam, 5.8cm high

£800 - 1,200
€900 - 1,400
US\$1,000 - 1,600

Provenance

Christie's sale, 4 June 1991, lot 265
The Late Countess Poulett Collection

196 *

A SIGNED CLICHY GREEN BARBER'S POLE PAPERWEIGHT, CIRCA 1850

Set with seventeen assorted canes evenly spaced, including one signed with the letter C, divided by short lengths of green-and-white twisted ribbon, above a ground of white filigree or laticinio cables, 6.5cm diam, 4.4cm high

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

Provenance

Sotheby's sale, 5 December 1998, lot 451
The Late Countess Poulett Collection

197 *

A BACCARAT GREEN SNAKE PAPERWEIGHT, CIRCA 1850

The coiled green serpent with mottled darker green or grey markings and red eyes and nostrils, set on an up-set muslin ground, 8cm diam, 5.6cm high

£1,400 - 1,800
€1,600 - 2,000
US\$1,800 - 2,300

Provenance

Sotheby's sale, 3 March 1992, lot 134
The Late Countess Poulett Collection

A faceted weight containing a very similar snake was in the Baroness de Bellet Collection sold by Bonhams, 19 May 2010, lot 132



199



198



200

198 *

A BACCARAT GARLANDED BUTTERFLY PAPERWEIGHT, CIRCA 1850

The insect with mosaic and marbled wings, a purple thorax and darker head and antennae, within a garland of alternate green and white canes, star-cut base, 8cm diam, 5.5cm high

£700 - 1,000
€790 - 1,100
US\$910 - 1,300

Provenance

Sotheby's sale, 3 March 1992, lot 57
The Late Countess Poulett Collection

199 *

A DRAMATIC ST. LOUIS WHITE CAMOMILE PAPERWEIGHT, CIRCA 1850

The white flower with many recessed petals about a tiny yellow honeycomb centre, a green and white bud and two green leaves showing behind, the stalk with two further serrated leaves, set on a filigree cushion of pink double-spiral threads, 7.3cm diam, 5.1cm high

£1,000 - 1,400
€1,100 - 1,600
US\$1,300 - 1,800

Provenance

Christie's sale, 4 June 1991, lot 326
The Late Countess Poulett Collection

200 *

A BACCARAT WHITE DOUBLE-CLEMATIS AND BUTTERFLY PAPERWEIGHT, CIRCA 1850

The insect with a kaleidoscope of colour on its wings, hovering over a well-formed flower with two rows of ribbed, pure white petals around a stardust centre, five leaves behind, the stem with two further opposing leaves, star-cut base, 6.2cm diam, 3.9cm high

£900 - 1,100
€1,000 - 1,200
US\$1,200 - 1,400

Provenance

Christie's sale, 18 May 1999, lot 498
The Late Countess Poulett Collection



201



202

201 *

A BACCARAT BLUE CARPET-GROUND PAPERWEIGHT, DATED 1848

The spaced arrangement of nineteen brightly coloured canes including Gridel silhouettes of a goat, a dog, a butterfly, a deer, a cockerel and a bird, set into a carpet ground of blue cane clusters with white centres, signed with the distinctive cane 'B 1848', 7.1cm diam, 5.1cm high

£6,000 - 8,000
 €6,700 - 9,000
 US\$7,800 - 10,000

Provenance

Christie's sale, 18 May 1999, lot 488
 The Late Countess Poulett Collection

Illustrated by Patricia McCawley, *Antique Glass Paperweights from France* (1968), col. pl.2, fig.4a. A very similar, although larger example was sold by Bonhams 19 May 2010, lot 164.

202 *

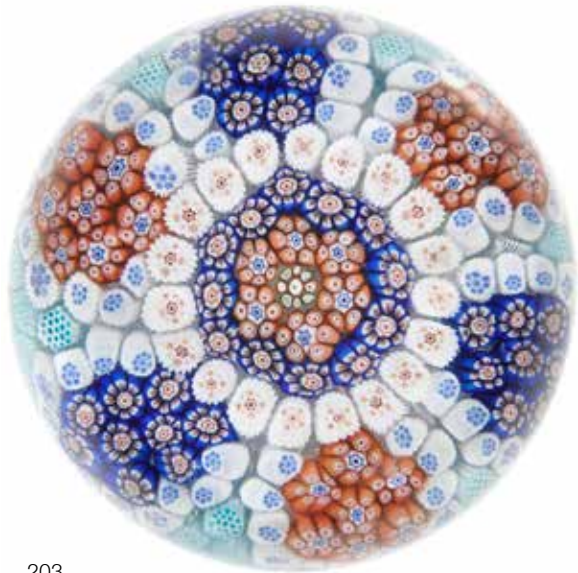
A RARE BACCARAT GREEN CARPET-GROUND PAPERWEIGHT, DATED 1848

The spaced arrangement of single canes pushed into a ground of closely packed pale-green and pink canes, the spaced canes including numerous Gridel silhouette canes of a flower, deer, goat, horse, cockerel, dog, bird and butterfly, together with the signature cane 'B 1848', 7.4cm diam, 5.3cm high

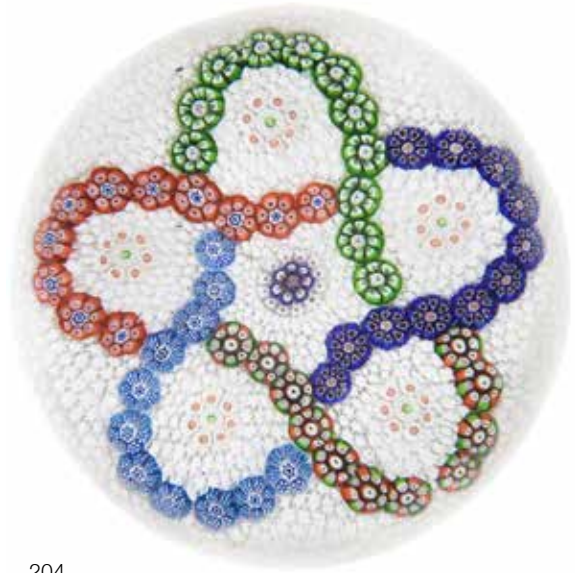
£6,000 - 8,000
 €6,700 - 9,000
 US\$7,800 - 10,000

Provenance

Sotheby's sale, 3 March 1992, lot 132
 The Late Countess Poulett Collection



203



204

203 *

AN EXCEPTIONAL BACCARAT GARLANDED CARPET-GROUND PAPERWEIGHT, CIRCA 1850

The field of turquoise honeycomb canes set with alternate clusters of blue and red composite canes, each outlined by a ring of predominantly white canes and centred with a concentric arrangement of three rows of similar red, white and blue canes, 7.8cm diam, 5.5cm high

£6,000 - 8,000
 €6,700 - 9,000
 US\$7,800 - 10,000

Provenance

Sotheby's sale, 3 March 1992, lot 129
 The Late Countess Poulett Collection

Illustrated by Lawrence Selman and Linda Pope-Selman, Paperweights for Collectors (1975), p.66, fig.150.

204 *

A VERY RARE BACCARAT STARDUST CARPET-GROUND PAPERWEIGHT, CIRCA 1850

Finely-constructed with a garland of five interlacing loops, each formed of canes of a different colour, the loops each containing a single composite cane predominantly white, the centre with a blue-and-white arrowhead cluster, all set on an intense white stardust carpet ground, 7.9cm diam, 5.4cm high

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

Provenance

Sotheby's sale, 15 December 1998, lot 450
 The Late Countess Poulett Collection



205

205 *

A VERY RARE CLICHY PURPLE GENTIAN SPRAY PAPERWEIGHT, CIRCA 1850

The flat bouquet comprising six identical flowers each with purple pointed petals around a pink-and-white stardust centre, arranged in a spray with dark green leaves and a twisted stem, *6.9cm diam, 4.8cm high*

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,900 - 5,200

Provenance

Sotheby's sale, 7 May 2002, lot 271
 The Late Countess Poulett Collection



206

206 *

A VERY RARE BACCARAT THREE-DIMENSIONAL BELL-FLOWER PAPERWEIGHT, CIRCA 1850

The white flowers of ridged trumpet form with a ruffled edge, tilted open to reveal long yellow stamens, pendant from green stalks and various leaves, a white bud at the top, star-cut base, *7cm diam, 4.6cm high*

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,900 - 6,500

Provenance

Christie's sale, 18 May 1999, lot 521
 The late Countess Poulett Collection

In his Dictionary of Glass Paperweights, p.52, Paul Dunlop identifies this as a type III bellflower, a considerable rarity with only a single example known to the author.



207

207 *

A RARE CLICHY WHITE GENTIAN SPRAY PAPERWEIGHT, CIRCA 1850

The clear glass set with a flat bouquet comprising six stylised flowers with pale white and blue striped petals and red cogwheel cane centres, together with two buds, arranged in a spray with lime-green striped leaves and a pointed stem, *7.2cm diam, 5.2cm high*

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,900 - 5,200

Provenance

Sotheby's sale, 11 May 1999, lot 168
 The Late Countess Poulett Collection

For a related weight see Paul Hollister and Dwight Lanmon, Paperweights: Flowers Which Clothe the Meadows (1978), p.76, fig.143

208 *

A RARE CLICHY FLOWER PAPERWEIGHT, CIRCA 1850

The daisy-like flower with white petals tipped in dark blue and purple, around a central pink-and-white cane, with three green leaves showing behind, the stalk with two pairs of opposing green leaves, *6.9cm diam, 4.2cm high*

£500 - 800
 €560 - 900
 US\$650 - 1,000

Provenance

Christie's sale, 4 June 1991, lot 327
 The Late Countess Poulett Collection



208



209



210



211



212

209 *

A CLICHY STYLISED FLOWER PAPERWEIGHT, CIRCA 1850

The daisy-like flower with white petals tipped in pink and with lighter pink stamens around the pale-green and white cane centre, the straight stalk with two dark green leaves, *7.6cm diam, 4.8cm high*

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance

Christie's sale, 4 June 1991, lot 328
 The Late Countess Poulett Collection

210 *

A GOOD ST. LOUIS PEAR PAPERWEIGHT, CIRCA 1850

Inset with a single large ripe pear resting on a bed of leaves with three bright red cherries, set on a spiralling white filigree cushion, *8cm diam, 5.9cm high*

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

Christie's sale, 4 June 1991, lot 296
 The Late Countess Poulett Collection

While pears are frequently found in mixed fruit weights from St. Louis, a single large pear is uncommon.

211 *

A ST. LOUIS FLAT BOUQUET OR POSY PAPERWEIGHT, CIRCA 1850

The three large florets formed from composite canes in shades of blue, pink and white, set on a stalk among curious curled green leaves and with a smaller white cogwheel cane extending on a further stalk, the base underneath with fine strawberry-cutting, *7.1cm diam, 4.3cm high*

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

Christie's sale, 4 June 1991, lot 307
 The Late Countess Poulett Collection

212 *

A FRENCH RED CURRANT PAPERWEIGHT, MID 19TH CENTURY

Possibly Pantin, the five deep pink berries pendant from an ochre looped stem, with a green stalk and two opposing leaves, *5.1cm diam, 3.1cm high*

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

Christie's sale, 4 June 1991, lot 295
 The Late Countess Poulett Collection



213



214

213 *

A SIGNED ST. LOUIS CONCENTRIC MILLEFIORI PAPERWEIGHT, CIRCA 1850

The central dancing couple silhouette cane within six rows of different composite canes in green, red, blue and white, one of the outer rows including the signature cane 'SL', 7.9cm diam, 5.8cm high

£1,800 - 2,500
 €2,000 - 2,800
 US\$2,300 - 3,200

provenance

Christie's sale, 17 November 1992, lot 220
 The late Countess Poulett Collection

A similar example is illustrated by Paul Hollister, Encyclopedia of Glass Paperweights (1969), fig.70.

214 *

A VERY RARE CLICHY MOSS-GROUND SPACED MILLEFIORI PAPERWEIGHT, CIRCA 1850

The grassy green ground scattered with white starheads and set with nineteen evenly-spaced and brightly-coloured canes, including a distinctive yellow pastry-mould cane and a pink-and-green Clichy rose, 7.4cm diam, 5.2cm high

£7,000 - 11,000
 €7,900 - 12,000
 US\$9,100 - 14,000

Provenance

Sotheby's sale, 3 March 1992, lot 135
 The Late Countess Poulett Collection

Also known as a Prairie ground, the moss ground is possibly derived from a Roman or Egyptian glass mosaic pattern. This distinctive version of a carpet ground is unique to Clichy and is, understandably, among the most desirable paperweight ground colours.



215



216

215 *

A RARE ST. LOUIS CONCENTRIC MILLEFIORI PAPERWEIGHT, CIRCA 1850

The central white cane including in its middle the distinctive silhouette of a camel, within four rows of canes in yellow, turquoise, red and blue, one row of which contains twenty-two further camel silhouettes, all within an outer row or basket of pink-lined white tubes, *6.4cm diam, 4.4cm high*

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance

Christie's sale, 4 June 1991, lot 288
 The Late Countess Poulett Collection

216 *

A ST. LOUIS GREEN CARPET-GROUND CONCENTRIC MILLEFIORI PAPERWEIGHT, CIRCA 1850

The central silhouette of a devil within a circle of white and dark-blue canes, surrounded by five other silhouettes comprising two horses, two dancing girls and a dog, each within a ring of white florets and set into a carpet ground of closely packed green tubular canes, *6.7cm diam, 4.6cm high*

£2,500 - 3,500
 €2,800 - 3,900
 US\$3,200 - 4,500

Provenance

Christie's sale, 17 November 1992, lot 261
 The Late Countess Poulett Collection



217



218



219



220



217 *

A ST. LOUIS WHITE CAMOMILE PAPERWEIGHT, CIRCA 1850

The fluffy white flower with many recessed petals about a yellow centre, with a surprisingly small bud and two green leaves showing behind, the stalk with two further leaves, set on a filigree cushion of pink double-spiral threads, 7cm diam, 4.5cm high

£800 - 1,200
€900 - 1,400
US\$1,000 - 1,600

Provenance

Christie's sale, 4 June 1991, lot 323
The Late Countess Poulett Collection

218 *

A ST. LOUIS FUCHSIA PAPERWEIGHT, CIRCA 1850

The two open flowers in pink and blue, pendant from a light orange-brown stem with two pink buds and five textured leaves, set on a filigree cushion of spiralling white laticinio, 6.8cm diam, 4.6cm high

£500 - 700
€560 - 790
US\$650 - 910

Provenance

With Spink & Son Ltd
The Late Countess Poulett Collection

219 *

A ST. LOUIS WILD STRAWBERRIES PAPERWEIGHT AND A PANSY PAPERWEIGHT, CIRCA 1850

The two red fruit pendant from a stalk with three green leaves, 7cm diam, 4.6cm high, the St. Louis pansy with purple and brown petals, on a stalk with two leaves, star-cut base, 6.3cm diam, 4.5cm high (2)

£800 - 1,000
€900 - 1,100
US\$1,000 - 1,300

Provenance

The strawberries Christie's sale, 4th June 1991, lot 298
The Late Countess Poulett Collection

220 *

TWO BACCARAT FLOWER PAPERWEIGHTS, CIRCA 1850

Comprising a pink dogrose weight with a stardust centre and bright green leaves, star-cut base, 7.1cm diam, 5.2cm high, and a wheat-flower weight, the white flower with distinctive blue spots, also with numerous leaves and a white bud, star-cut base, 7.3cm diam, 5.1cm high (2)

£700 - 900
€790 - 1,000
US\$910 - 1,200

Provenance

Sotheby's sale, 25 March 1991, lot 368 and Christie's sale, 4th June 1991, lot 304
The Late Countess Poulett Collection



221



223



222



224

221 *

THREE ST. LOUIS FLOWER PAPERWEIGHTS, CIRCA 1850

Each on filigree cushions, comprising a double clematis with pink-and-white striped petals and three leaves, 7.6cm diam, 6cm high, a red pelargonium, 6.6cm diam, 4.4cm high, and a blue double-clematis, the stalk with two opposing leaves, 6cm diam, 4.4cm high (3)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Sotheby's, 25 March 1991, lot 364 and 10 April 1991, lot 689, and Christie's, 4 June 1991, lot 309
 The Late Countess Poulett Collection

222 *

TWO ST. LOUIS FRUIT AND VEGETABLE PAPERWEIGHTS, CIRCA 1850

One set with a green pear and two unripe pears with three cherries in a bed of leaves, on a filigree ground of spiralling latticinio threads, 6.8cm diam, 5.3cm high, the other with five root vegetables in white, mauve, pink, red and orange, each with a tuft of green foliage, on a filigree bed of spiralling threads, 6cm diam, 4.7cm high (2)

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

The vegetable weight Christie's sale, 4 June 1991, lot 293
 The Late Countess Poulett Collection

223 *

THREE SMALL FRENCH POSY PAPERWEIGHTS, CIRCA 1850

Comprising a Clichy miniature posy weight with three canes including a rose, 3.9cm diam, 2.7cm high, a similar St. Louis posy weight also with three cane flowers, 5.1cm diam, 3.5cm high, and a small flower paperweight, maker unknown, with a stylised purple flower with star-dust cane centre, star-cut base, 4.9cm diam, 3.7cm high (3)

£600 - 900
 €680 - 1,000
 US\$780 - 1,200

Provenance

Sotheby's sale, 10 April 1991, lots 694 and 690 and Christie's sale, 4 June 1991, lot 311
 The Late Countess Poulett Collection

224 *

TWO BACCARAT FLOWER PAPERWEIGHTS, CIRCA 1850

The pansy weight with purple and yellow-ochre petals with a star-dust centre, with a yellow and purple bud, star-cut base, 6.2cm diam, 4.6cm high, the white double-clematis with twelve ribbed petals about a pink and white star centre, star-cut base, 6.6cm diam, 4.6cm high (2)

£650 - 850
 €730 - 960
 US\$840 - 1,100

Provenance

The double-clematis Christie's sale, 4 June 1991, lot 314
 The Late Countess Poulett Collection



225

225 *

TWO CLICHY SWIRL PAPERWEIGHTS, CIRCA 1850

One with a white-and-pink pastry-mould cane within radiating purple and white threads, 7.9cm diam, 4.9cm high, the other a miniature weight, the green floret within radiating pink-and-white staves, 3.8cm diam, 3cm high (2)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,600

Provenance

Christie's, 4 June 1991, lots 376 and 274
The Late Countess Poulett Collection



226

226 *

TWO CLICHY COLOUR-GROUND PAPERWEIGHTS, CIRCA 1850

One concentric weight with four rows of pink, green and white canes around a stardust centre, set on a translucent green ground, 6.6cm diam, 4.6cm high, the other patterned weight with a central red cane within a circle of dark-green canes surrounded by pink and white canes, on an opaque cobalt blue ground, 5.5cm diam, 3.7cm high (2)

£700 - 1,000

€790 - 1,100

US\$910 - 1,300

Provenance

Sotheby's sale, 25 March 1991, lot 361 and Christie's sale, 4 June 1991, lot 255
The Late Countess Poulett Collection



227

227 *

TWO CLICHY SPACED MILLEFIORI 'CHEQUER' PAPERWEIGHTS, CIRCA 1850

One inset with nineteen assorted brightly coloured canes including two pink-and-green rose canes, divided by short latticinio tubes above a bed of horizontal latticinio cables, 8cm diam, 5cm high, the other with thirty various canes arranged in circles, divided by short lengths of latticinio threads above a bed of horizontal cable, 9cm diam, 5.3cm high (2)

£700 - 900

€790 - 1,000

US\$910 - 1,200

Provenance

The former Sotheby's sale, 25 March 1991, lot 366
The Late Countess Poulett Collection



228

228 *

A BACCARAT CLOSE-PACK PAPERWEIGHT AND A CLICHY CONCENTRIC WEIGHT, DATED 1847 AND CIRCA 1850

The small Baccarat weight with assorted canes including a central shamrock cane and the signature cane 'B 1847', 5cm diam, 3.7cm high, the Clichy miniature with a central pink-and-green rose within five rows of various canes, in a basket of green and white staves, 4.3cm diam, 3.2cm high (2)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,600

Provenance

Sotheby's sale, 25 March 1991, lots 362 and 352
The Late Countess Poulett Collection

229 *

THREE CLICHY SPACED MILLEFIORI CHEQUER PAPERWEIGHTS, CIRCA 1850

Each set with assorted colourful canes divided by short lengths of latticino tubing above a bed of horizontal cable and spiralling threads, two of the weights including a single pink-and-green rose cane, 8cm diam, 5cm high and 7.9cm diam, 5.7cm high, the third including two pink and green rose canes, a solid pink rose cane and a white and pink rose cane, 7.1cm diam, 4.8cm high (3)

£900 - 1,400

€1,000 - 1,600

US\$1,200 - 1,800

Provenance

Sotheby's sale, 25 March 1991, lots 339, 345 and 365
The Late Countess Poulett Collection

230 *

THREE CLICHY SPACED-MILLEFIORI PAPERWEIGHTS, CIRCA 1850

One with an opaque turquoise blue ground, the assorted canes including a pink-and-green rose and a pink rose cane, 6.6cm diam, 4.6cm high, another on a clear ground, the canes including one turquoise rose and a white rose cane, 6.6cm diam, 5cm high, and a similar miniature weight, the unusually-large central pink-and-green rose cane within a row of pastry-mould canes, 4.3cm diam, 3.6cm high (3)

Provenance

The Late Countess Poulett Collection

231 *

A PINCHBECK PAPERWEIGHT AND A ST. LOUIS HAND-COOLER, MID 19TH CENTURY

The former with a gilt metal base moulded with a scene of a young couple being followed by military figures on horseback, the remains of the original purple velvet lining to the base, 8.3cm diam, 4.5cm high, together with a faceted egg-shaped hand-cooler containing an upright bouquet with three gentian-type flowers in shades of red, ochre, white and dark-blue, set among numerous leaves, the sides cut with five rows of graduated printies, 6.6cm high (2)

£700 - 1,000

€790 - 1,100

US\$910 - 1,300

Provenance

Sotheby's sale, 25 March 1991, lot 343 and Christie's sale, 4 June 1991, lot 299
The Late Countess Poulett Collection

229



230



231





232



232 (side)

OTHER PROPERTIES

232

A VERY RARE ST. LOUIS PINK AND WHITE ENCASED DOUBLE OVERLAY UPRIGHT BOUQUET PAPERWEIGHT, CIRCA 1850

The three-dimensional posy or nosegay with three tiers of differently-coloured gentian-type flowers, each containing a tiny air bead, nestling among bright green pointed leaves, overlaid in rose-pink and white and cut with a top and six side printies and then further cased in clear glass, the base with a star-cut centre, 7.2cm diam, 5.3cm high

£3,000 - 4,000

€3,400 - 4,500

US\$3,900 - 5,200

A similar example in the Bergstrom Collection is illustrated by Paul Hollister, *Encyclopedia of Glass Paperweights* (1969), col. fig.43. A pink encased double overlay paperweight containing a single blue flower was in the Leo Kaplan Collection, sold by Bonhams 11 July 2018, lot 365. A very similar flower spray within a blue encased double overlay is illustrated by Paul Jokelson, *One Hundred of the most important Paperweights* (1955), pl.61.

