

The Art of Fire

Selections from the Dr John P Driscoll Collection

London / 10 November 2021



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maak
contemporary ceramics







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Selections from the Dr John P Driscoll Collection

London / 10 November 2021

Auction & Viewing Location

30 Berkeley Square
London, W1J 6EX

Auction

Wednesday, 10 November 2021, 2pm

Please register to bid online,
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Viewing

3-10 November
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When sending in written bids or
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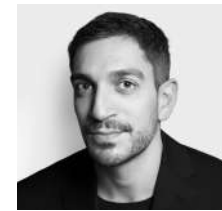
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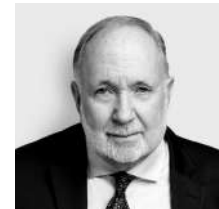
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