233 *

A ST. LOUIS WAFER STAND AND A BOHEMIAN GOLD-RUBY BEAKER, CIRCA 1850

The scrambled paperweight base containing a profusion of incomplete canes and fragments of colourful filigree and latticino, supporting a clear glass bowl edged with a red and white spiral torsade at the rim, 8.1cm diam at the rim, the paperweight 6.7cm diam, together with a Bohemian beaker vase applied with white and red colour twists, the ruby ground gilt with Gothic motifs, 10.5cm high (2)

£600 - 800

€680 - 900

US\$780 - 1,000

Provenance

Leo Kaplan Collection



233



234



235

234

A RARE BACCARAT CLOSE-PACK MILLEFIORI MUSHROOM PAPERWEIGHT, CIRCA 1846-48

The dense tuft of canes including a silhouette of a monkey, set within a torsade of red spiral threads around a white gauze, outlined with mercurial threads, the base starcut, *7.9cm diam, 5.3cm high*

£1,000 - 2,000
 €1,100 - 2,300
 US\$1,300 - 2,600

235 *

A RARE BACCARAT UPRIGHT BOUQUET PAPERWEIGHT, CIRCA 1850

The three-dimensional posy containing two partly-open clematis flowers with arrowhead and stardust centres, flanking three closed buds within a bed of leaves, the blue and white spiral torsade edged with a mercurial ring, star-cut base, *8.1cm diam, 6.1cm high*

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Leo Kaplan Collection

236

A RARE FRENCH RED BUDDING FLOWER PAPERWEIGHT, CLICHY OR PERHAPS PANTIN, CIRCA 1850-70

The bright red three-dimensional flower with petals of various lengths surrounded by long, pointed leaves, set in profile in clear glass, *6.5cm diam, 4.6cm high*

£500 - 800
 €560 - 900
 US\$650 - 1,000



236



237



237 *

TWO ST. LOUIS UPRIGHT BOUQUET PAPERWEIGHTS, CIRCA 1850

One with a small group of formal flowers nestling among a posy of unusually-long pointed leaves, the leaves glistening with 'dew', set on a very-finely constructed white torsade woven from latticinio threads and a single mercurial line at the edge, small star-cut base, *7.1cm diam, 5.4cm high*, the other with a red, white and blue posy set within a white spiral torsade, cut with a small top window and all-over honeycomb faceting, star-cut base, *6.7cm diam, 4.7cm high* (2)

£600 - 800
€680 - 900
US\$780 - 1,000

Provenance
Leo Kaplan Collection



238



238 *

TWO ST LOUIS PAPERWEIGHTS WITH FILIGREE GROUNDS, CIRCA 1850

Comprising a turnip paperweight, the group of five distinctive root vegetables strongly shaded in pink, purple, orange and white, each with a tuft of green stalks, on a white spiral filigree cushion, *6.7cm diam, 5cm high*, and a pink triple clematis weight, the well-constructed flower with a total of twenty-four ribbed petals arranged in three rows around a small cogwheel cane, on a curved stem with four leaves, set on a spiral filigree cushion, *7.3cm diam, 5.4cm high* (2)

£500 - 700
€560 - 790
US\$650 - 910

Provenance
Leo Kaplan Collection

For a very similar triple clematis weight see Lawrence and Linda Selman, *Paperweights for Collectors* (1975), p.80, fig.177



239



239 *

A VERY RARE BACCARAT PEARS PAPERWEIGHT, AND ANOTHER FRUIT PAPERWEIGHT, CIRCA 1850-60

The former with two bright golden fruit on a branch flanked by pairs of pointed leaves, star-cut base, *6.2cm diam, 4.1cm high*, together with a French fruit paperweight, possibly Pantin, with a single apple or pear delicately shaded in pink, orange and white, on a short yellow branch with five serrated leaves, star-cut base, *6.4cm diam, 4.3cm high* (2)

£700 - 1,000
€790 - 1,100
US\$910 - 1,300

Provenance
Leo Kaplan Collection

The Baccarat weight illustrated by Paul Dunlop, *The Dictionary of Glass Paperweights* (2009), p.244, fig.345, where the author notes that only six similar weights are known.



240



240 *

A ST. LOUIS PANSY PAPERWEIGHT AND ANOTHER FRENCH PANSY WEIGHT, CIRCA 1850

The very unusual St. Louis flower with dark purple and white petals, two serrated leaves and a closed bud, *6.5cm diam, 4.7cm high*, the other unattributed weight with an unusual flower of primitive construction, with yellow and purple petals around a blue and white star centre, on a stem with two transparent leaves and a closed bud, *8.2cm diam, 4.9cm high* (2)

£600 - 800
€680 - 900
US\$780 - 1,000

Provenance
Leo Kaplan Collection



241

241 *

TWO ST. LOUIS FRUIT PAPERWEIGHTS, CIRCA 1850

Comprising a rare red currants weight, the small weight set with a bunch of eight small red fruit on an orange branch with three shaped green leaves, star-cut base, *5.9cm diam, 3.8cm high*, and a cherries weight, with two luscious red cherries on thin stems hung from an orange branch with three bright green leaves, *6.6cm diam, 4.5cm high* (2)

£600 - 800
€680 - 900
US\$780 - 1,000

Provenance
Leo Kaplan Collection



242

242 *

TWO ST. LOUIS FACETED FRUIT PAPERWEIGHTS, CIRCA 1850

Comprising a Cherries weight, the pointed orange branch hung with two ripe red cherries on yellow thread-like stems, cut with a top printie and three rows of either eight or ten printies in different sizes, strawberry-cut base, *7.4cm diam, 4.9cm high*, and a grapes weight, the bunch of dark purple or black grapes hanging from a white stalk suspended from an orange-coloured branch bearing three light green leaves, cut with a top printie surrounded by seven smaller round printies and six side printies, *7.3cm diam, 5.2cm diam* (2)

£800 - 1,200
€900 - 1,400
US\$1,000 - 1,600

Provenance
Leo Kaplan Collection



243

243

A CLICHY SWIRL PAPERWEIGHT AND A BACCARAT BLUE PRIMROSE PAPERWEIGHT, CIRCA 1850

The blue and white spiral staves around a pink-and-green pastry-mould cane, *6.6cm diam, 5.1cm high*, the primrose with cobalt blue and white striped petals and a white stardust centre, on a stem with numerous leaves, star-cut base, *6.5cm diam, 4.6cm high* (2)

£500 - 700
€560 - 790
US\$650 - 910



244

244 *

THREE NEW ENGLAND GLASS CO. PAPERWEIGHTS, CIRCA 1860

Comprising a faceted nosegay weight with a small posy of three cane flowers within two garlands of pink and white composite canes set in a square pattern, all on a white filigree ground, the top cut with a quatrefoil, the sides cut with further quatrefoils alternating with pairs of printies, 7.4cm diam, 5.4cm high, a patterned weight with a looped garland of pink composite canes outside of a ring of white stardust canes and a central green cane, also on a filigree cushion, cut with a top window and two rows of six printies divided by blades, 7.3cm diam, 4.9cm high, together with a rare upright bouquet weight, the small bouquet with a central red rose cane, cut with multiple printies, 7.1cm diam, 5cm high (3)

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance
 Leo Kaplan Collection



245

245 *

FIVE BOSTON AND SANDWICH GLASS CO. FLOWER PAPERWEIGHTS, CIRCA 1860

One with a weedflower with deep blue and blue-and-white striped petals and a composite cane centre, 7.8cm diam, 4.4cm high, another also with a weedflower with petals in pink and dark blue, 7.2cm diam, 5cm high, a small weight with a clematis-type flower with two-tone blue and white petals, 5.7cm diam, 4.1cm high, a weight with a turquoise poinsettia, the mottled centre with aventurine splashes, on a stem with five leaves, 7.5cm diam, 4.8cm high, and one other weight with a curious weedflower with pink, blue and white petals heightened with blue and yellow spots, 7.3cm diam, 4.7cm high (5)

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

Provenance
 Leo Kaplan Collection



246

246 *

FOUR NEW ENGLAND GLASS CO. PAPERWEIGHTS, CIRCA 1860

Comprising a faceted upright bouquet weight, the simple posy set with three stylised flower buds in red, white and blue placed among four millefiori canes on a bed of pointed leaves, all on a white filigree ground, cut with a top window and two rows of six side printies divided by olive cuts, 6.7cm diam, 4.3cm high, together with a large pear weight containing two orangey-yellow fruit within a cruciform arrangement of leaves, 8.1cm diam, 4.3cm high, a blue clematis weight set on a filigree cushion, 6.9cm diam, 5cm high, and a New England two-tone flower weight, the stylised bloom in pink and blue around a pastry-mould cane centre, 7.6cm diam, 5.5cm high (4)

£700 - 900
 €790 - 1,000
 US\$910 - 1,200

Provenance
 Leo Kaplan Collection

247 *

A NEW ENGLAND GLASS CO. DAHLIA PAPERWEIGHT AND THREE BOSTON AND SANDWICH GLASS CO. FLOWER PAPERWEIGHTS, CIRCA 1860

The rare multi-colour dahlia with four rows of petals in contrasting colours, set on a rudimentary stalk with four green striped leaves set on a filigree cushion, the base with a prominent pontil underneath, 7.4cm diam, 5.3cm high, the three Sandwich flower weights each with a colourful flower on a leafy stem resting on a filigree cushion, the leaves with distinctive rows of 'dew', one with an unusual clematis-like flower with shaded yellow petals and a large bud, 7.4cm diam, 4.9cm high, another with a red poinsettia, 7.6cm diam, 5.1cm high, the third with a blue poinsettia, 6.9cm diam, 4.9cm high (4)

£600 - 900
€680 - 1,000
US\$780 - 1,200

Provenance
Leo Kaplan Collection



247

248 *

THREE AMERICAN FRUIT PAPERWEIGHTS AND A NEW ENGLAND GLASS CO. CROWN, CIRCA 1860

Comprising two Boston and Sandwich Glass Co. weights both with a cruciform arrangement of five red and yellow fruit among leaves and cherries on a filigree cushion, both 6.1cm diam, 4.6cm and 4.3cm high, a New England weight with a rare triangular arrangement of six pears among leaves and three cherries, on a white filigree ground, 7cm diam, 5.1cm high, the crown weight with blue and red twisted ribbons alternating with latticino, composite cane centre, 5.6cm diam, 3.8cm high (4)

£500 - 700
€560 - 790
US\$650 - 910

Provenance
Leo Kaplan Collection



248

249 *

A NEW ENGLAND GLASS CO. LEAF SPRAY PAPERWEIGHT AND TWO BOSTON AND SANDWICH GLASS CO. JASPER GROUND WEIGHTS, CIRCA 1860

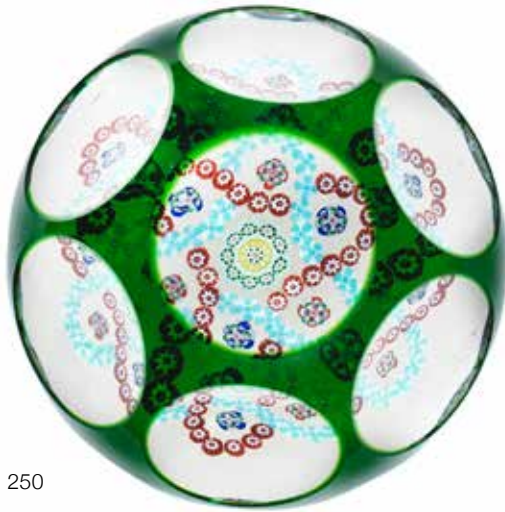
The former set with three sprays each of five differently-coloured leaves pointing outwards, a brown and white composite cane in the centre above a white filigree cushion ground, 6.9cm diam, 4.1cm high, and two poinsettia weights, one with a white flower on a leafy stem, the other with a deep cobalt blue flower, both splashed with tiny drops of dew, the jasper grounds mottled in red-and-white and in red, blue and white, 7.3cm and 6.7cm diam, 4.1cm and 4.7cm high (2)

£700 - 900
€790 - 1,000
US\$910 - 1,200

Provenance
Leo Kaplan Collection
The leaf weight, Baroness de Bellet Collection, sold by Bonhams 19 May 2010, lot 149



249



250

250 *

A BACCARAT OVERLAID AND FACETED PATTERNED PAPERWEIGHT, CIRCA 1850

Two evenly-formed trefoil garlands, one in red canes, the other turquoise, the loops enclosing six arrowhead canes, the central cane with tiny shamrock enclosed by a row of green and white stardust canes, overlaid in translucent green and cut with a top window, six side printies and a row of thumbnails at the base, 8.3cm diam, 5.5cm high

£500 - 800
 €560 - 900
 US\$650 - 1,000

Provenance
 Leo Kaplan Collection



251

251 *

THREE BACCARAT FACETED FLOWER PAPERWEIGHTS, CIRCA 1850

Each cut with a top window and side printies and with a star-cut base, comprising: a pansy weight with a well-made flower with petals in purple, blue and yellow around a white stardust cane centre, with a closed bud and numerous leaves, 6.9cm diam, 4.5cm high, another pansy weight with dark purple and yellow petals, the stem also with a closed bud, 7.1cm diam, 4.8cm high, and a dahlia weight, the blue and white flower with a closed white bud, 6.3cm diam, 4.2cm high (3)

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

Provenance
 Leo Kaplan Collection



252

252 *

THREE ST. LOUIS FACETED FLAT BOUQUET PAPERWEIGHTS, CIRCA 1850

One with a central posy with four tiny canes as flowers, the outer garland of alternate blue composite canes and white stardust canes, cut with a multi-faceted top and eight side printies, 7.3cm diam, 5.3cm high, and two amber-ground weights, one with flowers formed from four canes on a bed of serrated leaves, with all-over honeycomb faceting, 7.1cm diam, 5.1cm high, the other with a blue double clematis on a stem with four serrated leaves, cut with a top window and five side printies, 6.8cm diam, 4.4cm high (3)

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance
 Leo Kaplan Collection

253 *

A BACCARAT DOGROSE PAPERWEIGHT, CIRCA 1850

Showing a single large flower with five pink heart-shaped petals edged in white, on a stem with eleven dark green leaves, star-cut base, 8cm diam, 5.7cm high

£400 - 600

€450 - 680

US\$520 - 780

Provenance

Leo Kaplan Collection



253

254 *

A ST. LOUIS HAND COOLER, A VENETIAN DOUBLE PAPERWEIGHT AND A SILESIA MINIATURE WEIGHT, CIRCA 1850-70

The former in the shape of an egg, filled with a jumble of ribbons, coloured filigree, latticino and broken canes, 6.5cm long, 5cm diam at the widest point, together with an unusual Murano double weight in the shape of a cottage loaf, both parts set with scrambled lengths of coloured ribbon and latticino, some splashed in aventurine, 6.4cm diam at the base, 5.3cm high, and a miniature spaced millefiori weight with brightly coloured canes on a blue, white and yellow filigree cushion or swirl ground, 5.3cm diam, 3.4cm high (3)

£500 - 700

€560 - 790

US\$650 - 910

Provenance

Leo Kaplan Collection



254

255 *

TWO NEW ENGLAND GLASS COMPANY BLOWN FRUIT PAPERWEIGHTS, CIRCA 1880

In the form of an apple and a pear, the naturalistic fruit on clear glass 'cookie' or wafer bases, one as an apple shaded from pink to pale cream colour, 8.6cm diam of base, 6.7cm high, the other as a pear coloured from red shading to orange and to yellow, 7.3cm diam at base, 5.7cm high (2)

£400 - 600

€450 - 680

US\$520 - 780

Provenance

Leo Kaplan Collection

An identical blown pear is illustrated by Paul Dunlop, Dictionary of Glass Paperweights (2009), p.57, fig.56 where he notes that the New England Glass Co. patented the Amberina process in 1883



255



256



257

PART II BRITISH POTTERY

256

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

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

£1,200 - 1,800
€1,400 - 2,000
US\$1,600 - 2,300

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

257

A LARGE AND UNUSUAL SALTGLAZE EWER, CIRCA 1760

With a bold scrolled handle and a broad spout, the globular body supported by a tall spreading foot, boldly painted in colours with a flowering sprig flanked by more delicate flowering trees, another tree below the spout, scattered sprigs and insects around them, *26cm high*

£500 - 700

€560 - 790

US\$650 - 910

Illustrated by Diana Edwards and Rodney Hampson, *White Salt-Glazed Stoneware* (2005), p.59



258

258

A STAFFORDSHIRE SALTGLAZE TEAPOT AND COVER, CIRCA 1750-60

Of unusual shape with a bellied body below a short cylindrical section and an upright rim, the handle scrolled at the lower terminal, the cover with an acorn finial, painted in famille rose style with a partially unfurled scroll flanked by flowering peony branches, a lattice and flowerhead border below the rim, *12cm high* (2)

£600 - 800

€680 - 900

US\$780 - 1,000

259

A STAFFORDSHIRE SALTGLAZE TEAPOT AND COVER, CIRCA 1765

The crabstock handle, spout and finial picked out in puce, the body washed in green and reserving lobed floral panels edged in puce, smaller quatrelobed panels on the cover, *11cm high* (2)

£700 - 1,000

€790 - 1,100

US\$910 - 1,300



259

260

A STAFFORDSHIRE REDWARE PUNCH POT AND COVER, CIRCA 1760

Of globular form with a crabstock handle and spout and finely turned bands just below the rim, applied on both sides with sprigs of flowering plants and much smaller sprigs of stag hunting scenes, small sprigs of Chinese figures to either side of the spout, one with a parasol, the other with a bird perched in a ring, more floral sprigs on the cover, *21.2cm high*, impressed pseudo Chinese seal mark (2)

£500 - 700

€560 - 790

US\$650 - 910

A closely related redware punch pot and cover of very similar profile was sold by Bonhams on 11 July 2018, lot 74



260



261 (top)

261

AN IMPORTANT LONDON DELFTWARE SALT, CIRCA 1680

The spreading foot applied with three bun feet and painted in blue with a continuous scene of chinoiserie figures seated amongst rocks, trees and flowering plants, a turned band just above, the dished top section painted with the same figure, the turnover rim with scrolled motifs, 11.2cm high

£5,000 - 7,000
 €5,600 - 7,900
 US\$6,500 - 9,100

This precise shape has not been recorded in English delftware although more waisted spool-form salts are recorded with three scrolled vertical supports applied to the rim, possibly to support a plate. Two undecorated examples of this more waisted form, probably Pickleherring Quay or Rotherhithe, are illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum* (2013), p. 273. However, less waisted forms, more like the present example, were also found on the Rotherhithe site. Related border decoration is found on a porringer illustrated by Leslie B Grigsby, *The Longridge Collection* (2000), p.206-207 and on a vase illustrated by Louis L Lipski, *Dated English Delftware* (1984), p.356, no.1567, both in combination with similar Chinese figure decoration.



261



262

262
A RARE ENGLISH DELFTWARE POLYCHROME FLOWER BRICK, CIRCA 1750

The upper surface pierced with one large hole flanked by two groups of six smaller holes, the sides painted in yellow, red, manganese and blue with a Chinese figure seated by a table and holding a fan, a child standing beside him and vases of flowers to either side, 14.5cm long

£500 - 700
 €560 - 790
 US\$650 - 910

English delftware flower bricks are only rarely found with polychrome decoration.

263
A BRISTOL DELFTWARE 'FARMHOUSE' PLATE, CIRCA 1720-30

Painted in yellow, red and blue with a confident-looking cockerel, the trees and vegetation around it in blue and sponged manganese, a simple blue line inside the rim, 20.9cm diam

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,600 - 1,900



263

264
A WILLIAM GREATBACH CREAMWARE TEAPOT AND COVER, CIRCA 1770-82

Of globular form with an ear-shaped handle and flower finial, printed in black and coloured with the 'The Prodigal Son in Excess', dining with ladies and gambling, the reverse with 'The Prodigal Son in Misery', standing alone in a pig sty, reserved on a puce sponged ground, 14cm high (2)

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

The Prodigal Son series comprises a set of six prints taken from mezzotints by Richard Purcell



264



265

265

A RARE WHIELDON TYPE MODEL OF A BOY RIDING A WATER BUFFALO, CIRCA 1755-60

After a Chinese original, the buffalo modelled without a base, its comical face turned slightly to one side, its body washed in brown save for the eyes, mouth and hoofs, the boy sitting sideways on a saddlecloth and picked out in blue and brown, holding a flame-like object in each hand, *19.8cm high*

£2,500 - 3,500
€2,800 - 3,900
US\$3,200 - 4,500

Both the modelling and colouring closely follow a Chinese original. Another example is illustrated by Leslie B Grigsby, *The Henry H Weldon Collection* (1990), p.354. The leg of a water buffalo was excavated at the Fenton Vivian site but the models are probably not exclusively the product of Thomas Whieldon's factory. The buffaloes are also recorded standing beside trees, with reclining riders as shown by Captain R K Price, *Astbury, Whieldon, and Ralph Wood Figures*, and *Toby Jugs* (1922), pl.XXVI, no.32 and unaccompanied as shown by Sir Harold Mackintosh, *Bt., Early English Figure Pottery* (1938), p.29, nos.24 and 26

266 *

A RARE EARLY CREAMWARE FIGURE OF A LADY, CIRCA 1765

Of hollow form, her hair tied in a bun and her naively modelled hands held at her side, her long skirt sponged in tortoiseshell, her laced bodice picked out in blue, *15.5cm high*

£800 - 1,200
€900 - 1,400
US\$1,000 - 1,600

Provenance
 Leo Kaplan Collection

A related model in saltglaze was in the Rous Lench Collection, Sotheby's 1 July 1986, lot 139. Another lead-glazed earthenware example is in the Burnap Collection, *Catalogue no.305*

267 *

A WHIELDON TYPE MODEL OF A PARROT, CIRCA 1770-80

With underglaze painted decoration, perched on a tall base of oval section and supported by a woody stump, its head turned towards the viewer, its plumage coloured in brown and green, *13.7cm high*

£500 - 700
€560 - 790
US\$650 - 910

Provenance
 Leo Kaplan Collection



266



267



268

268 *

A RARE WHIELDON TYPE MODEL OF A HAWK, CIRCA 1760

Perched on a stump with wings folded, its eyes picked out in brown slip, its plumage in running green and brown glazes, *18.5cm high*

£800 - 1,400
 €900 - 1,600
 US\$1,000 - 1,800

Provenance

Leo Kaplan Collection

This model is based on Chinese Kangxi originals widely copied by European potters. See Pat Halfpenny, *English Earthenware Figures* (1991), p.50 and colour pl.4. A related example in the Schreiber Collection at the Victoria and Albert Museum is illustrated by Herbert Read, *Staffordshire Pottery Figures* (1929), pl.27 and a pair in white saltglaze at pl.9

269

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

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

£4,000 - 6,000
 €4,500 - 6,700
 US\$5,200 - 7,800

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



269



269A

269A

TWO VERY RARE PEARLWARE PLATES CELEBRATING THE DECLARATION OF INDEPENDENCE, CIRCA 1790-1800

With printed and painted underglaze decoration depicting the American flag and a banner inscribed 'Independence 4th July 1776', a trumpet bearing the name 'Washington', symbols of peace and Liberty, surrounded by sixteen stars, the same number as appear on the flag, the rims with underglaze feathered edges, *16cm diam* (2)

£600 - 800
 €680 - 900
 US\$780 - 1,000

270 *

A STAFFORDSHIRE PEARLWARE FIGURE OF A SEATED GENTLEMAN, PROBABLY JOHN WILKES, CIRCA 1780-90

His hands upon his knees and a thoughtful expression upon his face, wearing a brown jacket and bright yellow breeches, the unusual semi-circular base picked out in green and brown, *21cm high*

£600 - 900
 €680 - 1,000
 US\$780 - 1,200

Provenance

Leo Kaplan Collection

The distinctive pose suggests this figure was based on the well-known portrait of Wilkes by William Hogarth published in 1763. A Staffordshire figure apparently from the same source, and with similarities to the present lot, is in the Willet Collection in Brighton, see Lars Tharp, *Hogarth's China* (1997), p.108, fig.96 and p.106, fig.91 for the Hogarth engraving.



270

271

A GOOD WOOD FAMILY GROUP OF ST GEORGE AND THE DRAGON, CIRCA 1780-1800

Dramatically modelled with St George on horseback, pushing his spear into the mouth of the dragon as it is trodden under hoof, the Saint and the dragon picked out in yellow and green glazes, the horse and mound base sponged in brown, *28cm high*

£700 - 900
 €790 - 1,000
 US\$910 - 1,200

This model is included in John Wood's account book for 30 March 1784 but it was also produced by Enoch and Ralph Wood. See Pat Halfpenny, *English Earthenware Figures* (1991), p.75



271

272

AN UNUSUAL STAFFORDSHIRE PEARLWARE INKWELL, CIRCA 1820

Modelled as an eagle with its wings outstretched, perched atop a globe supported by a triangular scrolled base picked out in pale pink, the sides applied with three bright turquoise dolphins, two clam shells and a bright yellow spotted shell, *16cm high*

£500 - 700
 €560 - 790
 US\$650 - 910



272



273

273

A RARE STAFFORDSHIRE MODEL OF A CAT, MID 19TH CENTURY

Seated with its tail neatly curled around its body, its coat painted with ochre and brown stripes, the mound base with a simple gilt line, 20.5cm high

£500 - 800
 €560 - 900
 US\$650 - 1,000

274

A PAIR OF LEAD-GLAZED EARTHENWARE WALL POCKETS, CIRCA 1765

The flat backs pierced with two holes for suspension, the fronts moulded with a Green Man mask, his grinning mouth with teeth visible, a garland of ivy leaves in his hair and a dolphin head above him, a scrolled border below the shaped rim, 19.7cm long (2)

£1,200 - 1,800
 €1,400 - 2,000
 US\$1,600 - 2,300

The shape also occurs in saltglaze stoneware. Both earthenware and saltglaze examples are illustrated by Leslie B Grigsby, *The Henry H Weldon Collection* (1990), p.245



274

275

A PAIR OF WHIELDON TYPE TEA CANISTERS WITH SILVER MOUNTS AND COVERS, CIRCA 1765

Of rectangular section with canted corners, crisply moulded with a Chinese figure holding a parasol, the reverse with a gazebo within a Chinese garden, the sides with flowering plants, splashed in green, brown, ochre, grey and blue, the necks mounted in silver with matching silver covers, 13.5cm high, mounts and covers with French guarantee marks (4)

£1,500 - 2,500
 €1,700 - 2,800
 US\$1,900 - 3,200



275



276

276 *

A PAIR OF PRATTWARE DUCK SAUCEBOATS, CIRCA 1790

With crisply moulded plumage, carefully picked out in yellow, ochre, blue and green, their green heads with blue stripes, *19.7cm long* (2)

£700 - 1,000

€790 - 1,100

US\$910 - 1,300

Provenance

Leo Kaplan Collection



276A

276A *

A WOOD FAMILY MODEL OF A SWEEP OR CLOWN, A HIND, AND A SHEEP, CIRCA 1790-1800

The sweep with his hands tucked into his shirt, wearing a brown jacket, *18.2cm high*, the hind lying on a green base, *15.2cm long*, the sheep with a lamb at its feet, before a hollow oak, *13.2cm high* (3)

£700 - 1,000

€790 - 1,100

US\$910 - 1,300

Provenance

Leo Kaplan Collection



Similar examples from the Henry H Weldon Collection are illustrated by Leslie B Grigsby, *English Pottery* (1990), pp.364, 373 and 412. The Sweep is based on an original by Paul Louis Cyfflé at Lunéville. Models of clowns are listed in the 1783 and 1786 sales ledgers of John Wood.



277

277 *

SIX VARIOUS EARTHENWARE DUCK SAUCEBOATS, CIRCA 1790-1800

One in creamware with green and brown stripes, *15.2cm long*, a pearlware example preening its chest, *14.4cm long*, a Prattware duck in blue, ochre and brown, *17cm long*, and three other Prattware ducks all with bright yellow beaks, *17.2cm*, *19.4cm* and *19.5cm long* (6)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,600

Provenance

Leo Kaplan Collection



278

278 *

TWO WEDGWOOD BASALT FIGURES OF SLEEPING BOYS, CIRCA 1790

One modelled asleep on an irregular base, his head resting upon a basket of fruit, 12.5cm long, impressed Wedgwood in lower case, the other as a child asleep on a rectangular cushion, 13.3cm long, impressed WEDGWOOD in upper case (2)

£500 - 700
€560 - 790
US\$650 - 910

Provenance

Leo Kaplan Collection

These are two from a group of five small figures of sleeping boys, probably after Duquesnoy. See Robin Reilly, *Wedgwood The New Illustrated Dictionary* (1995), pp.231 and 394

279

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

Of upright oval form with a fluted integral frame, the Roman head in profile to the left, titled below 'DOMI AUG', 20cm high

£500 - 800
€560 - 900
US\$650 - 1,000

280

A RARE WEDGWOOD BLACK BASALT BUST OF VENUS, CIRCA 1851

Modelled after Canova, mounted on a circular socle and looking to her left, her hair tied into a bun at the back, 33.5cm high, impressed VENUS, uppercase mark on bust and socle

£600 - 800
€680 - 900
US\$780 - 1,000

A parian example is illustrated by Maureen Batkin, *The Parian Phenomenon* (1989), p.198, fig.661. The model was shown by Wedgwood at the Great Exhibition.

281 *

A WEDGWOOD SAUCER DISH, A BOWL, A MILK JUG AND A TEABOWL AND SAUCER, CIRCA 1790

All in solid light blue jasper, the dish applied in the centre with 'The Infant Academy' after Sir Joshua Reynolds, 23.3cm diam, the bowl also applied with the 'Infant Academy' as well as 'Study' after Lady Templetown's designs, 17.6cm diam, the small jug also with 'Study', 6cm high, the teabowl and saucer with 'The Young Seamstress' after a design by Emma Crewe, saucer 13cm diam, all impressed WEDGWOOD (5)

£500 - 700
€560 - 790
US\$650 - 910

Provenance

Leo Kaplan Collection



279



280



281



282

282 *

AN IMPORTANT WOOD FAMILY EQUESTRIAN GROUP, CIRCA 1785

Modelled as a man dressed as a Roman centurion riding on a rearing horse, his costume picked out in pale green and blue, the horse with a brown coat and supported by a trunk applied with sieved clay, the rectangular classical base washed in green on the upper surface, 38cm high

£1,500 - 2,500
€1,700 - 2,800
US\$1,900 - 3,200

Provenance

Leo Kaplan Collection

This magnificent model is traditionally identified as the Duke of Cumberland, see Leslie B Grigsby, *English Pottery* (1990) for another example from the Henry Weldon Collection. See also Sir Harold Mackintosh, *Early English Figure Pottery* (1938), frontispiece and pages 34 and 81 where it is suggested that the figure represents William III.

Important Toby Jugs from a Private Collection

Part 1

Henry Sandon talks with John Sandon about this collection in a short video, available to watch on [bonhams.com/ceramics](https://www.bonhams.com/ceramics)





283

283

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

Modelled without a base and seated on a chair with splayed feet, holding a very large jug overflowing with beer, wearing a brown, ochre and green striped suit and an ochre waistcoat, his long hair picked out in the same colour, a broad grin on his face, 27.7cm high

£13,000 - 16,000

€15,000 - 18,000

US\$17,000 - 21,000

Provenance

With Leo Kaplan Antiques, New York

A British Private Collection

A similarly coloured example is illustrated by Vic Schuler, *Collecting British Toby Jugs* (1999), p.77 and discussed at p. 49 where the author states that only six examples of the model were known at the time of writing. Another example from the Bute Collection also wears a striped suit and was sold by Sotheby's 8 July 1996, lot 50



284

284

AN EXCEPTIONAL 'TAILOR' TOBY JUG FROM THE 'MIDSHIPMAN FAMILY', CIRCA 1785

Attributed to Jacob Marsh, seated with a small ironing board resting on his knees and a flat iron in his right hand, a neatly potted jug standing between his feet, wearing a brown hat, green frock coat with ochre collar and cuffs, white necktie and partially unbuttoned waistcoat, his hair secured at the back with a distinctive tied ribbon, 15.4cm high

£18,000 - 25,000
€20,000 - 28,000
US\$23,000 - 32,000

Provenance

Sotheby's sale, 27 August 1977
 Bonhams sale, 8 April 2009, lot 21
 A British private collection

Illustrated by Vic Schuler, *Collecting British Toby Jugs* (1994), p.110. The 'Midshipman' family comprises a small group of Toby jugs which share similar features of modelling and decoration. Examples occur in different sizes, the larger models representing Lord Rodney. The smaller versions are all similarly modelled with distinctive faces, neckties and partially unbuttoned waistcoats but are given different attributes. Apart from the tailor, fiddlers, a drummer, a viola da gamba player, farriers, toppers, sportsmen and midshipmen are recorded. The tailor is among the rarest, only three examples being recorded by Schuler. A group of Midshipman family jugs is illustrated by Sir Harold Mackintosh Bt., *Early English Pottery Figures* (1938), p.39, 90-94 and others by Captain R K Price, Astbury, Whieldon, and Ralph Wood *Figures, and Toby Jugs* (1922), nos 67, 70 and 71. These include the other two recorded tailors.

The dating of jugs from the Midshipman family has long been a source of discussion. They were once thought to date to the 1740s or 50s and to be linked to Astbury-type wares. However, a Fiddler jug with the inscription 'Richard Darby Sep 21 1787' sold at Sotheby's 16 October 1967, lot 173 has proved that they were made later in the 18th century, tying in with the larger jugs representing Lord Rodney.



285

285

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

Attributed to Jacob Marsh, seated with a small drum held between his knees and a drumstick in each hand, a neatly potted foaming jug standing at his side, wearing a frock coat sponged in brown, brown breeches, white necktie and partially unbuttoned waistcoat, his hat with a formal border painted below the brim, his hair secured at the back with a distinctive tied ribbon, *19.4cm high*

£12,000 - 16,000

€13,000 - 18,000

US\$16,000 - 21,000

Provenance

With Jonathan Horne Antiques
A British Private Collection

Illustrated by Jonathan Horne, *A Collection of Early English Pottery*, part IV, no.89 and by Vic Schuler, *Collecting British Toby Jugs* (1999), p. 58. This lot appears to be the only 'Midshipman' family Drummer recorded in the literature. Common features of the smaller-sized 'Midshipman' group include the distinctive modelling on the necktie and partially unbuttoned waistcoat, the distinctive ribbon used to secure the hair at the back and the small slivers of clay applied at the junctions of the arms and legs with the body, presumably to ensure a good join during the firing process.



286

286

A REMARKABLE LARGE 'LORD RODNEY' TOBY JUG FROM THE 'MIDSHIPMAN FAMILY', CIRCA 1785

Attributed to Jacob Marsh, seated and drawing his sword from a scabbard hung over his shoulder with a white sash, wearing a frock coat picked out in green and ochre, a white necktie and neatly buttoned waistcoat and brown breeches, shoes and hat, a glass on the ground beside him, *29.8cm high*

£17,000 - 22,000

€19,000 - 25,000

US\$22,000 - 29,000

Provenance

The Fourth Marquess of Bute (1881-1947)
Christie's sale of the Bute Collection, 8 July 1996, lot 3
A British Private Collection

This rare jug belongs to a small group of Toby jugs with shared characteristics in terms of their modelling and decoration. Despite their naivety, the larger examples show a high degree of subtlety in the modelling of the face as seen in this example. Twelve such jugs are recorded by Vic Schuler, *Collecting British Toby Jugs* (1999), p.55, including the present lot. These include examples illustrated by Sir Harold Mackintosh, Bt., *Early English Figure Pottery* (1938), p.39, no.92 and Captain R K Price, Astbury, Whieldon, and Ralph Wood *Figures, and Toby Jugs* (1922), pl.XLVII, 68 and 69.

Two marked examples are recorded. One from the Lord Mackintosh sale at Sotheby's in May 1967, described in the catalogue as being inscribed on the underside 'J Marsh Jolley'. Another sold at Phillips, 29 November 1989, lot 305 was inscribed 'J Marsh, Folley'. Jacob Marsh is recorded as a potter in Burslem in 1803, moving to the Lane Delph Pottery in 1806. He is listed in *The History and Gazetteer and Directory of Staffordshire* in 1834 as 'Jacob Marsh of Golden Hill House, (Foley) gent'. See John and Griselda Lewis, *Pratt Ware* (1984), p.44-45. Foley lies between Longton and Fenton and it is likely that Marsh's connections there were longstanding, providing the probable maker for this rare group of jugs.



287

287

A GOOD WOOD FAMILY 'THIN MAN' TOBY JUG, CIRCA 1785-90

Seated in an upright chair with his feet resting on a step, a thinly potted jug in his left hand and a small glass in his raised right hand, wearing a green jacket, blue breeches and yellow waistcoat, his cheeks and hair picked out in brown, *24.5cm high*

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,900 - 5,200

Provenance
 A British Private Collection



288

288

A RARE PRATTWARE 'THIN BOY' TOBY JUG, CIRCA 1800

Seated in an upright chair with his feet resting on a small step, grasping a foaming jug in both hands, wearing a coat sponged in brown and ochre, yellow breeches and a blue-spotted waistcoat, his shoes, hat and long hair painted in brown, *22.5cm high*

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance
 A British Private Collection



289

289

A VERY RARE PRATTWARE 'FAIR HEBE' TOBY JUG, CIRCA 1790-95

Modelled standing with a brown and ochre spotted dog jumping up at his side, a foaming glass in his right hand and a bottle resting at his feet, wearing a blue jacket, yellow breeches, ochre waistcoat and a wide conical hat, the handle formed from a tree branch, *26cm high*

£6,000 - 10,000

€6,700 - 11,000

US\$7,800 - 13,000

Provenance

Bonhams sale, 28 October 2005, lot 103
A British Private Collection

When discovered by Bonhams in 2005, this model had not previously been recorded. With the exception of the positioning of his right arm and the shape of the hat, this Toby closely resembles the moulded designs by John Voyez found on the well known 'Fair Hebe' jugs. See the jug sold by Bonhams on 11 July 2018, lot 114



290

290
A RARE WOOD FAMILY 'ADMIRAL LORD HOWE' TOBY JUG, CIRCA 1790

Thinly potted and with translucent glazes, modelled seated on a barrel, a spaniel asleep at his feet and a pipe resting against the barrel, holding a foaming jug in both hands, delicately coloured in tones of brown, grey and green, 26cm high

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,900 - 6,500

Provenance
 A British Private Collection

The origin of the Lord Howe name in association with the 'Man on the Barrel' Toby is discussed by Vic Schuler, *Collecting British Toby Jugs* (1994), p 58



291

291
A WOOD FAMILY TOBY JUG OF 'MOULD 51' TYPE, CIRCA 1785-90

Of traditional form and crisply modelled, seated and holding a foaming jug in his left hand and a foaming glass in his raised right hand, a pipe leaning at his side, decorated in translucent glazes with a bright green waistcoat, olive green jacket and pale yellow breeches, 25.3cm high, impressed '51' to base

£2,500 - 3,000
 €2,800 - 3,400
 US\$3,200 - 3,900

Provenance
 A British Private Collection

Another 'Mould 51' jug was sold by Bonhams on 12 November 2014, lot 64



292



293



294

292

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

Seated and smoking a pipe held in his raised right hand, a foaming jug in his left hand, wearing a bright turquoise-green coat, his face and the rest of his costume picked out in brown, 24cm high

£1,500 - 2,200
€1,700 - 2,500
US\$1,900 - 2,900

Provenance

Sotheby's sale 29 June 2004, lot 151
A British Private Collection

293

A STAFFORDSHIRE 'MARTHA GUNN' TOBY JUG, CIRCA 1810

Modelled seated and holding a foaming jug and a cup, her dress sprigged in blue, red and yellow and trimmed with a sea green collar, her black hat worn over a pale blue mob cap, the base picked out in bright green, 26.4cm high

£600 - 800
€680 - 900
US\$780 - 1,000

Provenance

A British Private Collection

Martha Gunn was the most famous of the Brighton 'dippers', responsible for assisting the bathers on Brighton beach. Her notoriety was due to her reported friendship with the Prince of Wales who first visited the town in 1783.

294

A PRATTWARE TOBY JUG, CIRCA 1800-10

Of traditional form, using both hands to steady a foaming jug which rests upon his left knee, his blue jacket with ochre buttons matching his breeches, his waistcoat left in the white, his hat and shoes picked out in brown, 25.2cm high

£400 - 500
€450 - 560
US\$520 - 650

Provenance

A British Private Collection



296



296

295

A RARE PRATTWARE FIGURAL PIPE, CIRCA 1800

Modelled as a man seated on a basket with a glass in his left hand, his right hand raised to support his own pipe which has a bowl formed as the head of a woman, a scrolled pipe and mouthpiece behind him, wearing a blue jacket, yellow breeches and a top hat impressed 'OLD FARMER', 17.5cm long

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,600

Provenance

Myrna and Benzion Schkolne Collection
A British Private Collection

For related pipes modelled as John Bull and a sailor, see John and Griselda Lewis, Pratt Ware (1984), p.247 and p.254

OTHER PROPERTIES

296

A VERY RARE PRATTWARE 'POSTILLION' TOBY JUG AND COVER, CIRCA 1800-10

Modelled seated on a fine scrolled chair, the pot-bellied coachman dressed in bicorne hat, striped jacket, blue waistcoat and yellow breeches, a jug of foaming ale in his left hand resting on his knee, a foaming glass in his raised right hand, 18.3cm high (2)

£3,500 - 4,500

€3,900 - 5,100

US\$4,500 - 5,800

For a similar jug, see Captain R K Price, Astbury, Whieldon, and Ralph Wood Figures, and Toby Jugs (1922), no.91, pl.LIII



295



297



299



298



300

ENGLISH ENAMELS

297

A BIRMINGHAM OR SOUTH STAFFORDSHIRE ENAMEL BONBONNIÈRE, CIRCA 1760

Modelled as the head of a hawk, its plumage carefully painted in tones of brown and black, the hinged cover painted with a bird of prey in a garden, *6.1cm long*

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

A similar bonbonnière from the Mort and Moira Lesser Collection was sold by Bonhams on 19 October 2011, lot 94

298

A RARE SOUTH STAFFORDSHIRE ENAMEL BONBONNIÈRE, CIRCA 1780

Naturalistically modelled and coloured as a gherkin or cucumber, shaded in tones of green with raised spots picked out in black, gilt metal mounts, *8cm long*

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

A similar bonbonnière from the Whittle Collection was sold by Bonhams, 23 April 2008, lot 164

299

A RARE SOUTH STAFFORDSHIRE APPLE BONBONNIÈRE, CIRCA 1770

Naturalistically modelled and shaded in russet, yellow and green tones, gilt metal mounts, *5cm high*

£700 - 900
€790 - 1,000
US\$910 - 1,200

A similar example from the Whittle Collection was sold by Bonhams on 23 April 2008, lot 165

300

A RARE SOUTH STAFFORDSHIRE LEMON BONBONNIÈRE, CIRCA 1770

Naturalistically modelled and coloured in bright yellow, gilt metal mounts, *4.1cm high*

£600 - 800
€680 - 900
US\$780 - 1,000



301



301

301

A FINE BIRMINGHAM ENAMEL 'HONEYSUCKLE GROUP' SNUFF BOX, CIRCA 1760

Of shallow rectangular form, the cover painted with a portrait of George III as Prince of Wales, flanked by four small floral panels, the slightly waisted sides with more floral panels, the rich blue ground gilt with scrollwork and flowers, the Prince of Wales feathers painted inside the cover, 6.2cm wide

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,900 - 5,200

Illustrated by Bernard and Therle Hughes, *English Painted Enamels* (1951), p.72, pl.38. Another box from the same series with a portrait of William Pitt is shown at pl.38. The image is taken from a mezzotint by James Macardell after David Lüders, published in 1751



302

302

TWO BIRMINGHAM 'HONEYSUCKLE GROUP' PATCH BOXES, CIRCA 1760

Of circular form with hinged gilt metal mounts, the blue grounds with characteristic yellow scrollwork and flowers, one painted with harbour scenes in Meissen style, 4.3cm diam, the other shallower box with flowers, 4.5cm diam (2)

£800 - 1,000
 €900 - 1,100
 US\$1,000 - 1,300



303

303

A RARE BIRMINGHAM ENAMEL SNUFF BOX, CIRCA 1760-65

Of rectangular form with bombé sides and gilt metal mounts around the foot, rim and cover, painted with figures in romantic landscapes on the cover and all four sides, the corners picked out in yellow, 6.8cm wide

£500 - 700
 €560 - 790
 US\$650 - 910



304



305

304

A RARE BIRMINGHAM 'HONEYSUCKLE GROUP' BONBONNIÈRE, CIRCA 1760

Modelled as an egg with gilt metal mounts, painted with classical landscapes reserved on a characteristic blue ground densely gilded with flowers and foliage, 4.9cm high

£600 - 800
€680 - 900
US\$780 - 1,000

For a discussion of the dating and origin of the 'honeysuckle group', see Bernard Watney and Robert Charleston, *Petitions for Patents*, ECC Trans, Vol.6, pt.2, p.112

305

A VERY RARE BIRMINGHAM 'HONEYSUCKLE GROUP' BONBONNIÈRE, CIRCA 1760

Of egg shape with gilt metal mounts, delicately painted with harbour scenes in Meissen style, the bright turquoise ground gilt with flowers and scrolls in characteristic style, inscribed in white below the mount 'Quand it cclora, mon amour, finira', 4.4cm high

£600 - 800
€680 - 900
US\$780 - 1,000

306

A SOUTH STAFFORDSHIRE ENAMEL BONBONNIÈRE, CIRCA 1765

Modelled in relief with an artist's palette, paintbrush, set square, dividers and a paper scroll picked out in colours against a grey ground, inscribed in red *JE PEINDRAI VOS BAUTES*, a delicately coloured garland of flowers around them, the hinged cover with a floral spray, 6.1cm wide

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

This bonbonnière belongs to a group of South Staffordshire enamels characterised by a grey ground and soft pastel colours. Three related scent bottles from the Mort and Moira Lesser Collection were sold by Bonhams on 19 October 2011. A similar box and two other 'Trophy' boxes are illustrated by Susan Benjamin, *English Enamel Boxes* (1978), p.82.



306



307

307

A VERY RARE SOUTH STAFFORDSHIRE ENAMEL PATCH BOX, CIRCA 1815

Of oval form with a hinged mount and a fluted pink base, the cover painted with a tethered bull and four soldiers. two standing beside finger posts inscribed 'Amsterdam' and 'Berlin', 'Loan Subsidies' inscribed below the bull and 'John Bull' in the sky above, 4.1cm wide

£700 - 900
€790 - 1,000
US\$910 - 1,200



308 (top)



308 (interiors)



309



310

308

A SOUTH STAFFORDSHIRE ENAMEL EROTIC DOUBLE-LIDDED SNUFF BOX, CIRCA 1770

Of rectangular shape with hinged metal mounts, the base painted with floral panels reserved on a light blue ground with a white diaper design, a sepia print of 'Birds and Overturned Basket of Fruit' within the interior, the outer cover painted with 'Fetes Venitiennes' after Watteau, the secret inner cover with a lady and gentleman enjoying an amorous encounter on a sofa, a Peeping Tom looking through the window, 8.5cm wide

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,900 - 6,500

Three related erotic boxes from the Mort and Moira Lesser Collection were sold by Bonhams on 19 October 2011, lots 146-148

309

TWO SOUTH STAFFORDSHIRE ENAMEL SCENT BOTTLES, CIRCA 1770

With gilt metal mounts and stoppers and of 'Rainbow Group' type, one of rare hexagonal bottle form, painted with panels of flowers and coloured panels gilt with scrolls, 28.5cm high, the other rectangular with canted corners, painted with the lady and gentleman from 'La Cascade', the reverse with rural lovers, surrounded by similarly coloured panels, 9.3cm high (2)

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,600 - 1,900

310

THREE SOUTH STAFFORDSHIRE ENAMEL MINIATURES, LATE 18TH CENTURY

Comprising a covered basket painted with flowers, with gilt metal mount and overhead handle, 2.4cm high, a globe in two parts, with gilt metal mounts and suspension loop, 2cm, and a steel and brass padlock with an enamel backplate painted with flowers, 4.1cm high (3)

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600



311



312



313



311

A SOUTH STAFFORDSHIRE ENAMEL COMBINED NEEDLECASE AND THIMBLE, CIRCA 1770

The cylindrical needlecase and cover with a screw thread on the cover to accommodate the thimble, all three pieces painted with landscape vignettes within gilt scrolled borders, the white ground with bianco-sopra-bianco decoration, 13.4cm long (3)

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

312

TWO SOUTH STAFFORDSHIRE SNUFF BOXES, CIRCA 1770

Of rectangular form, one painted with three rustic figures and a cow, the sides and base with floral panels, the rich blue ground with a white diaper design, 9.5cm wide, the other with a piping shepherd and a shepherdess, the base with flower sprays, 8.7cm wide (2)

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

313

TWO SOUTH STAFFORDSHIRE ENAMEL SNUFF BOXES, CIRCA 1770

Of rectangular form, one painted with a lady and gentleman walking by a river, the gentleman carrying a fishing rod, floral panels to the sides and a white diaper design painted onto the deep blue ground, 6.1cm wide, the other with a fashionable dancing couple accompanied by a hurdy-gurdy, the green ground with white enamel decoration, 6.8cm wide (2)

£600 - 800
 €680 - 900
 US\$780 - 1,000



314

314

TWO SOUTH STAFFORDSHIRE ENAMEL PATCH BOXES, CIRCA 1800

The larger printed in sepia with a titled view of 'SILVER'S LIBRARY, CECIL SQUARE' and 'A TRIFLE FROM MARGATE', the base patterned in green and puce, 5.2cm wide, the smaller printed in black with a portrait of Britannia and 'Lost to Britannia's Hopes, But to her pray's restor'd', green fluted base, 4.4cm wide (2)

£500 - 700
 €560 - 790
 US\$650 - 910



315



316



317

315

A VERY RARE SOUTH STAFFORDSHIRE ENAMEL KNIFE-SHEAF, CIRCA 1770

Of slightly tapering flattened form, each side painted with three panels edged with gilt scrollwork and reserved on a rich blue ground, one side with a portrait of a young lady wearing a broad-brimmed straw hat and two floral panels, one on a grey ground, the reverse with similar floral panels and dead game suspended from a tied pink ribbon, the blade with a replacement jade handle, *the sheaf 22cm long (2)*

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,900 - 6,500

A very similar example is illustrated by Bernard and Therle Hughes, *English Painted Enamels* (1951), fig.47, p.92

316

A SOUTH STAFFORDSHIRE PATCH BOX, LATE 18TH CENTURY

Of unusual small size, moulded and painted with a portrait of a lady in profile, probably Queen Charlotte, flowers in her hair and a draped curtain to the left, reserved on a pink gingham ground, *3.5cm wide*

£600 - 800
 €680 - 900
 US\$780 - 1,000

317

A SOUTH STAFFORDSHIRE PATCH BOX OF NELSON INTEREST, CIRCA 1805-10

The cover painted with the wounded Nelson on the deck of the Victory supported by Captain Hardy, part of the Battle of Trafalgar formation behind them, inscribed around the mount in black 'Off Trafalgar the battle was fought, Nelson's Life the Victory Bought', the base in blue, *5.3cm wide*

£1,500 - 1,800
 €1,700 - 2,000
 US\$1,900 - 2,300

A related box from the Mort and Moira Lesser Collection was sold by Bonhams on 19 October 2011, lot 186



318

EARLY BRITISH PORCELAIN

318

A PAIR OF BOW SHELL SALTS AND A MATCHING TRIPLE PICKLE STAND, CIRCA 1750

The pair modelled as deep shells resting on rocky bases applied with smaller shells and seaweed, trailing flowers painted in blue on the exterior and a formal border below the interior rim, the pickle stand formed from three similar shells, a smaller shell forming the central handle, 9.5cm and 20cm wide (3)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,600

319

A VERY RARE BOW FIGURAL CENTREPIECE, CIRCA 1765-70

Of fanciful form, the base modelled as a trefoil pond with spouts of water issuing from a rocky island in the centre, a small dog and two birds applied to the rockwork, three mermaids standing in the centre to support two tiers of the shells, painted with flowers and with feathered puce borders, applied scolopendrium leaves trailing in between the tiers, surmounted by a foliate spray, 32cm high

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

No other example of this model appears to have been recorded



319



320

320

A VERY RARE EARLY BOW MODEL OF A FOX, CIRCA 1750

Left in the white and standing on a rectangular base, its raised front left paw resting upon a woody stump, its hind quarters set low as it turns its head towards the viewer, mouth open and teeth visible, *12.6cm high*

£12,000 - 15,000

€13,000 - 17,000

US\$16,000 - 19,000

Provenance

Dudley Delevingne Collection

Illustrated in 'Some Rare White English Porcelain in the Dudley Delevingne Collection', no.3, *Connoisseur* 1970, Vol.175 and *ECC Trans.* Vol.7, Pt.1, 1968, pl.1(b). A related example was sold by Sotheby's in June 1966. The same modeller may have been responsible for the pair of heron models and a model of a retriever illustrated by Peter Bradshaw, *Bow Porcelain Figures* (1992), p.85 and 86. See also Frank Hurlbutt, *Bow Porcelain* (1926), pl.21

321

A PAIR OF DERBY 'DRY EDGE' FIGURES, CIRCA 1755

Left in the white, the shepherdess in dancing attitude, her right hand grasping the folds of her skirt, a sheep lying at her feet, the shepherd playing pipes as his dog sits beside him, both crisply moulded and embellished with applied ribbons, *17.5cm high (2)*

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,600



321

322

A CHELSEA WHITE 'GOAT AND BEE' JUG, CIRCA 1745-47

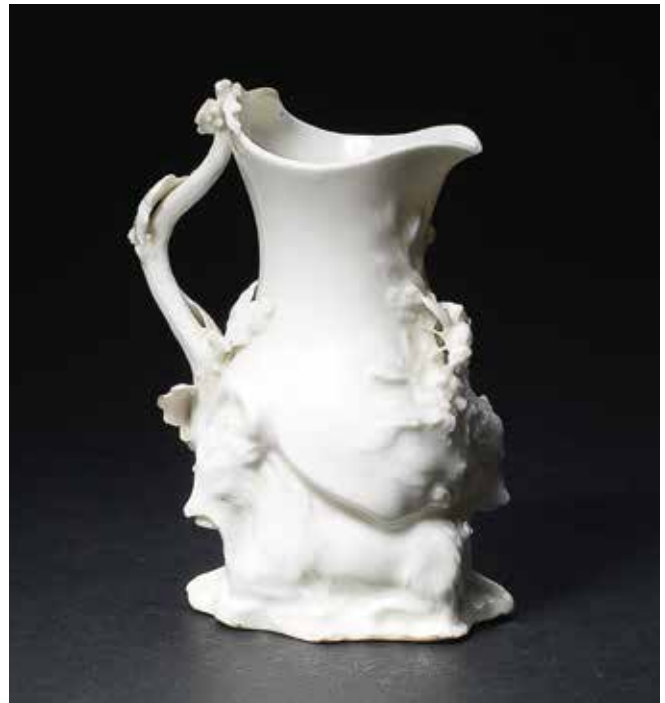
Probably modelled by Nicholas Sprimont, the branch handle applied with oak leaves, the lower section finely moulded with two recumbent goats seated nose to tail, a delicate bee resting on a flowering plant above, 11cm high, incised triangle mark

£7,000 - 10,000

€7,900 - 11,000

US\$9,100 - 13,000

Another example is illustrated by Paul Crane, *Nature, Porcelain and the Age of Enlightenment*, Art Antiques London 2015, where the similarity between the recumbent goats on the base of the jug and base of the silver Ashburnham centrepiece made by Nicholas Sprimont is noted. Another possible source for the design has been suggested by Zorka Hodgson, *Sources of inspiration for the Goat and Bee jug and other Chelsea creations*, ECC Trans, Vol.14, pt 1, p 40, figs 21 and 22, where a woodblock print by Domenico Campagnols (1500-67) is suggested. A similar example from the Zorka Hodgson Collection was sold in these rooms 10 September 2008, lot 8.



322

323

A GOOD BOW SAUCEBOAT, CIRCA 1750

Of high-footed form, crisply moulded with swags of fruit and flowers suspended from the scrolled rim, more swags around the oval foot, the high double-scrolled handle with an acanthus thumbrest, gilded inside and out with flower sprays and scattered insects, a formal border inside the rim, 22.3cm long

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 1,900

A closely related example is illustrated by Anton Gabszewicz, *Catalogue of the Freeman Collection* (1982), p.36, pl.35 and another by Nicholas Panes, *British Porcelain Sauceboats of the 18th Century* (2009), p.61, fig.85



323

324

A BOW SAUCEBOAT, CIRCA 1750

Left in the white and of high-footed form, crisply moulded with swags of fruit and flowers suspended from the scrolled rim, more swags around the oval foot, the high double-scrolled handle with an acanthus thumbrest incorporating a human mask, 22.8cm long

£600 - 800

€680 - 900

US\$780 - 1,000

The human mask on the handle is a rare variation in this form of Bow sauceboat. Another white example without the mask and with a slightly different moulding on the rim is illustrated by Nicholas Panes, *British Porcelain Sauceboats of the 18th Century* (2009), p. 62, fig.86



324



325

325

A CHELSEA COLOURED TEAPLANT BEAKER, CIRCA 1745-49

Of tall lobed form with a shaped rim, moulded in high relief with spiralling teaplant branches picked out in bright colours, *7.4cm high*

£700 - 1,000
 €790 - 1,100
 US\$910 - 1,300

A similar example was sold by Bonhams on 2 May 2018, lot 276

326

AN INTERESTING EARLY ENGLISH PORCELAIN SMALL JUG, CIRCA 1745-50

With a bulbous body, simple handle and a long sparrow beak spout, painted on both sides with trailing stems bearing flowers and buds, including peonies painted in red and salmon pink and highlighted in gold, smaller florets below, a red cross-hatched border below the rim and simple undulating red lines on the handle, *5cm high*

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

Provenance

The Watney Collection, sold Phillips 22 September 1999, lot 365

This most interesting jug was attributed to Vauxhall when sold as part of the Watney Collection. However, its shape and decoration suggest a rather earlier date and there are some similarities with the 'A' marked group. Compare the palette and style of painting with three fluted cups illustrated by Ray Jones, *The Origins of Worcester Porcelain* (2018), p.188 iii-nm, vii-nm and vii-a. A slightly larger jug of related form is shown at p.191 i-a



326

327

A SMALL LUND'S BRISTOL PICKLE DISH, CIRCA 1750

Moulded in the form of a scallop shell, painted in very pale underglaze blue with a fence and bamboo, *6.4cm*

£4,000 - 6,000
 €4,500 - 6,700
 US\$5,200 - 7,800

Provenance

The Watney Collection, sold Phillips, 22 September 1999, lot 136

Illustrated by Ray Jones, *The Origins of Worcester Porcelain* (2018), p.381, viii side by side with a plain white example also from the Watney Collection and bearing an incised P mark



327



328



328

A RARE PAIR OF CHELSEA, DISHES CIRCA 1750-52

Of fluted rectangular form, the centres painted with landscapes, one with a shepherd and his flock resting beneath an old tree, a horse and rider by a river to the right, the other with a river scene, a church on the far bank and a group of figures and horses in the foreground, the borders painted with scattered sprigs and a moth within brown line rims, 20.3cm and 20.7cm wide (2)

£4,000 - 6,000
 €4,500 - 6,700
 US\$5,200 - 7,800

For related decoration on a silver-shaped dish, see Elizabeth Adams, *Chelsea Porcelain* (2001), p.79, fig.7.13

329

A RARE CHELSEA SAUCER, CIRCA 1750

Of octagonal form, brightly painted in Kakiemon style with an exotic bird perched upon a branch of flowering peony issuing from pierced rockwork and banded hedges, a similar bird in flight above, 13.5cm wide

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Barbara Leake Collection, Bonhams sale 12 March 2008, lot 3

330

A CHELSEA CUP AND SAUCER, CIRCA 1750-52

Of octagonal form, painted in Japanese Arita style with red-ground panels reserving white scrollwork, alternating with flowers and emblems on a white ground, a single floret in the centre, saucer 14.1cm wide (2)

£600 - 800
 €680 - 900
 US\$780 - 1,000



329



330



331

331

A RARE CHELSEA DISH, CIRCA 1752

With famille rose decoration, the rim with six simple lobes and a border of light turquoise-blue diaper bands alternating with half-flower panels, painted with peony and poppy flowers alternating with fantastic butterflies around a central gold and enamelled flowerhead, 21.2cm diam

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

A very similar dish with a petal shaped rim is in the British Museum, illustrated by Elizabeth Adams, *Chelsea Porcelain* (2001), p.84, fig.7.22.



332

332

A GOOD BOW SPOON TRAY OR SMALL DISH, CIRCA 1760

Of shaped oval form, painted in Kakiemon style with the 'Quail' pattern, the two birds beneath a prunus tree picked out in gold, a foliate border inside the rim, 18.7cm wide

£600 - 800
 €680 - 900
 US\$780 - 1,000



333

333

A RARE VAUXHALL SMALL BOWL, CIRCA 1755

Of plain thrown form with a neatly turned footrim, painted in colours with two sprigs of oriental flowers between shaped panels of green and yellow diaper flanked by shell motifs and fronds, a butterfly within the interior, 11.4cm diam

£600 - 800
 €680 - 900
 US\$780 - 1,000

334 *

A PAIR OF LONGTON HALL SOUP PLATES, CIRCA 1758

The borders moulded with fruiting strawberry plants picked out in tones of green, red and puce, the centres painted with four colourful birds perched in branches or in flight, a rustic fence below, 23.3cm diam (2)

£700 - 900
 €790 - 1,000
 US\$910 - 1,200

Provenance

Leo Kaplan Collection

A group of Longton Hall porcelains painted in the same distinctive style is illustrated by Rosalie Wise Sharp, *Ceramics, Ethics and Scandal* (2000), p.186



334

335

A GOOD LONGTON HALL MASONIC MUG, CIRCA 1758-60

Printed by Sadler, of ovoid form with a finely turned foot and a double scrolled handle, printed in black with the Arms of the Grand Lodge, signed 'Sadler, En'I Liver'I', 9.9cm high

£700 - 1,000
€790 - 1,100
US\$910 - 1,300

Provenance

Norman Stretton Collection, sold by Phillips, 21 February 2001, lot 137. Exhibited in the NCS Staffordshire Porcelain Exhibition, 1979, catalogue no.A32.



335

336

A RARE VAUXHALL TEABOWL, TWO SLOP BOWLS AND A SAUCER, CIRCA 1754-63

The teabowl painted in blue with a horse beneath a fringed tree, 7.2cm diam, one bowl painted in blue with two figures in a Chinese landscape, 15cm diam, the other painted in imari colours and gold with a bird on a branch, 14.6cm diam, the saucer with a man crossing a bridge in the same colours, 12cm diam (4)

£500 - 800
€560 - 900
US\$650 - 1,000

The rare horse of Mu Wang design is a direct copy of a Chinese pattern, the horse representing speed and perseverance in Buddhism. A fragment of the pattern was found on the factory site and a saucer is illustrated by Steven Goss, *British Blue and White Porcelain Saucers* (2018), no.180, p.98



336

337

A RARE VAUXHALL PICKLE STAND, CIRCA 1758

Formed as three scallop shells boldly picked out in blue, another shell mounted in the centre to form a handle, six smaller shells applied around it, 19.3cm wide

£600 - 800
€680 - 900
US\$780 - 1,000

Only a small number of Vauxhall pickle stands are recorded. Another example is illustrated by Massey, Marno and Spero, *Ceramics of Vauxhall* (2007), no.159, p.87. Another was sold by Bonhams on 18 May 2016, lot 323



337

338

A WILLIAM COOKWORTHY (PLYMOUTH OR BRISTOL) SALT, CIRCA 1768-72

Modelled as a shell upturned on a low foot applied with brightly coloured smaller shells and seaweed, the interior painted with a spray of roses and other flowers, the raised handle picked out in gold, 15.6cm wide

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

A pair of similar shells supported by slightly higher feet is illustrated by F. Severne Mackenna, *Cookworthy's Plymouth & Bristol Porcelain* (1946), pl.35, fig.57 and a white Plymouth example was sold by Bonhams on 3 October 2007, lot 230



338



339

339

A CHELSEA PLATE WITH FABLE DECORATION, CIRCA 1755

Of 'Warren Hastings' type, the moulded panels in the border painted in the style of J.H.O'Neale with fable subjects including 'The Crow and the Sheep' and 'The Monkey and the Cat', the panels and rim picked out in gold, the centre with scattered flowers and a colourful moth in flight, 24cm diam, red anchor mark

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

340

A CHELSEA SHALLOW BOWL, CIRCA 1755

Painted in delicate colours with a loose bouquet of flowers and scattered sprigs, the border crisply moulded with three scrolling cartouches fully painted with birds in flight, the scrolling rim edged with a brown line, 24.2cm diam, red anchor mark

£600 - 800
 €680 - 900
 US\$780 - 1,000

Chelsea tablewares with this distinctive moulded border are associated with the name of Warren Hastings who is believed to have owned a set with fable panels and a gold rim. Rosalie Wise Sharp, *Ceramics, Ethics and Scandal* (2002), p.246-247 illustrates a 'Warren Hastings' plate painted with fable vignettes together with a dish of another variation with figures in landscapes. The use of birds alone in the border panels is more unusual.



340

341

A BOW BOTANICAL PLATE, CIRCA 1760

Of silver shape with a black line rim, painted in Hans Sloane style with a branch of redcurrants, three colourful insects in flight to one side, 23cm diam

£700 - 1,000
 €790 - 1,100
 US\$910 - 1,300

A closely related plate is illustrated by Anton Gabszewicz, catalogue of the Freeman Collection, p.104, pl.158



341

342

A GOOD CHELSEA SMALL BASKET, CIRCA 1756

Of circular form, the everted sides pierced with basketwork and applied on the exterior with florets on each intersection, the entwined green and yellow stalk handles with delicately painted forget-me-not terminals, the interior painted with a colourful flower spray, 12.6cm diam

£700 - 900
 €790 - 1,000
 US\$910 - 1,200



342



343

343

A RICHARD CHAFFERS COFFEE POT AND COVER AND AN HEXAGONAL BEAKER, CIRCA 1756-65

The coffee pot with a typical broad strap handle, painted in famille rose style with peony and prunus branches, red line and loop border, 21.5cm high, the beaker painted in blue with a floret on each facet, a border of lattice and half flowerheads below the rim, 5.6cm high (3)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

344

A RARE CHELSEA 'BLIND EARL' SWEETMEAT DISH, CIRCA 1756

Of circular form with a lobed rim and rustic stalk handle issuing two pink roses buds, moulded in relief with a leafy rose stem picked out in shades of yellow and green, the veins finely painted in brown, the rim picked out in gold, 14.7cm wide, red anchor mark

£1,200 - 1,500
€1,400 - 1,700
US\$1,600 - 1,900



344

Provenance

Barbara Leake Collection, Bonhams sale 12 March 2008, lot 8

This form originated at Meissen and was copied at Bow, Chelsea and Worcester where the moulding became known as 'Blind Earl'. Chelsea examples are surprisingly rare.

345

A CHELSEA TEABOWL AND SAUCER, CIRCA 1770

Of deep fluted form, painted in bright colours with flowering stems in botanical style, within gilt dentil rims, saucer 12.9cm diam, red anchor mark (2)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900



345

The porcelain appears to date from the gold anchor period and the use of a red anchor mark is thus confusing. It seems likely the mark was used by an outside decorator in the 1770s or 1780s. Two similar saucers are at Williamsburg, illustrated in the catalogue at p.93, fig.83



346



346 *

TWO BOW SWEETMEAT FIGURES, CIRCA 1758

Modelled as a Turk and Levantine Lady holding scallop shells painted with flowers, she seated and wearing a sprigged dress, puce coat and distinctive headdress, he with a bright yellow coat and floral trousers, his striped turban applied with feathers, the scrolled bases picked out in puce, 17.5cm high (2)

£1,800 - 2,200
 €2,000 - 2,500
 US\$2,300 - 2,900

See Peter Bradshaw, Bow Porcelain Figures (1992), p.135



347

347 *

TWO BOW FIGURES, CIRCA 1755-60

One emblematic of Winter, seated on a panier and squeezing a bunch of grapes into a small bowl, his jacket attractively painted with fruiting vine, 13.5cm high, the other a piping shepherd with a dog lying at his feet, in pale colouring and wearing floral breeches, 14.3cm high (2)

£500 - 700
 €560 - 790
 US\$650 - 910



348



349

348

TWO BOW FIGURES, CIRCA 1770-75

Their costumes brightly coloured and patterned, one modelled as Mercury wearing a winged helmet and shoes, carrying a caduceus and a purse, a trunk on the high-scolled base behind him, 20.3cm high, the other as Minerva, dressed as a Roman centurion and flanked by bocage, 21.6cm high, anchor and dagger mark in red (2)

£700 - 900
 €790 - 1,000
 US\$910 - 1,200

349

A BOW FIGURE OF PEDROLINO, CIRCA 1758

Standing on a plain mound base with his hands held out before him, his bright yellow suit with delicate pencilled decoration, his floppy hat a slightly paler tone of yellow, 15cm high

£500 - 700
 €560 - 790
 US\$650 - 910

This figure was first modelled by Reinicke at Meissen, using an engraving by Francois Joullain in Louis Riccobini's 'Histoire du Theatre Italien', published in 1731. The Meissen model has been closely copied at Bow. John Bowcock's memorandum book refers to 'May 4, 1756.....Mr Williams...1 enamelled Pero, 6s'

350

A LARGE BOW FIGURE OF MINERVA, CIRCA 1758

Dressed as a Roman centurion and standing on a high scrolled base with her left hand resting on a shield and her right hand raised to hold a spear, her costume coloured in puce, lilac, yellow and green, the drape around her waist and shoulders painted with florets, 36.2cm high

£500 - 700
 €560 - 790
 US\$650 - 910



350



351



351 (reverse)

351

A CHELSEA GROUP OF HARLEQUIN AND COLUMBINE DANCING, CIRCA 1755

Modelled in the round and arm in arm, Harlequin wearing a comedic mask, broad-brimmed hat, black breeches and pale turquoise tunic, Columbine with pink bodice and yellow skirt, a corsage at her breast, the scroll-moulded base picked out in gold and applied with flowers and leaves, 8.1cm high, red anchor mark

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

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

352

A RARE CHELSEA FIGURE OF A COOK, CIRCA 1755

Modelled by Joseph Willems, standing contrapposto on a mound base applied with purple flowers, using the folds of his apron to insulate his hands from the heat of a plate laid with a roast chicken and lemon slices, his costume in the white save for yellow breeches and red shoes, 20.6cm high, red anchor mark

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900



352

This model is occasionally found at Bow. Chelsea examples are very rare.



353

353

A CHELSEA FIGURE OF SPRING, CIRCA 1755

From a set of the Rustic Seasons, left in the white save for her pink broad-brimmed hat with yellow ribbon and her bright blue shoes, the buttons of her jacket picked out in gold, a basket of flowers over her right arm, the flat round base applied with flowers, *13.7cm high*, red anchor mark

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Lot 57 in the Chelsea sale catalogue for 14 March 1755 was described as 'Four small figures of the seasons for desert'. For a complete set, see Peter Bradshaw, *18th Century English Porcelain Figures* (1981), p.110, pl.38

354

A RARE CHELSEA FIGURE OF SUMMER, CIRCA 1755

From a set of the Rustic Seasons, wearing a red bodice and skirt, her cap, apron and dress left in the white, a sheaf of corn held in both hands applied with bright blue flowers, more flowers applied to the round base, *13cm high*, red anchor mark

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

355

A CHELSEA MUG, CIRCA 1752-55

Of bell shape, the handle applied with a band of flowers and leaves picked out in pale colours, finely painted with a great snow owl perched on a leafy branch, flanked by two smaller and rather agitated birds, the reverse with four ombrierte insects including two brightly coloured moths, brown line rim, *13.4cm high*, red anchor mark

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900



354



355

Illustrated and discussed by Paul Crane, *Nature, porcelain and Enlightenment: George Edwards and the Chelsea porcelain birds*, *ECC Trans*, Vol.8, 2017, p.48-49. The image of the owl is copied from George Edwards, *A Natural History of Uncommon Birds, and of Some Other Rare and Undescribed Animals*, Vol.2, pl.61 (1747). Edwards states he knew of two preserved examples of the owl, one belonging to Sir Hans Sloane. The addition of the two other birds to the composition is reminiscent of the 'mobbing birds' style inspired by Meissen and subsequently copied at Worcester a few years later.

356

A RARE CHELSEA FIGURE OF A RANELAGH MASQUERADER, CIRCA 1759-63

Masked and in lively dancing attitude, playing a flute which he holds in both hands, his right knee raised, a lantern, a bottle of wine and a glass suspended from a berried garland over his shoulder, his costume painted in bright colours, the scrolled base applied with flowers and picked out in gold, 20.3cm high, gold anchor mark

£4,000 - 5,000
€4,500 - 5,600
US\$5,200 - 6,500

This figure belongs to a group traditionally said to portray characters from the masque held at the Ranelagh Gardens to celebrate the birthday of Frederick Prince of Wales on 24 May 1759, although none correspond exactly with prints issued at the time by Bowles after Maurer. Horace Walpole wrote of a previous Masquerade at Ranelagh in a letter to Horace Mann sent from Strawberry Hill on 3 May 1749:

‘In one quarter, was a May-pole dressed with garlands and people dancing round it to a tabor and pipe and rustic music, all masqued, as were all the various bands of music that were disposed in different parts of the garden; some like huntsmen with French horns, some like peasants, and a troop of harlequins and scaramouches in the little open temple on the mount... All round the outside of the amphitheatre were shops, filled with Dresden china, Japan, &c., and all the shopkeepers in mask’

Another similar figure is in the Colonial Williamsburg Collection, illustrated by John C Austin (1977), p.147, pl.137. See also p.140 where they are shown as part of a group of eleven masqueraders. Another version was exhibited in the Chelsea China from Private Collections exhibition in 1999, catalogue p.39 and front cover. See also the figure of a masquerader playing a violin sold by Bonhams 6 June 2007, lot 216, the pair with foliate costumes sold by Bonhams 3 October 2012, lot 62 and the pair with the same male figure also sold by Bonhams 18 May 2016, lot 319

357

THREE FIGURES OF ‘THE PIPING SHEPHERD’, CIRCA 1755-70

Standing cross-legged with his dog at his feet, comprising the original Meissen version wearing a green jacket and white breeches, 16.2cm high, crossed swords mark, a similarly coloured Chelsea figure with black breeches, 16.5cm high, red anchor mark, and the Bow version wearing a broader-brimmed hat and richly patterned costume, 15.8cm high, anchor and dagger mark (3)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

The original figure was modelled at Meissen by Reinicke and Kändler and was copied at Chelsea, Bow and Derby, becoming one of the most popular figures produced in 18th century England.



356



357



358



358

A FINE PAIR OF CHELSEA CABINET BEAKERS, CIRCA 1765

Of large size with everted rims and neatly turned feet, gilded onto the mazarine blue grounds with pairs of Chinese musicians making music in fanciful garden landscapes including elaborate fences, flower arbours and birds in flight, the gilding enhanced with the finest quality tooling, 8.8cm high (2)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance

A C J Wall Collection

A closely related beaker in the British Museum is illustrated by Elizabeth Adams, *Chelsea Porcelain* (2001), p.149, fig.11.11 and shares the same high quality gilding and chinoiserie musical subjects. Large handleless beakers were an innovation in the gold anchor period, characterized by the use of coloured grounds and chiselled gold. These may have been the variety of 'cabinet cup' mentioned in the catalogue of 1761. Another example with the more usual bird decoration is illustrated by F Severne Mackenna, *The Gold Anchor Wares*, pl.17, fig.31

359

A CHELSEA SMALL VASE AND COVER, CIRCA 1760-65

Of double ogee form, moulded in high relief with scrollwork picked out in gold and enclosing three panels painted with floral garlands, sprigs and insects, the shoulder with three scrolled handles, the mazarine blue ground with gilded and finely tooled insects, the domed cover with three pierced panels, 19.1cm high, gold anchor mark (2)

£600 - 800
 €680 - 900
 US\$780 - 1,000



359



361



362



360

360

A RARE CHELSEA FABLE CANDLESTICK, CIRCA 1765-70

Of 'The cock and the jewel' before elaborate bogage, a jewel lying on the ground before him, flanked by hens and chicks, the scrolled base picked out in gold, the pierced nozzle and sconce in gold and turquoise, 24cm high, gold anchor mark

£500 - 600

€560 - 680

US\$650 - 780

Aesop's fable of the Cock and Jewel revolves around a cock that turns up a jewel whilst scratching for food. 'Ho!' he says, 'a fine thing you are, no doubt, and, had your owner found you, great would his joy have been. But for me, give me a single grain of corn before all the jewels in the world.' A similar group is in the Untermeyer Collection. The companion group represents the fable of the Vain Jackdaw

361

A GOOD PAIR OF DERBY FIGURES OF SHAKESPEARE AND MILTON, CIRCA 1765

Standing on boldly modelled scrolled bases picked out in gold and green, Shakespeare with his right elbow resting on a pile on books and a plinth from which unfurls a scroll inscribed in puce with lines from *The Tempest*, Milton in complimentary pose, the plinth beside him moulded in relief with scenes of the expulsion of Adam from the Garden of Eden, 30 and 31cm high, patch marks (2)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,600

362

A DERBY FIGURE OF JOHN WILKES, CIRCA 1765

Standing with his right hand resting on two scrolls inscribed 'MAGNA CHARTA' and 'BILL OF RIGHTS', the plinth beside him inscribed in gold 'I^{no}, WILKES Esqr', a putto holding the Cap of Liberty at his feet, his right hand resting on a tome inscribed LOCK on GOVT, the scroll moulded base picked out in green and gold, 31.5cm high, patch marks

£500 - 700

€560 - 790

US\$650 - 910

First issued in 1764, this model is after the portrait by Nathaniel Dance, in the manner of Scheemaker's marble of Shakespeare.



362

363

A DERBY SWEETMEAT STAND, CIRCA 1765

Formed of three tiers of scallop shells supported on a framework applied with a profusion of much smaller shells, seaweed and corals, a small pickle applied within the interior of the single uppermost shell, each scallop painted in blue with flowers issuing from rockwork within a formal scrolled border, the applied details also picked out in blue, 28cm high, patch marks

£600 - 800

€680 - 900

US\$780 - 1,000



363

364

A RARE WORCESTER PIERCED 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 red-brown, alternating with four smaller yellow ground panels painted with flowers, more flowers in the basket-moulded centre, 26cm wide

£600 - 800

€680 - 900

US\$780 - 1,000

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 with a floral centre on 17 May 2017, lot 318

365

A WORCESTER VASE AND LEAF DISH, CIRCA 1770

The vase of inverted baluster form, painted with scattered flower sprays and sprigs, insects in flight and a cobnut, 17.5cm high, the dish formed as two overlapping leaves, the stalk branch handle issuing curling tendrils, painted with flowers and unusual feather-like purple veins, the edges of the leaves coloured in pale-yellow and green, 23cm (2)

£700 - 900

€790 - 1,000

US\$910 - 1,200

Provenance

Zorensky Collection sold Bonhams 22 February 2006, lot 41 (vase)
Barbara Leake Collection sold Bonhams 12 March 2008, lot 186 (dish)



364



366



367



368

366

A SMALL WORCESTER VASE, CIRCA 1753

Of hexagonal bottle shape with a gently everted rim, painted with a thoughtful Chinese figure dressed in purple, blue and yellow, standing in a fenced garden, two birds in flight above, the reverse with flowering plants, *12cm high*

£600 - 800

€680 - 900

US\$780 - 1,000

A similar vase with the figure adopting a slightly different attitude is illustrated by Simon Spero, *The Klepser Collection* (1984), colour plate 7

367

A GOOD WORCESTER CREAMBOAT CIRCA 1753-54

Of flared oval shape, the moulded double scrolled handle with an upturned thumbrest, the body moulded with basketweave reserving panels of colourful Chinese figures, the interior painted with flower sprigs in red, yellow and green, *10.8cm long*

£700 - 1,000

€790 - 1,100

US\$910 - 1,300

368

A GOOD WORCESTER MILK JUG, 1758-60

With a wishbone handle and a shaped rim, painted in bright colours with a floral spray and two scattered sprigs, a moth in flight below the spout and a ladybird crawling just above the foot, *9.8cm high*

£600 - 800

€680 - 900

US\$780 - 1,000



369

369

A WORCESTER PART TEA AND COFFEE SERVICE, CIRCA 1760

Printed lightly in black with the 'L'Amour' print, some signed 'R Hancock Fecit', comprising a small teapot and a cover, the reverse with 'The Minuet' print, a teapot stand, a small sparrow beak jug and a teabowl, coffee cup and saucer, *teapot 11.9cm high (7)*

£700 - 900
 €790 - 1,000
 US\$910 - 1,200

Provenance
 Grant Righton Collection

370

A WORCESTER TEAPOT AND COVER, CIRCA 1756

Of globular form, painted in pale blue with 'The Warbler' pattern, the small bird perched amongst bulrushes, a fence and a flowering peony issuing from rockwork to one side, a border of half flower heads and diaper panels around the rim, *11.5cm high*, workman's mark (2)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance
 Barbara Leake Collection sold by Bonhams on 12 March 2008, Lot 125

371

A VERY RARE WORCESTER TEABOWL AND SAUCER, CIRCA 1757

Painted in blue with small flower sprigs within a cruciform arrangement of lambrequin-shaped diaper panels at the rim linked by lozenge scroll-edged columns to a central daisy head, *saucer 11.9cm diam*, workman's marks

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

The only other recorded example of this pattern is another teabowl and saucer with provenance from the Watney and Zorensky Collections, Bonhams sale 13 November 2013, lot 181



370



371



372



372

A PAIR OF WORCESTER PARTRIDGE TUREENS AND COVERS, CIRCA 1755-56

Modelled in the form of nesting partridges, the bases forming the nests and applied with a colourful band of leaves and stalks, the covers forming the birds, their plumage painted in great detail, their heads turned to one side, *11.8cm high (2)*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

'Partridges Enamel'd' sold for 7 shillings each in Worcester's London warehouse in 1755 and 1756



373

373

AN ASSEMBLED WORCESTER HORS D'OEUVRES SET, CIRCA 1758-60

Comprising six fan-shaped dishes painted in blue with the 'Willow Rock Bird' pattern (I.C.9) and a central star-shaped dish of the 'Hors d'Oeuvres Centre' pattern (I.D.24), diaper borders inside the rims, *central dish 9.5cm diam, workmen's marks (7)*

£800 - 1,200
€900 - 1,400
US\$1,000 - 1,600



374

374

A RARE WORCESTER PLATTER MADE AS A REPLACEMENT FOR CHINESE EXPORT, CIRCA 1770-72

Of rectangular shape, painted in so-called Chinese Imari style with pavilions in a riverscape, *34cm wide*

£600 - 800
€680 - 900
US\$780 - 1,000

Made as a replacement or matching for a Chinese Export service, no other example appears to be recorded.



375

375 *

A WORCESTER SAUCE TUREEN, COVER AND STAND, CIRCA 1780

From the 'Animal' service, of lobed oval shape with basketweave borders and an artichoke finial, painted with landscape vignettes containing groups of animals, including dogs, a fox, sheep and a cat, the rims, finial and shell handles picked out in gold, *stand 24cm wide* (3)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,600

Provenance

Leo Kaplan Collection

This lot belongs to a distinctive group of Worcester dessert wares painted with animal subjects in a charmingly naive style. The print sources for some of the scenes have been traced to an illustrated edition of John Gay's fables, with engravings after John Wootton and William Kent. The main subject on the present lot is 'The Shepherd's Dog and the Wolf' and this is taken from one of Bernard Baron's engravings from the 1727 edition, after John Wootton. For further information see John Sandon, *Worcester Porcelain at Cheekwood* (2008), pp.52-53. Another tureen and cover from the service in the Museum of Royal Worcester features one of the dogs used on the stand of the present lot



376

376

A WORCESTER TEAPOT AND COVER, CIRCA 1770

Of globular form with a flower finial, painted with two panels of Chinese figures, one with a lady nursing her baby at her breast, the reverse with two small boys and a white rabbit, among rocks, trees and shrubs, reserved upon a ground of gold scrollwork and panels of flowers, *14.8cm high* (2)

£500 - 700

€560 - 790

US\$650 - 910

Provenance

Barbara Leake Collection, Bonhams sale 12 March 2008, lot 217



377

377

AN IMPORTANT PAIR OF WORCESTER VASES, CIRCA 1770-75

Of hexagonal form with everted necks, fully painted with the 'Dragons in Compartments' pattern of panels of dragons alternating with vases, all on low tables, green shagreen spandrels above and below, a cell border reserving flowerhead panels on the necks and inside the rims, a broad gold border above the feet, 24.5cm high (2)

£4,000 - 6,000
 €4,500 - 6,700
 US\$5,200 - 7,800

Provenance

The Zorensky Collection, sold Bonhams 23 February 2005, lot 92. Previously sold by Phillips on 12 June 1985, lot 194.

Illustrated by John Sandon, *The Dictionary of Worcester Porcelain* (1993), p.134. The shape of these vases is a great rarity and they may have been made form a garniture with one of more of the more standard forms. Two covered hexagonal vases of this pattern are recorded, one illustrated by R L Hobson, *Worcester Porcelain* (1910), pl.33



378



379

378

A WORCESTER PLATE, CIRCA 1770

Decorated in the Japanese Imari style with four carp swimming among stylised waves, the border richly painted and gilt with petal-shaped panels of flowering oriental shrubs, the blue ground gilt with further scrolling ornament, the underside of the rim painted with three sprays of iron-red flowers, 22.7cm diam

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

T Grant Dixon Collection

A very similar example was in the Barbara Leake Collection sold by Bonhams, 12 March 2008, lot 233. See Klaber and Klaber, *Oriental Influences on European Porcelain*, April 1978, fig. 6a together with a Japanese prototype from the Frank Lloyd Collection. Another Worcester plate with an outside-decorated version of the same pattern was in the Zorensky Collection, part 3, lot 222



380

379

A PAIR OF WORCESTER VASES, THE PORCELAIN CIRCA 1770

Of shouldered form with everted rims, painted in the 19th century in the style of James Giles with three panels of Chinese figures and birds within fenced gardens, reserved on a pink scale ground gilt with floral sprigs, 21.4cm high (2)

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance

Sir Seton Wills Collection, Littlecote Manor
 Zorensky Collection sold Bonhams 22 February 2006, lot 387

The figures are derived from illustrations by Jean Pillement

380

A FINE WORCESTER BROTH BOWL AND COVER, CIRCA 1770

The squat bell-shaped bowl applied with two moulded handles with slight thumbrests, the finial formed as an open flower edged in purple, the scale blue ground reserving shaped panels of colourful flowers framed with bright rococo gilding, 12.7cm diam at rim, square mark (2)

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,600 - 1,900

Provenance

T Grant Dixon Collection



381

381

THREE WORCESTER COFFEE CUPS, CIRCA 1765-70

Painted in Mandarin style with iron red and gold borders inside the rim, one with the 'Lady at the Loom' pattern, another with a version of the 'Chinese Family' pattern including a small white dog, the last with five figures including a mother standing her child on a table, 6.4cm high (3)

£600 - 800

€680 - 900

US\$780 - 1,000

Provenance

Barbara Leake Collection, Bonhams sale 12 March 2008, lot 202



382

382

TWO WORCESTER 'BLIND EARL' DISHES, CIRCA 1760-70

Circular and with scalloped rims, the stalk handles issuing two moulded rosebuds in high relief, the surface moulded in low relief with leafy rose branches, one painted in Meissen style with a bouquet of flowers and a brightly coloured butterfly, 15.8cm wide, the other painted with the 'Dragons in Compartments' pattern, 15.6cm wide (2)

£700 - 900

€790 - 1,000

US\$910 - 1,200

Provenance

The Floral dish from the Barbara Leake Collection, Bonhams sale 12 March 2008, lot 220. The Dragons dish from the Zorensky Collection, 23 February 2005, lot 93



383

383

A WORCESTER DISH PAINTED IN THE JAMES GILES WORKSHOP, CIRCA 1768-73

Of lobed circular form painted with the 'Lady Mary Wortley Montagu' pattern (version number 4), mirror-shaped panels of fancy birds and smaller floral panels reserved on a blue scale ground, a full flower spray in the centre, the borders with flowers and trelliswork in finely tooled gold, 22.5cm diam, square mark

£600 - 800

€680 - 900

US\$780 - 1,000

Provenance

Stephen Hanscombe Collection

Exhibited 'James Giles China and Glass Painter (1718-80)', Stockspring Antiques, June 2005 and illustrated in the catalogue, no.66. Version number 4 is rare and is only found on deep dishes of this shape.



384

384

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

Painted with panels of 'fancy' birds within rococo scrollwork, reserved on a scale blue ground, colourful moths within smaller panels and in the centre of the saucers, *saucers 12.2cm and 12.7cm diam*, crescent and square marks (4)

£550 - 750

€620 - 840

US\$720 - 970

385 *

TWO LARGE WORCESTER LEAF DISHES, CIRCA 1770

Modelled as two overlapping leaves with veining on the upper surface and stalks crossing to form the handles, the blue scale grounds reserving gilt-edge panels of colourful flowers, *32cm long*, square marks (2)

£500 - 700

€560 - 790

US\$650 - 910

Provenance

Leo Kaplan Collection

386

A WORCESTER BASKET, CIRCA 1770

Of attractive small size and circular form, the sides pierced with interlocking circles applied with florets at the intersections, the interior painted with flowers reserved on a scale blue ground, more flowers on the borders, *13cm diam*, square mark

£500 - 700

€560 - 790

US\$650 - 910

A similar pair painted in a rather more formal style was sold by Bonhams on 2 May 2018, lot 344

387 *

A FINE WORCESTER JUNKET DISH, CIRCA 1770

The interior with a scroll-moulded panel in puce and gold and painted with a flower spray within a scale blue border, the spirally moulded sides painted with smaller sprays, further scale blue panels around the shaped rim, *25.5cm diam*

£600 - 800

€680 - 900

US\$780 - 1,000

Provenance

Sir Jeremy Lever Collection, Bonhams 7 March 2007, lot 167
Leo Kaplan Collection



385



386



387



388

388

A GOOD SET OF SIX WORCESTER 'TRIOS', CIRCA 1780

Of reeded form and 'Earl of Dalhousie' type, painted with circular landscape panels edged with turquoise husks and surrounded by floral garlands, the blue borders richly gilt, comprising six teacups, six coffee cups and six saucers, *saucers 14cm diam*, crescent marks (18)

£800 - 1,200

€900 - 1,400

US\$1,000 - 1,600

Provenance

Grant Righton Collection



389

389

A WORCESTER PART TEA AND COFFEE SERVICE, CIRCA 1780

Of reeded form and 'Earl of Dalhousie' type, painted with circular landscape panels, formal flowers and scattered insects, within gilded underglaze blue borders, comprising a teapot, cover and stand, sucrier and cover, slop bowl, saucer dish, four teacups, four saucers and a similar coffee cup, *teapot 13.6cm high*, crescent marks (16)

£500 - 700

€560 - 790

US\$650 - 910

Provenance

Grant Righton Collection



390

390

A RARE BADDELEY-LITTLER TEAPOT AND COVER, CIRCA 1780

Of corrugated globular form with a scrolled handle, printed in puce with a version of the 'Tea Party', the reverse with the 'Two Horsemen' print, hand-painted foliate borders around the rims, *16.8cm high* (2)

£800 - 1,000

€900 - 1,100

US\$1,000 - 1,300

The 'Tea Party' print on a Baddeley-Littler saucer is illustrated by Geoffrey Godden, *Staffordshire Porcelain* (1983), p.39, pl.50 (right). The 'Two Horsemen' print on a teabowl is shown at p.41, pl.51 (right). The same print is found on a bowl illustrated by Cyril Williams-Wood, *English Transfer-Printed Pottery and Porcelain* (1981), pl.64-67.

Rare Lowestoft Porcelain from the Brian Wood Collection

Brian Wood simply loved pottery and porcelain. His father George started collecting porcelain after the Second World War and took a particular interest in Lowestoft. When he died in 1964, George passed on his collection to Brian. During this time Brian was busy running his wines and spirits business and looking after his young family but he carefully preserved the porcelain. In his retirement, Brian took a greater interest in his Lowestoft collection and carefully researched it from his father's records.



391

A VERY RARE LOWESTOFT TWO-HANDLED CUP, COVER AND STAND, CIRCA 1775

The rims and scrolled handles picked out in the green, the low-domed cover with a flower finial, painted in the style of the 'Tulip Painter' with scattered floral sprays and sprigs, *stand 15.9cm diam* (3)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

Brian Wood Collection

This is a very rare form at Lowestoft. An early blue and white example from the Hunting Collection is now in the Norwich Castle Museum and is illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum*, Vol.1 (1975), pl.40, and by Christopher Spencer, *Early Lowestoft* (1981), fig.128. The only other example recorded in the literature is similar to the present lot but lacks its cover and stand and is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), pl.153 and by John Howell, *Some Notes on the Introduction of Polychrome Decoration at Lowestoft*, *ECC Trans*, Vol.9, Pt.3, pl.164(d). It is discussed at p.264 and described as the only recorded polychrome example.



391



392



392 (reverse)

392

A LOWESTOFT MUG, CIRCA 1775

With a scrolled handle and boldly turned foot, painted in 'Tulip Painter' style with an elaborate spray of roses, lilies and a chrysanthemum, flanked by two sprigs and two finely painted insects in flight, three further sprigs below the rim within the interior, *14.2cm high*

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

Provenance

Hurlbutt Collection
 Hotblack Collection
 Brian Wood Collection

Exhibited in the English Ceramic Circle 1948 Exhibition, no.460 and illustrated in the catalogue at pl.107. The inclusion of the two insects within the composition is unusual

393

A FINE LOWESTOFT MUG, CIRCA 1765

Of large size and cylindrical form with a slightly spreading foot, the scrolled handle with thumbrest, painted in blue with a Chinese lady holding a parasol and seated in a Chinese garden, an attendant to her left, a 'lattice and flower' border below the rim, a 'berry' border within the interior, *16cm high*

£2,500 - 3,000
 €2,800 - 3,400
 US\$3,200 - 3,900

Provenance

Norman Baker Collection
 Brian Wood Collection

Exhibited in the English Ceramic Circle 1948 Exhibition, no.470 and illustrated in the catalogue at pl.110. A similar mug of slightly earlier date is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.20, pl.5



393



394

394

A RARE LOWESTOFT COFFEE POT AND COVER, CIRCA 1770-75

Of baluster shape, the low domed cover with a flower finial, the powder blue ground reserving four panels edged with simple gilt scrollwork and painted with flowers in 'Tulip Painter' style, smaller panels below the spout and on the cover, 17.5cm high (2)

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,900 - 6,500

Provenance

Brian Wood Collection

The 'Tulip Painter' flowers within the reserves are most unusual. A coffee pot and cover painted in blue with Chinese landscapes within the same shaped panels and powder blue ground is illustrated by Geoffrey Godden, *Lowestoft Porcelains* (1985), p.86, pl.95

395

A RARE LOWESTOFT CUSTARD CUP AND COVER, CIRCA 1790

Of bellied form with a plain handle and low domed cover with bud finial, painted in Redgrave style with the 'Two Bird' pattern, 7.7cm high (2)

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

Provenance

Brian Wood Collection



395

All recorded examples of Lowestoft custard cups have Redgrave-style decoration. An example with a slightly more domed cover and flower finial is illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum, Vol.2*, pl.16a and discussed at p.84. In an article in the *Connoisseur* of May 1904, E.T.Sachs discussed a Redgrave-decorated custard cup and wrote '...purchased from a descendent of that Redgrave who worked at the factory, and who was thought to have decorated this piece...'



396

396

AN IMPORTANT LOWESTOFT BIRTH TABLET, CIRCA 1794

Of large size and circular form, a raised rim around the edge picked out blue and a hole pierced for suspension, inscribed in red 'ANN REDGRAVE/ Born Jary ye 2d/ 1794', within an elegant classical cartouche in puce monochrome, the reverse painted with a flower spray, 11.2cm diam

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Provenance

Hotblack Collection, Sotheby's sale, 6 December 1965 (£70)
Brian Wood Collection



396 (reverse)

Illustrated by Geoffrey Godden, *The Illustrated Guide to Lowestoft Porcelain* (1969), pl.200. Birth tablets are unique to the Lowestoft factory, made to commemorate the birth of children of the factory workers. Geoffrey Godden, *Lowestoft Porcelains* (1985), p.197 records thirty-three examples with dates between 1765 and 1799. Twenty-six are in underglaze blue, only seven are enamelled and they vary considerably in size, this lot being one of the largest. Closely related decoration is seen on a tea canister and another birth tablet for Susanna Redgrave (a cousin), also dated 1794. See Geoffrey Godden (1985), colour pl.12 and pl.227. Godden speculates that the painter was a member of the Redgrave family, perhaps James or John Redgrave Jnr. The canister was sold by Bonhams on 18 May 2011, lot 387. Ann Redgrave was the daughter of John Redgrave Jnr and his wife Ann (nee Stevenson). John Jnr and his family left Lowestoft in 1799 to work at the Chamberlain factory in Worcester where he was employed as a painter and his wife as a burnisher. Another smaller Lowestoft birth tablet in blue and white is inscribed 'ANN REDGRAVE/ born Nov 4/ 1795' and commemorates the birth of another cousin, sister of Susanna. Other tablets for members of the Redgrave family are illustrated by Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum, Vol.1, nos. 12, 13 and 15*

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

397

A RARE LOWESTOFT INKWELL, CIRCA 1790-95

Of capstan shape with an everted rim around the well, the shoulder pierced with four quill holders, inscribed in brown 'A Trifle from LOWESTOFT', within a puce scrolled cartouche, the reverse with a flower spray and two smaller sprigs in Curtis style, a floral garland undulating around a red tramline band on the shoulder, 7.1cm diam

£4,000 - 6,000
€4,500 - 6,700
US\$5,200 - 7,800

Provenance

Hotblack Collection
Brian Wood Collection

Exhibited in the English Ceramic Circle 1948 Exhibition, no.475 and illustrated in the catalogue at pl.109. All of the Lowestoft 'trifles' appear to be inscribed by the same hand, probably that of Robert Allen. A blue and white Lowestoft jug dated 1774 and made for William Ladell provides the stylistic link between the earlier Allen-decorated pieces and the 'Trifle from Lowestoft' pots. See the discussion by Sheenah Smith, Lowestoft in the Norwich Castle Museum, p.48-49. Closest in style to the 'Trifles' is the teapot inscribed 'ER Lowestoft' and dated 1790. Another inkwell painted in blue with the same description was sold by Bonhams on 23 April 2008, lot 227. See also Geoffrey Godden, Lowestoft Porcelains (1985), p.181, pl.225

398

A RARE LOWESTOFT MODEL OF A SWAN, CIRCA 1790

Modelled with an elegantly arched neck and delicately moulded wings held close to its body, its face and beak picked out in orange and black, 6cm high

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Hotblack Collection
Brian Wood Collection

Exhibited in the English Ceramic Circle 1948 Exhibition, no.475 and illustrated in the catalogue at pl.108. Shards matching the swan's right wing were found on the factory site in 1903-4 and are illustrated by Sheenah Smith, Lowestoft Porcelain in Norwich Castle Museum (1985), pl.20. Another swan is shown at pl.19b



397



397 (reverse)



398



399

399

A RARE LOWESTOFT SAUCER DISH, CIRCA 1768

Of plain dished form, fully painted in blue with an unusual Chinese river scene, the left hand bank with a two-storied building and a jetty with a small hut at the end, another hut on the far bank and a small boat crossing the river, within a 'lattice and flower' border, 20.5cm diam, painter's number 5 inside the footrim

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

400

A GOOD LOWESTOFT PICKLE DISH, CIRCA 1770

Of attractive small size and shallow leaf shape, crisply moulded on the upper surface with veins and a small leaf next to the stalk handle, painted in blue with a trailing flowering plant within a blue feathered rim, 8.9cm long

£600 - 800
 €680 - 900
 US\$780 - 1,000



400

A similar example was sold by Bonhams on 2nd May 2018, lot 394.

401

A PAIR OF JOHN OR JANE PENNINGTON SMALL PLATTERS, CIRCA 1780-90

Of octagonal form, printed in blue with the 'Stag at Bay' pattern, two Chinese figures approaching a stag within an elaborate Chinese landscape, within a 'Precious Objects' border, 25.5cm wide (2)

£600 - 800
 €680 - 900
 US\$780 - 1,000

A similar platter is illustrated by Maurice Hillis, Liverpool Porcelain (2011), p.460, fig.10.156

402

A RARE CAUGHLEY JUG AND BOWL, CIRCA 1785

The deep washbowl with a turnover rim, the jug of slender pear shape with a broad spout and strap handle, printed in blue with the 'Fisherman' pattern, bowl 28.2cm diam, S marks (2)

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600



401

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



402



403

A GROUP OF PORCELAINS PAINTED BY OR IN THE STYLE OF WILLIAM BILLINGSLEY, CIRCA 1795-1815

Comprising a Pinxton plate painted with a full spray of garden flowers, gilded rim, 13.4cm diam, a Barr, Flight and Barr pudding bowl painted with a border of roses and thistles, 18cm diam, impressed mark, a Swansea teacup and saucer painted with floral sprigs, saucer 15cm, script marks, and a Derby jardiniere painted with a floral spray, 18.7cm high, puce mark (5)

£500 - 700

€560 - 790

US\$650 - 910



403

404

A RARE DERBY DESK SET, CIRCA 1785

Of oval shape supported by four claw feet, the sides crisply moulded with floral swags and other classical ornament picked out in gold against the blue ground, the cover with a foliate finial, the interior containing two shaped trays, a pounce pot and an inkwell also decorated in blue and gold, 16.5cm wide, crown, crossed batons and D mark in puce (6)

£500 - 800

€560 - 900

US\$650 - 1,000

Another example in green and gold is illustrated by John Twitchett, *Derby Porcelain* (2002), colour plate 191



404

405

A DERBY ECUELLE, COVER AND STAND AND TWO SAUCER DISHES, CIRCA 1785-90

The ecuelle with a bright yellow ground and a narrow zig-zag border in blue and gold, stand 18cm diam, puce mark and pattern number 125, one saucer dish painted with a sprig of scabias reserved on a bright yellow ground, the border with pink roses, perhaps by William Billingsley, 19cm diam, puce mark, gilder's no. 1 inside footrim, the other of pattern 30 with a puce landscape by Zachariah Boreman, 19.4cm diam, puce mark, gilder's no. 8 (3)

£500 - 800

€560 - 900

US\$650 - 1,000



405



406

406

A CHELSEA-DERBY COFFEE CUP AND SAUCER AND A DERBY MUG, CIRCA 1770-80

The coffee cup and saucer moulded with a wide band of overlapping leaves picked out in red and highlighted in gold, a band of laurel leaves below the dentil rim tied with blue ribbons, a rose sprig in the centre of the saucer, *saucer 12.7cm diam*, interlaced anchor and D marks in gold, the small mug of bell shape, painted in 'cotton stem' style with a spray of flowers and corn, brown line rim, *8.9cm high* (2)

£600 - 800

€680 - 900

US\$780 - 1,000

A teabowl and saucer of the same pattern as the coffee cup and saucer is illustrated by Stephen Mitchell, *The Marks on Chelsea-Derby and the Early Crossed-Batons Useful Wares* (207), plate 116, M3A, M3. The pattern may possibly be the work of an outside decorator



407

407

DERBY SOUP PLATE FROM THE DUKE OF NORTHUMBERLAND SERVICE, CIRCA 1791

Painted with a spray of pink roses and five smaller sprigs, probably by William Billingsley, the light blue border with a honeycomb design in gold and raised white enamel, reserving three oval panels of pink roses edged in tooled gold, *25.5cm diam*, crown, crossed batons and D mark in puce, gilder's number 1 inside footrim for Thomas Soare

£500 - 700

€560 - 790

US\$650 - 910

This lot is probably one of the twenty-four soup plates supplied to the second Duke of Northumberland in 1791 as a matching to an earlier Chelsea-Derby service likely to have been ordered on the occasion of his second marriage in 1779. The London Day Book for 25 April 1791 refers to them as being decorated with the same pattern as the earlier pieces 'enam'd groups of roses, rich mosaic border on a light blue ground to match'. The original service was painted by Edward Withers, the replacements are likely to be by William Billingsley, For a discussion, see Stephen Mitchell, *The Marks on Chelsea-Derby and Early Crossed-Batons Useful Wares* (2007), P.50-52



408

408

A GOOD DERBY COFFEE CAN AND SAUCER, CIRCA 1790

The can painted with a 'View on the River Trent, Derbyshire', the bright yellow ground within blue borders highlighted with gilding and white jewellery, *can 6.7cm high*, can with crown, crossed batons, D mark and title in blue, saucer with crown, crossed batons and D mark in puce (2)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

For a similar coffee can and saucer, see the catalogue of the Charles Norman Collection (2012), Item 52, also bearing a blue mark on the can and a puce mark on the saucer

409

A DERBY JUG FROM A CABARET SERVICE AND A DERBY DISH, CIRCA 1785

The jug of small size and pear shape, painted with a view 'Near Burton, Staffordshire', reserved on a white ground within simple gilded borders, 8.3cm high, crown, crossed batons, D mark, pattern number 230 and title in blue, the dish of heart shape, painted with a 'View near the Trent at Foremark, Derbyshire', within rich blue and gold borders, 25.8cm wide, crown, crossed batons, D mark, pattern No 50 and title in blue (2)

£800 - 1,200
€900 - 1,400
US\$1,000 - 1,600

A Derby plate of pattern number 50, attributed to Zachariah Boreman, is illustrated by F Brayshaw Gilhespy, Derby Porcelain (1965), pl.94



409

410

A DERBY PLATE AND A BLOOR DERBY CHAMBERSTICK, CIRCA 1815-30

The plate painted with 'A Gudgeon', the fish set against weed and ferns, an elaborate classical border gilded inside the rim, 22.2cm diam, crown, crossed batons and D mark in red, title in red script, the chamberstick painted with brightly coloured moths, butterflies and other insects in ombrierte style, 14.5cm wide, printed mark in red (2)

£600 - 800
€680 - 900
US\$780 - 1,000

Provenance

F Brayshaw Gilhespy Collection (plate)
Lycett Collection (plate)
Grant Davidson Collection (chamberstick)

Both pieces are illustrated by F Brayshaw Gilhespy, Derby Porcelain (1965), pl.170 and pl.130. The painting on the plate is traditionally attributed to Thomas Tatlow. Entomological decoration is only rarely found on Derby and may be by Robert Brewer who is known to have exhibited watercolours of butterflies and insects.



410

411

TWO RARE BLOOR DERBY FIGURES, CIRCA 1825

With richly patterned costume, one a shepherd and his dog, modelled by Jean-Jacques Spengler, leaning against a woody stump, 33.6cm high, incised 'XI' and 'No 396', sheep inscribed 'RB' in red, the other a group of Palemon and Lavinia, Palemon holding Lavinia's right hand in both of his, a leafy tree behind them, 33.2cm high, incised 'XI' and 'No 366', crown, crossed batons and D mark in red (2)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

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



411



412

AN IMPORTANT DERBY CABARET SERVICE, CIRCA 1797-1800

Painted by George Robertson with titled oval shipping scenes reserved on a green ground within gilded formal borders, comprising an oval tray, oval teapot and cover with particularly fine gilding, sucrier and cover, milk jug with pierced rim and two cans and saucers, tray 39.8cm wide, crown, crossed batons, D marks and titles in blue (10)

£10,000 - 12,000

€11,000 - 13,000

US\$13,000 - 16,000

Provenance

Des and Maggie Harrison Collection

Two related services with shipping scenes by Robertson and green grounds are illustrated by John Twitchett, *Derby Porcelain* (1980), pl.223 and pl.267. The present lot is not recorded in the literature.

The titled scenes are as follows

Tray: 'Morning or Sun Rise'

Teapot: 'A Frigate under Reef'd foresail' and 'Near Bristol'

Sucrier and cover: 'Under easy sail, Light Breeze' and 'At Anchor'

Milk Jug: 'A Calm'

Cans: 'Cornering into Port, Stiff Breeze' and 'A Ship Being Hove down or being Coreend'



413



413

A RARE PAIR OF DERBY BOTANICAL PLATES BY WILLIAM 'QUAKER' PEGG, CIRCA 1813-15

One painted with 'Wall-flower's', the other with 'Spider-wort', within gilded classical borders, 22.3cm diam, crown, crossed batons and D marks in red, titles in red script (2)

£2,000 - 2,500

€2,300 - 2,800

US\$2,600 - 3,200

Another botanical plate by Pegg is illustrated by John Twitchett, Derby Porcelain An Illustrated Guide (2002), p.92, colour plate 51. This is probably from the same service as the present lot as each piece was gilded with a different border design.

414

A RARE DERBY BOTANICAL SAUCE TUREEN, COVER AND STAND BY WILLIAM 'QUAKER' PEGG, CIRCA 1813-15

Of oval form with claw feet and lion mask terminals picked out in gold, painted with specimens of 'Double Poppy', 'Everlasting Pea', 'Siberian Campanula' and 'Tulip', within bright gilded rims, stand 22.1cm wide, crown, crossed batons and D marks in red, titles in red script (3)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

415

A FINE ENGLISH PORCELAIN CABINET PLATE, CIRCA 1820

Fully painted with an elaborate spray of garden flowers, including poppies, a fine variegated tulip and morning glory, a wide gold band around the rim, 22cm diam

£400 - 600

€450 - 680

US\$520 - 780



414



415



416

416
FOUR ENGLISH PORCELAIN FLOWERPOTS AND STANDS, CIRCA 1810 AND OTHER ITEMS

Comprising a pair of Coalport examples painted with a version of the 'Church Gresley' pattern, 12.2cm high, another Coalport flowerpot and stand with classical figures and a gilt vermicellae ground, 14.7cm high, a smaller Spode example with a border of oak leaves, 23.3cm high, a Spode jug with a similar border, 13.5cm high, and a large French porcelain flowerpot and stand with colourful Chinese figures on a black ground, 20.5cm high (10)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900



417

417
A PAIR OF ENGLISH PORCELAIN VASES, CIRCA 1820

With distinctive handles in the form of gilded swans with their wings outstretched, painted on both sides with panels of flowers and fruit within wide gilded borders and reserved on green grounds, 28cm high (2)

£600 - 800
 €680 - 900
 US\$780 - 1,000



418

418
A RARE HERCULANEUM VASE, CIRCA 1815

Modelled in the French taste with handles formed as winged caryatids picked out in gold, painted with a girl seated in a rustic landscape, probably by W Dixon after 'The Gypsy Girl' by Sir Joshua Reynolds, reserved on a green ground within wide gilded borders, 24cm high, printed mark with 'Liver Bird' in puce

£700 - 900
 €790 - 1,000
 US\$910 - 1,200

A vase of similar form was exhibited in 'Made in Liverpool', The Seventh Exhibition from the Northern Ceramic Society and is illustrated in the catalogue at p.152. A bough pot shown on the same page appears to be painted by the same hand as the present lot and is inscribed 'Painted by W Dixon 1811 Liverpool. W Smith and Child'. Smith was manager of the pottery and Dixon an independent decorator who later worked at the factory



419

419

A FINE AND IMPORTANT PAIR OF CHAMBERLAIN 'GRACE' MUGS, CIRCA 1811-15

Of large size and cylindrical form, painted with rectangular panels of game within wide gilded borders, one with two stags, a fruiting vine border below the rim, the other with a pheasant and a rabbit and a border of apples and pears, reserved on deep blue grounds gilt with a marbled design, the handles gilded with stripes and an anthemion on the thumbpiece, 17.8cm high, inscribed 'Chamberlains Worcester Porcelain Manufacturers By Appointment to H R H The Prince Regent' (2)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Two similar mugs are illustrated by Geoffrey Godden, Chamberlain-Worcester Porcelain (1982), pls 329 and 332. The quality of the painting on all four examples is exceptional

420

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

Finely painted with colourful feathers, a formal design gilded in the centre of the saucer, gilded classical borders below the rims, the ring handle also in gold, saucer 13.7cm diam, incised B marks (2)

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,600 - 1,900

A similar teacup and saucer was sold by Bonhams on 20 May 2015, lot 112



420



421



422



423

421

A FLIGHT, BARR AND BARR HARLEQUIN DESSERT SERVICE, CIRCA 1825-30

With gilded and gadrooned rims, the borders gilt with weed, the centres painted with floral sprays, titled landscapes and 'fancy' birds by George 'Dr' Davis, comprising a centrepiece, two square dishes, three lozenge dishes, a shell dish, a pair of sauce tureens and covers and twenty plates, impressed, printed and script marks (31)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

422

FOUR FLIGHT, BARR AND BARR PLATES, CIRCA 1825

Painted with circular panels of brightly coloured shells and corals, the white grounds gilt with weed and the gadrooned rims picked out in gold, 22cm diam, impressed and printed marks (4)

£600 - 800
€680 - 900
US\$780 - 1,000

423

A RARE FLIGHT, BARR AND BARR CUP, COVER AND STAND AND A SAUCER DISH, CIRCA 1820

With gilt weed grounds, the cup painted with a rustic woman carrying firewood and a wicker basket, a pink rose within the interior, the cover with a gilded button finial, stand 15cm diam, cup with script mark, the saucer dish with views of 'White Abbey, Limerick' and 'Witch's Tower, Launceston Castle, Cornwall', 20.3cm diam, impressed and script marks, titles in red script (4)

£500 - 700
€560 - 790
US\$650 - 910



424

424

AN EXTENSIVE FLIGHT, BARR AND BARR TEA AND COFFEE SERVICE, CIRCA 1825-30

With gilded and gadrooned rims, painted with rustic figures at various pursuits, the white ground gilded with weed, comprising teapot, cover and stand, sugar bowl, milk jug, slop bowl, two saucer dishes, eighteen saucers, eighteen teacups and sixteen coffee cups, *impressed and printed marks* (60)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900



424

425

A LARGE FLIGHT, BARR AND BARR VASE, CIRCA 1820

With entwined snake handles and borders of applied white 'jewels', painted with a scene of the three wise men visiting Jesus, the white ground with wide, classical gilding on the spreading foot and square plinth, *20.2cm high*, *impressed and script marks*, quotation from the gospel of St Matthew

£500 - 700
 €560 - 790
 US\$650 - 910



425



426

426

A BARR, FLIGHT AND BARR CABINET CUP AND STAND, ATTRIBUTED TO WILLIAM BILLINGSLEY, CIRCA 1808-10

Of cylindrical form with three claw feet, the handle formed from a gilded eagle with wings outstretched, finely painted with a continuous band of flowers set against a sky blue ground, bands of applied white 'jewels' above and below, the stand similarly jewelled and gilded with anemions, 13.3cm diam, printed, impressed and script marks (2)

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

WELSH PORCELAIN

427

A GOOD NANTGARW CABINET CUP, CIRCA 1818-20

Of cylindrical form, the three claw feet and elaborate Paris-style handle picked out in gold, painted in London with a wide rectangular panel of finely painted garden flowers within a wide gold border, the deep claret ground also with gilded bands, 9cm high

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900



427

428

A RARE PAIR OF SWANSEA CABINET CUPS, CIRCA 1815-17

Thinly potted in fine duck egg porcelain and of slightly tapering cylindrical form supported by three gilded claw feet, the scrolled handles resting on the rims and female masks applied at the lower terminals, painted in London with large panels of loosely arranged garden flowers, the wide borders gilt with classical motifs, 11.9cm high, '2' inscribed in red on both (2)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

Provenance

Harry Sherman Collection, no 197

429

A NANTGARW PEN TRAY, CIRCA 1818-20

Of boat shape with finely moulded scrolled handles in Paris style, delicately painted in London with sprays of fruit and flowers, including strawberries, cherries and nasturtium, above a band of scrolls in green enamel and gold, 27.7cm long, impressed NANT-GARW CW

£600 - 800
 €680 - 900
 US\$780 - 1,000



428

Nantgarw pen trays occur with or without the scrolled handles. See W D John, Nantgarw Porcelain Album (1975), Illustration 55 for both forms.



429

430

A SWANSEA INKWELL AND COVER, CIRCA 1815-17

Formed as an upturned shell picked out in gold, smaller shells forming the finial and a penholder mounted on the upper surface, locally painted around the well with five pink roses sprigs, 10cm wide (2)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

A similar example, also with its cover, is illustrated by A E (Jimmy) Jones and Sir Leslie Joseph, *Swansea Porcelain Shapes and Decoration*, p.155



430

431

A RARE SWANSEA TEACUP AND SAUCER, CIRCA 1815-17

Of Paris fluted form, decorated in London, probably in the workshop of Robbins and Randall, with deep borders richly gilded with shells and scrolls reserving three floral panels, floral sprays in the centres and a distinctive formal border gilded inside the rim of the cup, saucer 15.2cm diam

£700 - 1,000
 €790 - 1,100
 US\$910 - 1,300

The border design is closely related to that found on dessert wares of Mackintosh service type and teawares of Dartmouth service type save for the spray of flowers which replaces the birds in the centre. Both services were decorated in London using Nantgarw blanks and it is most unusual to find the pattern used on Swansea porcelain.



431



432



435



433



434

432

A PAIR OF NANTGARW SHELL DISHES, CIRCA 1818-20

Of shell shape with finely gilded shell handles picked out in gold, painted in London with scattered floral sprays and sprigs, tiny insects in flight in between, gilt dentil rims, 22cm, impressed NANT-GARW CW (2)

£600 - 800

€680 - 900

US\$780 - 1,000

433

A NANTGARW PLATE, CIRCA 1818-20

Of small size and of Brace service type, painted in London in the Bradley workshop with a full spray of flowers including variegated tulip and iris, the C-scroll border with sprays of fruit and flowers and a multi-coloured bird perched on a branch, gilt dentil rim, 21.7cm diam, impressed NANT-GARW CW

£700 - 900

€790 - 1,000

US\$910 - 1,200

434

A NANTGARW PLATE, CIRCA 1818-20

Of small size and of Brace service type, painted in London in the Bradley workshop with a full spray of flowers including variegated tulip and rose, the C-scroll border with sprays of fruit and flowers and a multi-coloured bird perched on a branch, gilt dentil rim, 21.4cm diam, impressed NANT-GARW CW

£600 - 800

€680 - 900

US\$780 - 1,000

435

A PAIR OF SWANSEA PLATES, CIRCA 1815-17

Thinly potted and with crisp C-scroll borders, locally decorated with full sprays of flowers including chrysanthemum, rose, speedwell and daffodil, probably by Henry Morris, elaborate borders in green enamel and gold around the cavetti, 20.5cm diam, printed SWANSEA in red (2)

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 1,900

Provenance

E E Cashmore Collection

436

AN IMPORTANT NANTGARW PLATE BY THOMAS PARDOE, CIRCA 1818-20

From the Wyndham Lewis service, painted with a spray of nasturtiums and stocks and a smaller rose sprig within a gilded rococo band, the wide pink C-scroll border painted with convolvulus sprigs, the moulded floral garlands picked out in white and gold, 22cm diam, impressed NANT-GARW CW, titled 'Nasturtium and Stock' to reverse in Pardoe's distinctive hand

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

One sauce tureen from this service is inscribed in Pardoe's hand 'W Lewis, Esq M.P., Green Meadow 1822' This is illustrated by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw*, pl CLXXVB and C. The service is discussed at p.403 where it is stated that most of the service is now the property of the Marquess of Bute. Wyndham Lewis of Green Meadow, Whitchurch, near Cardiff was a partner in the Dowlais Iron Works and MP for Cardiff. In 1815 he married Mary Anne Evans, whose second husband was Disraeli.



436

437

A NANTGARW SHALLOW BOWL, CIRCA 1818-20

With C-scroll moulding, painted at the factory by Thomas Pardoe with two sprays of flowers, scattered sprigs and a yellow insect in flight, the rim picked out in gold, 20.6cm diam, impressed NANT-GARW CW

£600 - 800
€680 - 900
US\$780 - 1,000

Provenance

B A Williams Collection

An old paper label on the underside is inscribed 'From Aberpergwn House Glam'. Other pieces of Welsh porcelain from the collection at Aberpergwn House are illustrated by W D John, *Nantgarw Porcelain* (1948), illustrations 47-50. Aberpergwn was the seat of Rees Williams. His daughter Marie Jane is known to have made purchases from Nantgarw



437

438

A NANTGARW PLATE, CIRCA 1818-20

Of small size with a moulded C-scroll border, painted at the factory with a vase of flowers by Thomas Pardoe or his son William Henry, the rim and highlights picked out in gold, the plinth below the vases gilded with caillouté and a small insect, 21.3cm diam, impressed NANT-GARW CW above an incised cross (very slight wear)

£600 - 800
€680 - 900
US\$780 - 1,000

Similar decoration also occurs on Nantgarw plates with chocolate-coloured rims. The gilded caillouté on the plinth is a feature of Thomas Pardoe's work on Swansea pottery, Nantgarw porcelain and blanks from various factories painted at his decorating establishment in Bristol. The distinctive insect is also a Pardoe feature.



438



439

439

AN UNUSUAL NANTGARW PLATE, CIRCA 1818-20

Painted in London in a bright palette with a basket of flowers including passion flowers, chrysanthemums and a rose, the C-scroll borders picked out in gold with the tied floral garlands in striking blue and puce enamel, flower sprigs in between, a distinctive gilded formal border around the cavetto, 25.3cm diam, impressed NANT-GARW CW

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,900 - 5,200

Provenance

Harry Sherman Collection

A Nantgarw plate with flower painting by the same hand and similar enamel highlights to the moulded floral garlands was sold by Bonhams on 20 May 2015, lot 117. The London workshop responsible for this high quality decoration is not known.



440

440

A FINE SWANSEA DISH, CIRCA 1820

Painted in London in Meissen style with three floral sprays and numerous scattered sprigs, two panels of birds among trees and flowering plants painted just inside the rim, the border richly gilt with fine scrollwork and pendant flowers, the rim applied with a band of white 'jewels', 21.6cm diam, impressed SWANSEA

£1,500 - 2,500
 €1,700 - 2,800
 US\$1,900 - 3,200

Illustrated by W D John, Swansea Porcelain (1958), Coloured Illustration 16. The Meissen-style decoration on this lot is exceptional and was perhaps done in the workshops of Robbins and Randall of Barnsbury Street, Islington. The paste appears to be a variation on the usual Swansea 'duck egg' body, the profile of the dish closely matching that of the stand of the soup tureen from the Bevington Gibbins service, the only piece of Swansea flatware so far recorded with a Bevington and Co mark. This dish may also have been made during the Bevington period.

441

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

Potted in the finest duck-egg porcelain, the cavetto beautifully painted in London with pink roses and buds growing on a thorny stem, within a delicate gilded border of classical vases and scrollwork, 23.3cm diam, a paper label to the reverse printed in black 'Gosford Castle Collection' and inscribed '33'

£3,000 - 4,000
€3,400 - 4,500
US\$3,900 - 5,200

Two Swansea services of this pattern are recorded, the Gosford Castle service and the Marquis of Exeter service. Apart from subtle differences in the design of the gilded border, the distinguishing feature is that the Gosford Castle service is unmarked whereas the Marquis of Exeter service bears an impressed Swansea mark. Unfortunately, the workshop responsible for the fine quality botanical painting found on both sets is not recorded. Another plate from the service, also bearing the original paper label, was sold in these rooms on 20 May 2015, lot 118 and another on 10 June 2003, lot 239.



441

442

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

The cavetto fully painted with an arrangement of flowers and fruit resting on a stone ledge, including iris, rose, cherries, an apple and an orange, surrounded by wide gilt bands enclosing a delicate formal design, the C-scroll border picked out in gold against a ground of *oeil de perdrix* washed in turquoise, 24.8cm diam, impressed NANTGARW CW

£3,500 - 4,500
€3,900 - 5,100
US\$4,500 - 5,800

The London workshop responsible for this exceptional decoration is not known.



442



444



443

443

A RARE NANTGARW MILK JUG, CIRCA 1818-20

Of circular form with a ridged strap handle, painted in London with three panels of flowers edged with gilded scrollwork, the bright turquoise ground with radiating *oeil de perdrix* in gold and puce, delicate gilded scrollwork just inside the spout, 7.7cm high

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Nantgarw milk jugs occur in two forms, oblong and circular, the circular being perhaps the rarest. A London-decorated example was sold by Bonhams, 2 November 2015 and a locally-decorated example by Thomas Pardoe on 15 November 2017, lot 287. Others are illustrated by E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl. CLXI and W D John, *Nantgarw Porcelain Album* (1975), Illustration 82. 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.

444

A NANTGARW CRUCIFORM DISH, CIRCA 1818-20

Painted in London with a central floral spray surrounded by three floral panels edged with gilded scrollwork, the bright turquoise ground with radiating *oeil de perdrix* in puce and gold, 23cm diam, impressed NANT-GARW CW

£1,800 - 2,200
 €2,000 - 2,500
 US\$2,300 - 2,900

A very similar dish is illustrated by W D John, *Nantgarw Porcelain* (1948), Illustration 11A. 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.



445

445

A PAIR OF SWANSEA SMALL PLATES FROM THE LYSAGHT SERVICE, CIRCA 1820

Painted by Henry Morris with a basket of flowers resting upon a stone plinth, the plinth with a carved frieze and a garland of flowers at the front, the deep blue border richly gilt with diaper panels and scrollwork, 20.7cm diam (one with chip to footrim) (2)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

Provenance

One from the Sidney Heath Collection

The Lysaght service was probably made during the Bevington period. A vegetable tureen and cover from the service was sold by Bonhams 9 March 2005, lot 268. The tureens exhibit simplified shell-shaped handle forms suggesting the slightly later date of manufacture

446

A SWANSEA SAUCE TUREEN, COVER AND STAND FROM THE BURDETT-COUTTS SERVICE, CIRCA 1815-17

With spindle handles and a pineapple knob applied with a band of white 'jewels', painted in London in the Sims workshop with a basket of flowers, scattered insects on the stand and pink roses in the borders, a gilded rococo band around the cavetto and rim, stand 19cm diam, impressed SWANSEA, inventory numbers in red (3)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600



446

Provenance

Francis Emile Andrews

The service belonged to Angela, Baroness Burdett-Coutts who died in 1907. It was sold at Christie's in 1922 when it was stated that it had been ordered by the banker Thomas Coutts from Mortlocks in 1816, in celebration of his marriage to the actress Harriet Mellon. The buyer was Francis Emile Andrews and many of the pieces remain in the Andrews Collection, on display at Plas Glyn-y-Weddw, Llanbedrog. See Fergus Gambon, *Porslen Abertawe a Nantgarw*, p.48-49. The painting is by James Turner.



447

447

A GOOD SWANSEA DISH, CIRCA 1815-17

Of shaped rectangular form with gilded twig handles, locally painted by David Evans with bouquets of flowers loosely tied with lilac ribbons and arranged just inside the gilded rim, 28.4cm wide, red script mark

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

For part of a similarly painted dessert service, including two dishes of this form, see E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl CXI. A similar dish was sold by Bonhams on 13 November 2013, lot 249



448

448

A GOOD SWANSEA DISH, CIRCA 1815-17

Of square form, the rim moulded with eight small and eight large lobes, locally painted by Henry Morris with a large spray of flowers, including speedwell, variegated tulip and rose, the elaborate gilded border highlighted in green enamel, 23.8cm wide, impressed SWANSEA

£1,000 - 1,200
 €1,100 - 1,400
 US\$1,300 - 1,600

The large flat centre of this dish provides space for an unusually big and complex floral spray



449

449

A RARE SWANSEA DISH, CIRCA 1815-17

Of oval form, painted in London by J Bradley and Co with 'The little Brown Huming Bird' and 'The Long-tail'd Red Huming Bird', both perched on a woody stump, the crisp C-scroll border painted with fruit and flower sprigs, gilt dentil rim, 26.7cm wide, titles in distinctive red script to the reverse

£1,800 - 2,200
 €2,000 - 2,500
 US\$2,300 - 2,900

This dish 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. Another piece sold by Bonhams, 7 December 2005, lot 279 was 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, and in the Andrews Collection on display at Plas Glyn y Weddw, Llanbedrog, illustrated by Fergus Gambon, *Porslen Abertawe a Nantgarw* (2016), p.40-41. The source for the bird paintings was George Edwards's *Natural History of Uncommon Birds*, published between 1743 and 1751.



450

450

A SWANSEA DISH, CIRCA 1815-17

Of oval form with crisp C-scroll moulding, locally painted with a full spray of flowers including a variegated tulip and a passion flower, probably by Henry Morris, a border of green florets and gilt scrolls around the cavetto, 26.6cm wide, printed SWANSEA mark in red

£700 - 900
 €790 - 1,000
 US\$910 - 1,200

Provenance
 E E Cashmore Collection



451



451

A FINE PAIR OF NANTGARW PLATES, CIRCA 1818-20

Of attractive small size with delicate shell-moulded rims, painted in London with full sprays of garden flowers including variegated 'divergent' tulips, chrysanthemum, rose and auricula, small insects in flight around them, a blue enamel line outlining the cavetto in Sèvres style and smaller sprigs in the border, 23cm diam, impressed NANTGARW CW (2)

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,900 - 5,200

These plates are unusually thinly potted

452

A RARE SWANSEA CREAMWARE DISH BY THOMAS PARDOE, CIRCA 1804-06

Of shaped oval form, painted in sepia monochrome with a view of 'Croyland Abbey, Lincolnshire', a tied garland of fruiting vine in brown, gold and iron red just inside the shaped and gilded rim, 27.3cm long, title in Pardoe's distinctive hand, impressed SWANSEA

£600 - 800
 €680 - 900
 US\$780 - 1,000

Provenance

Sir Lesley Joseph Collection

Two dishes of the same pattern also by Thomas Pardoe are illustrated by Jonathan Gray, *The Cambrian Company* (2012), p 168-169, pls 6.32 and 6.34



452

453

A VERY UNUSUAL NANTGARW BOWL, CIRCA 1818-20

Of shallow form with C-scroll moulding picked out in gold, painted in London with a central peacock butterfly surrounded by scattered gilt sprigs, the border panels with brightly coloured feathers, 20.5cm diam, impressed NANT-GARW CW

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

The peacock butterfly is accurately painted and must have been copied from a source print, or perhaps directly from life. Accurate representations of butterflies are only rarely found on British porcelain, mostly on Derby. Compare with the Nantgarw shell dish locally painted with butterflies by Pardoe with little attempt at realism and illustrated by W D John, Nantgarw Porcelain Album (1975), Illustration 78



453

454

A NANTGARW SAUCE TUREEN, COVER AND STAND, CIRCA 1818-20

Of circular form with c-scroll moulding, the scrolled handles and pineapple finial picked out in gold, painted in London with scattered floral sprigs including nasturtium, lilac, chrysanthemum and rose, within gilded borders, 14.1cm high, stand impressed NANT-GARW CW (3)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Provenance

Rowland Williams Collection



454

455

A NANTGARW SAUCE TUREEN, COVER AND STAND, CIRCA 1818-20

Of circular form with finely potted spindle handles picked out in gold, the stand with a band of applied leaves around the well, painted in London in Sèvres style with scattered flower sprays within blue enamel and gold borders, probably in the Sims workshop, stand 19cm diam, stand impressed NANT-GARW CW (3)

£600 - 800
€680 - 900
US\$780 - 1,000



455



456

456

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, *23.4cm diam*, impressed NANT-GARW CW

£1,000 - 1,200
 €1,100 - 1,400
 US\$1,300 - 1,600

A similar plate was sold by Bonhams on 17 May 2017, lot 287. 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.



457

457

A RARE NANTGARW PLATE, CIRCA 1818-20

The border crisply moulded with C-scrolls, unusually painted, probably by William Weston Young, with a group of figures in a rural landscape, including a couple filling a jug resting on a barrel, a mother and her baby to one side, gilded rim, *21.5cm diam*, impressed NANT-GARW C W

£1,800 - 2,200
 €2,000 - 2,500
 US\$2,300 - 2,900

This plate belongs to a small but important group of locally-decorated Nantgarw porcelains with closely related decoration. See Roland Williams, *Nantgarw Porcelain*, fig 30 for another example attributed to Young. For others attributed to Thomas Pardoe, see E Morton Nance, *The Pottery and Porcelain of Swansea and Nantgarw* (1942), pl CLXXXIVA, B and C. Another plate from the series was sold by Bonhams 15 November 2017, lot 296



458

458

A RARE SWANSEA SUCRIER AND COVER, CIRCA 1815-17

Of oblong form with delicate twin handles and a finial inspired by silver forms, painted in tones of blue and lilac with scattered floral sprays, within gilded formal borders, *15.2cm wide*, script mark in lilac with Swansea curiously misspelt (2)

£500 - 800
 €560 - 900
 US\$650 - 1,000

From a tea service sold at Phillips on 6 June 1990. The vendor was descended from the Bevington family, proprietors of the Swansea factory.



459

459 *

A VERY FINE MINTON DESSERT COMPORT AND SIX PLATES, DATED 1860

Made as duplicates for the Great Exhibition Dessert Service bought by Queen Victoria, designed by Pierre-Emile Jeannest and painted by Thomas Kirkby, the comport supported by three unglazed parian figures of children, the borders of the comport and the plates pierced with scrollwork bordered in turquoise enamel and reserved with panels of marriage chaplets and pink roses, the centres painted with a group of two Cupids seated on clouds, *the comport 19.5cm high, the plates 24cm diam*, printed and impressed marks including date codes for 1860 (7)

£2,500 - 3,000
€2,800 - 3,400
US\$3,200 - 3,900

The 'Victoria Pierced' service, as it later became known, was the centrepiece of Minton's display at the Great Exhibition. It was purchased at the exhibition by the Queen who was greatly taken by the set when she saw it for the first time during the preview day on April 30 1851. The Queen wrote in her diary '...We walked the whole round of the galleries. We saw beautiful china from Minton's factory and beautiful designs'. A few days later the Queen presented Herbert Minton to the Princess of Prussia as 'the manufacturer of that beautiful dessert service'. On May 22nd Queen Victoria returned again to Minton's stand and wrote in her journal 'This is upon the whole the finest, everything for the table.... all in the best taste.' The service bought by the Queen included twenty comports in different sizes, four cream tureens and seventy-two plates. Queen Victoria subsequently presented the set to the Emperor of Austria.



459

The present lot is part of several duplicate sets made by Minton. Thomas Kirkby was initially asked to paint sixteen additional plates to fill orders taken at the 1851 Exhibition. The Minton factory also wanted pieces for their own use and showed a selection at the Paris Exhibition in 1855. A small number of pieces were retained by the factory, including a custard stand and a tureen, and these were sold by Bonhams from the Minton Museum, 13 December 2006, lots 310-311. Another duplicate custard stand was purchased by the Victoria and Albert Museum and this is illustrated by Geoffrey Godden, *Victorian Porcelain*, pl.38.

Thomas Kirkby (1824-90) was one of the most versatile decorators at the Minton factory. After the Queen bought Kirkby's Cupids at the Great Exhibition, Sir Henry Cole said to Kirkby, "Young man, I congratulate you on having painted that which we consider to be the best piece of flesh painting on our side of the exhibition." Herbert Minton added... "Do you know that you are a painter to the Queen? You are as truly entitled to take that honour as anyone else who used it."



461



462

461

A MINTON VASE 'À TÊTES D'ÉLÉPHANT', DATED 1878

Modelled after the Sèvres prototype, with elephant heads at the necks, their trunks with gilt finials at the tips, richly decorated with a blue ground covered in vermiculé gilding and reserved with a panel of Venus and Cupid, the reverse with a spray of fruit and flowers, 29.8cm high, impressed mark

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900



460

460

A PAIR OF MINTON PÂTE-SUR-PÂTE PLATES BY ALBOIN BIRKS, DATED 1905

The centres with circular panels of Cupid in flight on a royal blue ground, one with Cupid grappling a swan, the other with Cupid throwing hearts into the air, the cream-coloured grounds with classical swags in raised gold, acid-etched Greek Key borders inside the rims, 24.2cm diam, printed and impressed marks (2)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

462

A MINTON SÈVRES-STYLE VASE, COVER AND STAND, CIRCA 1860

Of shallow oval form, crisply moulded with bands of spiralling acanthus and stiff leaves left in the white and picked out in gold against the deep blue ground, the cover with a band of acorns and oak leaves surrounding a wide pierced border and a globular finial with laurel leaf terminals, 39cm wide, printed mark (3)

£600 - 800
 €680 - 900
 US\$780 - 1,000



463

463

A VERY LARGE ROYAL CROWN DERBY VASE BY ALBERT GREGORY, DATED 1900

Of slender form, the handles, foot and neck elaborately moulded and picked out in gold, painted with four large floral panels, signed 'A Gregory', the deep blue ground with fine raised gilding in classical style, *51.2cm high*, printed red mark and retailer's mark for Tiffany and Co, New York

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,600 - 1,900



464

464

ANOTHER VERY LARGE ROYAL CROWN DERBY VASE BY ALBERT GREGORY, DATED 1901

Of slender form, the handles, foot and neck elaborately moulded and picked out in gold, painted on both sides with large garlands of flowers suspended from pink ribbons, both signed 'A Gregory', four smaller floral panels above the foot and two on the shoulder, the green and blue panels in between with fine raised gilding in classical style, *50.6cm high*, printed red mark and retailer's mark for Tiffany and Co, New York

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,600 - 1,900



465



468



466

465

FOUR ROYAL WORCESTER RETICULATED CABINET CUPS AND SAUCERS, DATED 1876-1886

Of small size, the cups of double-walled construction, pierced with honeycomb bands picked out in pink, turquoise and gold, reserving decorated panels, one gilded with Japanese landscapes, two with birds and insects in raised gold, the last enamelled with songbirds, the pink borders jewelled and gilded, *saucers 10.5cm diam*, printed marks (8)

£1,000 - 1,400
 €1,100 - 1,600
 US\$1,300 - 1,800

466

A ROYAL WORCESTER RETICULATED TEAPOT AND COVER BY GEORGE OWEN, CIRCA 1885

Of globular form and double-walled construction, almost the entire surface of the outer wall pierced with honeycomb and bands of unique design, the blue inner wall visible inside, the handle, spout and cover also intricately pierced and applied bands of blue 'jewels' including a garland of 'jewels' around the tip of the spout, *12.1cm high*, applied pad mark (2)

£1,800 - 2,500
 €2,000 - 2,800
 US\$2,300 - 3,200



467

In 1913 Eli Haywood, the director of the china works museum wrote an account of George Owen's early career. He noted "...after much thought & experiment, he succeeded in carrying out the difficult problem of making a perforated teapot with an inner lining, and this piece was exhibited, and gained for him not only praise, but resulted in his making 300 copies of it." This teapot appears to be an early experimental piece, made using layers of white and blue clay to achieve the coloured inner wall. Only a small number of such pieces are recorded.

467

A COPELAND EARTHENWARE PLAQUE PAINTED BY CHARLES FERDINAND HÜRTEIN, CIRCA 1880

Of circular form, painted with a still life of autumn fruits including apples, pears, redcurrants and grapes arranged upon a stone sill, signed C F Hürten, *41.3cm diam*, impressed COPELAND

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600



469

468
A ROYAL WORCESTER COMMEMORATIVE SCENT BOTTLE AND STOPPER, DATED 1893

Moulded in the form of an eagle perched on a globe with wings outstretched, a shield of stars and stripes above its head, the reverse impressed 'CHICAGO 1893', the moulded details picked out in salmon pink and gold, porcelain stopper, 7.7cm long, printed mark (2)

£300 - 500
 €340 - 560
 US\$390 - 650

Made to commemorate the Chicago World's Fair of 1893, a celebration of the 400th anniversary of Christopher Columbus's arrival in the New World in 1492



470

469
A COLLECTION OF FIFTEEN ROYAL WORCESTER SCENT BOTTLES, CIRCA 1880-1900

Comprising a pierced double walled bottle in blush ivory, two other moulded bottles, three shield-shaped bottles painted with birds and butterflies, another blush ivory example with flowers and eight tongue-shaped bottles with various decoration, all with porcelain stoppers, 7.5cm to 10.3cm high, some with printed marks (15)

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

470
FIVE RARE ROYAL WORCESTER COMMEMORATIVE SCENT BOTTLES, DATED 1887 AND 1902

Comprising three circular bottles finely moulded for the Jubilee of Queen Victoria, two with ornate silver crown stoppers, 5.5cm - 8.5cm, a similar bottle printed in underglaze blue for Victoria's Jubilee, 5.3cm, and an exceptionally rare moulded bottle for the Coronation of Edward VII, 7.3cm, all with tiny printed factory marks (5)

£600 - 800
 €680 - 900
 US\$780 - 1,000

471
A COLLECTION OF SIXTEEN ROYAL WORCESTER SCENT BOTTLES, CIRCA 1880-1900

Variously painted with birds or with wild flowers, heathers and grasses, comprising eight bottles of flattened tear shape with gilded mask handles and metal stoppers, three of discoid form with metal stoppers and five others with porcelain stoppers, 8.5-9.5cm long, all unmarked (16)

£1,400 - 1,800
 €1,600 - 2,000
 US\$1,800 - 2,300



471



472



473



473

472

ELEVEN ROYAL WORCESTER FIGURES FROM THE COUNTRIES OF THE WORLD SERIES, DATED 1895-1912

Modelled by James Hadley and with richly-shaded 'shot enamel' decoration, comprising Irishman, Yankee, Chinese, Hindoo, Italian, John Bull, Scotsman, Russian, Irish Girl and Welsh Man and Girl, 15cm - 16.5cm high, printed marks, shape numbers 835, 836, 837, 838, 839, 851, 913, 914, 1874 and 1875 (11)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

473

A PAIR OF ROYAL WORCESTER DISHES BY JOHN STINTON AND A PLAQUE BY LOUIS FLEXMAN, DATED 1917 AND 1912

The square dishes fully painted with cattle at the water's edge, one with Highland cattle is a misty and mountainous landscape, the other with cows in a lowland landscape, both signed J Stinton, the deep blue borders edged with acid-etched gilded bands, 24.2cm wide, puce marks, the plaque of circular form, painted with 'A Piper and a Pair of Nutcrackers' after Sir Edwin Landseer, signed L Flexman, 19cm diam, puce marks (3)

£800 - 1,000
 €900 - 1,100
 US\$1,000 - 1,300



474



475



474

THREE ROYAL WORCESTER 'PAINTED FRUIT' PLATES BY RICHARD SEBRIGHT, DATED 1932

The deep blue borders reserving pale pink panels edged with scrollwork in raised gold, the centres painted with still life compositions of fruit and blossom set against a mossy background, signed R Sebright, 22.2cm diam, printed marks, retailer's marks for Jim Eyre (3)

£750 - 1,000
 €840 - 1,100
 US\$970 - 1,300

475

A ROYAL WORCESTER 'PAINTED FRUIT' COFFEE POT AND COVER, TEAPOT AND COVER AND TEACUP AND SAUCER, DATED 1926, 1928 AND 1924

Painted all over with still life compositions of autumn fruits set against a mossy ground, the handles and spouts picked out in gold, the coffee pot and cover by Albert Shuck, signed, the teapot and cover by Horace Price, signed, and the teacup and saucer by Walter Harold Austin and Ernest Barker, signed, coffee pot 17.8cm high, printed marks (6)

£900 - 1,100
 €1,000 - 1,200
 US\$1,200 - 1,400



476

476

A ROYAL WORCESTER 'PAINTED FRUIT' COMPORT AND A DISH, DATED 1929 AND 1926

Painted all over with still life compositions of autumn fruits set against mossy grounds, the oval comport with a gilded and gadrooned rim, painted by Tom Lockyer, signed, 31.1cm wide, printed mark, the square dish with gilded handles, painted by Horace Price, signed, 28.2cm wide, printed mark (2)

£900 - 1,100
 €1,000 - 1,200
 US\$1,200 - 1,400



477

477

A ROYAL WORCESTER PLATE BY WALTER POWELL, DATED 1912

The cavetto fully painted with four flamingos wading in a misty landscape, grasses in the foreground and trees just visible in the distance, signed W Powell, the 'Quaker' grey border decorated with fruiting vine, 26cm diam, printed mark

£500 - 700
 €560 - 790
 US\$650 - 910



478

RARE ROYAL WORCESTER CANDLE EXTINGUISHERS:

THE LATE DENNIS GARRICK COLLECTION

478

THE PRAYING NUN OR SISTER OF MERCY: TWO RARE ROYAL WORCESTER EXTINGUISHERS

in black and white habits, their knees lightly bent, their hands held together in prayer, their faces picked out in colours, *11.2cm high*, factory marks in puce with date codes for 1893 and 1905 (2)

£600 - 800
 €680 - 900
 US\$780 - 1,000



479

479

THE KNEELING MONK, SISTER OF CHARITY AND THE FRENCH COOK: THREE EARLY KERR AND BINNS PARIAN EXTINGUISHERS AND TWO STANDS, CIRCA 1860

All in unglazed white porcelain revealing very detailed modelling, the monk kneeling, his hands held together in prayer, *9.5cm high*, the standing sister or nun on a plain circular stand that forms a taperstick, *the extinguisher 9.9cm high*, the stand impressed circular mark, the cook on a larger turned circular stand, *the extinguisher 6.5cm high* (5)

£600 - 800
 €680 - 900
 US\$780 - 1,000

480

THE FRIAR OR KNEELING MONK AND THE STANDING MONK: THREE KERR AND BINNS AND ROYAL WORCESTER EXAMPLES, CIRCA 1860 AND DATED 1893

Comprising a standing monk in a grey habit, his right leg bent at the knee, his face coloured and his bible heightened in gold, *12.1cm high*, unmarked; a similar example in white glazed parian, *11.6cm high*, also unmarked, and a kneeling friar dressed in a chestnut-brown habit, his face coloured, *9.6cm high*, date mark for 1893 (3)

£500 - 650
 €560 - 730
 US\$650 - 840



480



481



481

481

THE TICHBOURNE TRIAL: AN EXCEPTIONAL ROYAL WORCESTER GROUP OF CANDLE EXTINGUISHERS, CIRCA 1875

The larger extinguisher representing the lawyer, John Duke Coleridge, the smaller extinguisher representing the claimant, Arthur Orton, the stand in the form of a butcher's block stamped with the initials 'AO', all fully coloured, the lawyer lightly glazed, the claimant in very unusual bisque finish, *Coleridge 9.7cm high*, block with impressed factory mark (3)

£4,000 - 6,000
 €4,500 - 6,700
 US\$5,200 - 7,800

The claimant purported to be the eldest son of Sir Roger Tichbourne, tenth baronet, but turned out to be Arthur Orton, a butcher's son from Wapping. The lawyer John Duke Coleridge proved the falsehood of his claim in a trial which lasted from 23 April 1873 to 28 February 1874, causing huge public interest. The lawyer extinguisher is much larger than the claimant in order that it may fit over the top, symbolising the extinguishing of the claim. The set is first mentioned in the factory order books for October 1872 and was still available in 1884 for 2s 6d in the white and 3s 6d coloured.



481



482



483

482

MR PUNCH: A GOOD ROYAL WORCESTER EXTINGUISHER, CIRCA 1882

Modelled wearing a bright green hat with a gilded finial, his pink shirt picked out with fine puce lines, his hands clasped in front of his chest, *9.2cm high*, printed mark, date code indistinct

£700 - 1,000
€790 - 1,100
US\$910 - 1,300

A similar example was sold by Bonhams on 3 November 2016, lot 396

483

MR PUNCH: A CURIOUS ROYAL WORCESTER EXTINGUISHER, DATED 1884

Unusually decorated with his hat and jacket picked out in celadon, his face and hands left in the white, *9.1cm high*, printed mark

£300 - 400
€340 - 450
US\$390 - 520



484



484

MR PUNCH AND DOG TOBY: A PAIR OF ROYAL WORCESTER EXTINGUISHERS, CIRCA 1882

Mr Punch modelled wearing a bright green hat, his pink shirt picked out with fine puce lines, his hands clasped in front of his chest, Dog Toby as the head of Mt Punch's dog, wearing a feathered orange Tyrolean hat and a blue ruff, *9.3 and 8cm high*, printed marks, datecodes indistinct (2)

£800 - 1,000
€900 - 1,100
US\$1,000 - 1,300

Another Dog Toby extinguisher was sold by Bonhams on 13 November 2013, lot 292

485

ENGLISH LADY AND DUTCH LADY: A RARE PAIR OF ROYAL WORCESTER EXTINGUISHERS, CIRCA 1874

The English lady wearing a pink and blue skirt over a bustle, a fur-trimmed black jacket and feathered hat, her hands held inside a fur muff, the Dutch Lady wearing national costume brightly coloured in pink and blue, her right hand in the pocket of her apron, *10cm and 10.5cm high*, printed marks, datecodes indistinct (2)

£700 - 1,000
€790 - 1,100
US\$910 - 1,300

It appears that these rare models were only sold through Thomas Goode and Co of South Audley St, London. The Dutch Lady is particularly rare.



485





486

486

CONFIDENCE AND DIFFIDENCE: ELEVEN ROYAL WORCESTER EXTINGUISHERS, VARIOUS DATES

Representing the singer Jenny Lind, each with a bird's head and fully coloured, comprising: an early unmarked pair, Confidence in a purple dress, Diffidence in pale blue, a pair in unusual matt fawn-coloured dresses, dated 1892-3, a pair in pink dresses, dated 1916, a single Confidence in lime green, dated 1956, another Confidence in lavender, dated 1928, a Diffidence in green, dated 1919, another Diffidence in mauve-pink, dated 1895, and a further Diffidence in pale pink, mark obscured (11)

£1,100 - 1,500
 €1,200 - 1,700
 US\$1,400 - 1,900



487

487

MONSIEUR REYNARD: A RARE KERR AND BINNS EXTINGUISHER AND THREE ROYAL WORCESTER EXAMPLES

The French lawyer given the head of a fox, one unusual early Kerr and Binns example fully coloured with black robes, 10.4cm high, unmarked, one other Royal Worcester example fully coloured, dated 1910, 10.6cm high, and two examples in blush ivory with gold highlights, dated 1901 and 1912 (4)

£650 - 900
 €730 - 1,000
 US\$840 - 1,200



488

488

BOY WITH BOATER AND GIRL WITH MUFF: SIX ROYAL WORCESTER EXTINGUISHERS, DATED 1887-1897

Modelled by James Hadley in Kate Greenaway style, comprising three 'Boy with Boater' extinguishers, one in old ivory, one in blush ivory and one coloured, and three 'Girl with Muff' extinguishers, all coloured, 10-10.2cm high, factory marks with datecodes (6)

£800 - 1,000
 €900 - 1,100
 US\$1,000 - 1,300



489

489

HUSH: FOUR ROYAL WORCESTER EXTINGUISHERS, 1932-57

As a little girl with a secret, holding one hand behind her back and a finger raised to her lips, the dresses coloured in pink, red, white and lime-green respectively, date codes for 1931-2 and 1957, shape number 2844 (4)

£500 - 700
 €560 - 790
 US\$650 - 910



490

490

TOWN GIRL: TWO ROYAL WORCESTER EXTINGUISHERS, DATED 1881

Modelled by James Hadley, the young ladies standing and holding an open fan close to their chests, wearing mob caps and long dresses with bustles, both fully coloured in Raphaeesque enamels, 9.8cm high, printed marks (2)

£500 - 700
 €560 - 790
 US\$650 - 910

These are the smaller-sized versions of this model, examples of which are surprisingly rare.



491

491

TOWN GIRL AND COUNTRY GIRL, AND NORMANDY MAID: THREE WORCESTER EXTINGUISHERS ON THEIR ORIGINAL STANDS, DATED 1886, 1888 AND CIRCA 1860

In white glazed parian highlighted in gold, comprising a pair of Royal Worcester Town Girl and Country Girl extinguishers modelled by James Hadley with matching stands, 15cm high, printed marks, and a Grainger extinguisher of The Normandy Maid, also with original stand, 11.2cm high (6)

£500 - 700
 €560 - 790
 US\$650 - 910

492

THE MOB CAP: FOUR ROYAL WORCESTER CANDLE EXTINGUISHERS, DATED 1881 AND 1891

Modelled by James Hadley in Kate Greenaway style as the head of a young lady, wearing a mob cap and a pleated collar, two fully coloured with bright green and blue caps, one in gilt and tinted colouring, the last in rare bronze finish with dark blue highlights, 9cm high, printed marks (4)

£900 - 1,300
 €1,000 - 1,500
 US\$1,200 - 1,700



492

493

OLD WOMAN AND YOUNG GIRL: TWO PAIRS OF ROYAL WORCESTER CANDLE EXTINGUISHERS AND TWO OTHERS, DATED 1880, 1884 AND 1899

Modelled by James Hadley in Kate Greenaway style, wearing bonnets tied with large bows and shawls with pleated hems, one pair fully coloured, the other pair in gilt and tinted colouring, the other two 'Young Girl' extinguishers also fully coloured, one in shot enamels, 8.9-9.2cm high, printed marks (6)

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,600 - 1,900



493



494



495



496

494

THE LIZARD: A VERY RARE ROYAL WORCESTER CANDLE EXTINGUISHER, CIRCA 1880

Modelled in glazed white porcelain, its body coiled around a tree stump, its nose in the air as if basking in the sun, *10cm high*, printed mark

£500 - 700
€560 - 790
US\$650 - 910

'The Lizard' is listed in the factory price list of 1884 with a price of 1s 3d in the white and 2s 6d coloured. See Tony Horsley, *Distinguished Extinguishers* (1999), p.12

495

THE MOTORIST: AN EXTREMELY RARE ROYAL WORCESTER CANDLE EXTINGUISHER, DATED 1911

Glazed and left in the white, the female motor-car driver in long fur-trimmed coat and goggles, her cap held in place by a headscarf, *12.9cm high*, factory mark in brown with year code for 1911 and shape number 2489, design registration number for 1909

£600 - 800
€680 - 900
US\$780 - 1,000

Motorist is one of the rarest, and perhaps the most celebrated of all the Worcester extinguishers. See Tony Horsley, *Distinguished Extinguishers* (1999), p.67 for white and coloured examples. A superb example from the Dennis Garrick Collection, decorated in 'Suffragette' colours, has been donated to the Museum of Royal Worcester in memory of his daughter.

496

THE MOTORIST: A VERY RARE ROYAL WORCESTER CANDLE EXTINGUISHER, CIRCA 1971

The female motor-car driver delicately enamelled, wearing a pale primrose greatcoat with brown buttons, her cap tied in place by a sky blue scarf, *12.6cm high*, factory mark in black with no year code

£600 - 800
€680 - 900
US\$780 - 1,000

When original moulds for candle extinguishers were discovered in the factory in the early 1970s, Henry Sandon encouraged the Art Director to cast a few examples for possible re-issue. Motorist would have been larger and more expensive and was not included in the popular 1976 re-issued set. Instead, the mould for Motorist was destroyed after just a handful were cast. It is believed this is the only coloured prototype made at the time with a factory mark.



497

497

BUDGE, TODDIE AND BOY REMOVING COAT: THREE ROYAL WORCESTER EXTINGUISHERS FROM THE HELEN'S BABIES SERIES, DATED 1882-3

The children in clothes far too big for them, all in gilt and tinted colouring, 10cm, 10.9cm and 9.4cm high, date marks for 1882 and 1883 (3)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

John Habberton's book 'Helen's Babies' published in 1876 was an instant success. It tells the story of two little boys, Budge and Toddie, left in the care of their bachelor uncle for ten days. The Royal Worcester extinguishers were inspired by an episode in the book when the boys find a trunk full of their uncle's clothes and try them on. See Tony Horsley, Distinguished Extinguishers (1999), p.57.



498

498

FEATHERED HAT: TWO ROYAL WORCESTER CANDLE EXTINGUISHERS, DATED 1899 AND 1910

modelled by James Hadley in Kate Greenaway style, the little girl wearing a broad-brimmed hat, a large bow at the back of her dress, one decorated in shot enamels, the other in blush ivory with light blue enamel and gold highlights, 9cm high, printed marks (2)

£700 - 1,000
 €790 - 1,100
 US\$910 - 1,300



499

499

THE MONKEY AND LOTUS: TWO ROYAL WORCESTER MODELS, AND A RARE WORCESTER FIGURE, DATED 1889 AND 1892

One as a candlestick modelled as a monkey standing on a lotus flower, a smaller flower on his shoulder forming the candle nozzle, coloured in blush ivory and gold, 13.8cm high, the other as an extinguisher with the monkey dragging a lotus flower, printed with flower sprigs and highlighted in gold, 10.2cm high, printed mark, together with a figure of a girl skating, part of a 'Russian Centrepiece' as proposed but never completed (3)

£500 - 800
 €560 - 900
 US\$650 - 1,000



500

500

THE MONKEY HEAD: FIVE GRAINGER & CO CANDLE EXTINGUISHERS, DATED 1891-97

Modelled as a monkey wearing a tall hat, a ruff around its neck, comprising three examples in blush ivory highlighted in gold and two in gilt and tinted colouring, 9.2cm high, printed marks (5)

£1,000 - 1,200
 €1,100 - 1,400
 US\$1,300 - 1,600



501

THE NETSUKE ANIMALS: AN IMPORTANT COMPLETE SET OF TWENTY ROYAL WORCESTER ANIMAL MODELS, DATED 1913-1931

Cast after Japanese prototypes and decorated in white and tinted colouring or with curious glaze effects, comprising Tortoise, Snail, two models of Cheetah, two models of Rabbit, Cow, Snake, two models of Mouse, Fish, Ape, Ram, Blackcock, Quail, two models of Toad and three models of Double Mouse, 4.8 to 15.2cm long, printed marks, shape numbers 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2622, 2623, 2624 and 2636 (20)

£2,200 - 3,000
 €2,500 - 3,400
 US\$2,900 - 3,900

Provenance

Dennis Garrick Collection

The commercial success of a model of a tortoise inspired the production of fourteen single models copied exactly from Japanese ivory carvings. Introduced in 1913, the models were not issued with shape numbers until three years later. A selection of models from the Barbara and Henry Sandon Collection were sold by Phillips on 8 June 1994, lots 442-457. It is extremely rare to find so many of these charming models together, and Dennis Garrick managed to assemble the only known complete set, the Cow and Snake being the rarest models of all.



502
THE WARTIME SERIES: A VERY RARE FULL SET OF SEVEN ROYAL WORCESTER FIGURE GROUPS, DATED 1941
 Modelled by Eileen Soper, comprising 'The Rescue', 'Evacuees', 'Take Cover', 'Spitfire', 'Stowaways', 'Salvage' and 'The Letter', depicting moments in the lives of children during World War II, 12-16.6cm high, printed marks and titles in puce, shape numbers 3346, 3347, 3351, 3352, 3369, 3370 and 3382 (7)

£2,500 - 3,500
 €2,800 - 3,900
 US\$3,200 - 4,500

Provenance
 From the Estate Sale of Eileen and George Soper, sold by Bonhams Dennis Garrick Collection



This rare and evocative set is discussed by David, John and Henry Sandon, *The Sandon Guide to Royal Worcester Figures* (1987), p.128-129. The original drawings for the set are reproduced at colour plate 129, including 'Missing', an eighth group not put into production as it was thought to be too tragic. Although hugely appealing, these groups sold poorly at the time as the hardships they depicted were perhaps too close to reality.



503

503

A ROYAL WORCESTER VASE AND A EWER BY WALTER POWELL, DATED 1913-14

The ovoid jar painted with flamingos at an oasis, against a matt blue ground, signed W Powell, date code for 1914 16cm high, together with a ewer-shaped vase with a satyr mask handle, painted with storks at an oasis, matt blue ground, signed W Powell, shape 1144, date code for 1913, 28cm high (2)

£800 - 1,200
 €900 - 1,400
 US\$1,000 - 1,600

504 *

A LARGE ROYAL WORCESTER VASE AND COVER PAINTED BY CHARLEY BALDWIN, DATED 1890

The shoulders, neck and foot moulded with classical details and coloured in dusky pink and green highlighted in gold, the ivory-ground body painted with two rabbits amongst grasses and other vegetation, a windswept tree in the background, the reverse with more grasses and a flight of birds, 46.5cm high, puce mark, shape number 1399, impressed date letter for 1890 (2)

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,900 - 6,500

A closely related watercolour of two rabbits by Charley Baldwin is in the Royal Worcester pattern book archive preserved in the Museum of Royal Worcester. Another vase with rabbits by the same artist was sold by Christie's New York on 19-20 October 2011, lot 548. During the 1890s Baldwin and the other Worcester factory artists were rarely allowed to sign their vases.



504



The original design by Charley Baldwin (Museum of Royal Worcester archives)



505

505

A ROYAL WORCESTER VASE BY WALTER POWELL, DATED 1910-12

Of slender ovoid form, the classically moulded foot and neck in old ivory and gold, the twin handles applied with human masks at the terminals, painted with two storks wading in a shallow pool within a continuous desert landscape, distant mountains and palm trees outlined against the matt blue sky, signed W Powell, 28.5cm high, puce mark, shape number 1410, date code incomplete, probably produced in 1912

£1,300 - 1,600
 €1,500 - 1,800
 US\$1,700 - 2,100



506

506

A GOOD PAIR OF ROYAL WORCESTER VASES BY HARRY DAVIS, DATED 1916

Of slender ovoid form, the classically moulded feet and necks in old ivory and gold, the twin handles applied with human masks at the terminals, painted with storks wading in a shallow pool within a continuous desert landscape, distant mountains and palm trees outlined against the matt blue sky, signed H Davis, 27.8cm high, printed marks, shape number 1410 (2)

£4,000 - 6,000
 €4,500 - 6,700
 US\$5,200 - 7,800

Storks at an Oasis had been a speciality of Walter Powell and under Royal Worcester factory rules no other artist was allowed to tackle this subject. The First World War changed everything and late in 1915 Walter Powell joined the 1st Worcestershire Regiment. Harry Davis remained in the depleted painting department until later in 1916 when he too enlisted. These vases were painted early in 1916 when Harry was the only artist with enough experience to paint on the matt blue background. Powell never returned and the painting of storks was later given to George Johnson and Albert Shuck. Only a small number of vases painted with this subject by Harry Davis are recorded.



507

507

A VERY RARE ROYAL WORCESTER POLAR BEAR VASE BY HARRY DAVIS, DATED 1903

Of slender ovoid form, painted with two polar bears on icebergs, within a continuous landscape of snowy mountains and a clear light blue sky, signed H Davis, the moulded foot, neck and twin handles picked out in in pale green, salmon pink and gold against the ivory ground, 26cm high, printed mark, shape number 2256

£3,000 - 4,000
€3,400 - 4,500
US\$3,900 - 5,200

Provenance

Dennis Garrick Collection

A visit to London Zoo inspired Harry Davis to adapt Royal Worcester's matt blue ground, previously used for Charley Baldwin's swan subjects. Harry recalled painting 'about fifty' vases only. The few surviving examples are mostly dated 1903. A polar bear vase of the same shape and size, also painted in 1903, is illustrated by Peter Marsh and Craig Smith, *Hand Painted Royal Worcester Porcelain* (2005), p.21. A pair of larger vases by Harry Davis painted with similar scenes is illustrated by Henry Sandon, *Royal Worcester Porcelain* (1975), pl.137.



508

508

A FINE ROYAL WORCESTER CABINET PLATE BY CHARLEY BALDWIN, DATED 1908

Painted with four swans in flight set against a light blue sky, grasses and foliage below them picked out in raised gold, the border with four delicately pierced panels of latticework, alternating with panels of swallows in flight and more foliage, 21.6cm diam, printed mark

£1,600 - 2,000
 €1,800 - 2,300
 US\$2,100 - 2,600

509

TWO GOOD ROYAL WORCESTER EWERS BY JOHN STINTON, DATED 1908 AND 1911

With elaborately moulded necks, high-scolled handles and feet picked out in green, salmon and gold, painted with pairs of Highland cattle on misty mountainsides, signed John Stinton, 27.5cm high, puce marks, shape number 1309 (2)

£2,500 - 3,500
 €2,800 - 3,900
 US\$3,200 - 4,500



509

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ENQUIRIES

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TIFFANY STUDIOS

"TULIP" TABLE LAMP

circa 1910

with a reticulated "Queen Anne's
Lace" base

\$150,000 - 250,000 *

Bonhams

AUCTIONEERS SINCE 1793



A Private Single Owner Collection of Lalique Glass

Knightsbridge, London | Wednesday 20 February 2019

ENQUIRIES

Mark Oliver
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[bonhams.com/20thcenturydecarts](https://www.bonhams.com/20thcenturydecarts)

Bonhams is thrilled to be offering this single-owner collection to the market of over 200 items, including car mascots and an exceptional range of highly-curated decorative items.

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable 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 £175,000 of the *Hammer Price*
20% from £175,001 to £3,000,000 of the *Hammer Price*
12.5% from £3,000,001 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*.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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

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

8. VAT

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

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

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *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.

Payment may also be made by one of the following methods:

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

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

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

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 'SS8' 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.

Olt 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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

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

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

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"New Bond Street" means *Bonhams's* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams's* staff.

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

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

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

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

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

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

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams's* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

Bonhams Specialist Departments

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

19th Century Paintings

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Madalina Lazen
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20th Century British Art

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Aboriginal Art

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African Modern &

Contemporary Art
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African, Oceanic

& Pre-Columbian Art
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Antiquities

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James Ferrell
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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Benjamin Walker
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Dan Tolson
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Australian Art

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Alex Clark
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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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Catherine Williamson
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British & European Glass

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John Sandon
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British Ceramics

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California & American Paintings

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Carpets

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HONG KONG
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AUSTRALIA
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Clocks

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Coins & Medals

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Contemporary Art

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Entertainment Memorabilia

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U.S.A
Catherine Williamson
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European Ceramics

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Sebastian Kuhn
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U.S.A
+1 415 503 3326

Furniture

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Thomas Moore
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U.S.A
Andrew Jones
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European Sculptures & Works of Art

UK
Michael Lake
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Greek Art

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+44 20 7468 8356

Golf Sporting Memorabilia

Kevin McGimpsey
+44 131 240 2296
Hamish Wilson
+44 131 240 0916

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

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India Phillips
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U.S.A
Nathania Nisonson
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Indian, Himalayan & Southeast Asian Art

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U.S.A
Mark Rasmussen
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Islamic & Indian Art

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Jeff Olson
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Jewellery

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Marine Art

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Mechanical Music

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Modern, Contemporary & Latin American Art

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Modern & Contemporary South Asian Art

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Motor Cars

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Automobilia

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Motorcycles

Ben Walker
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Native American Art

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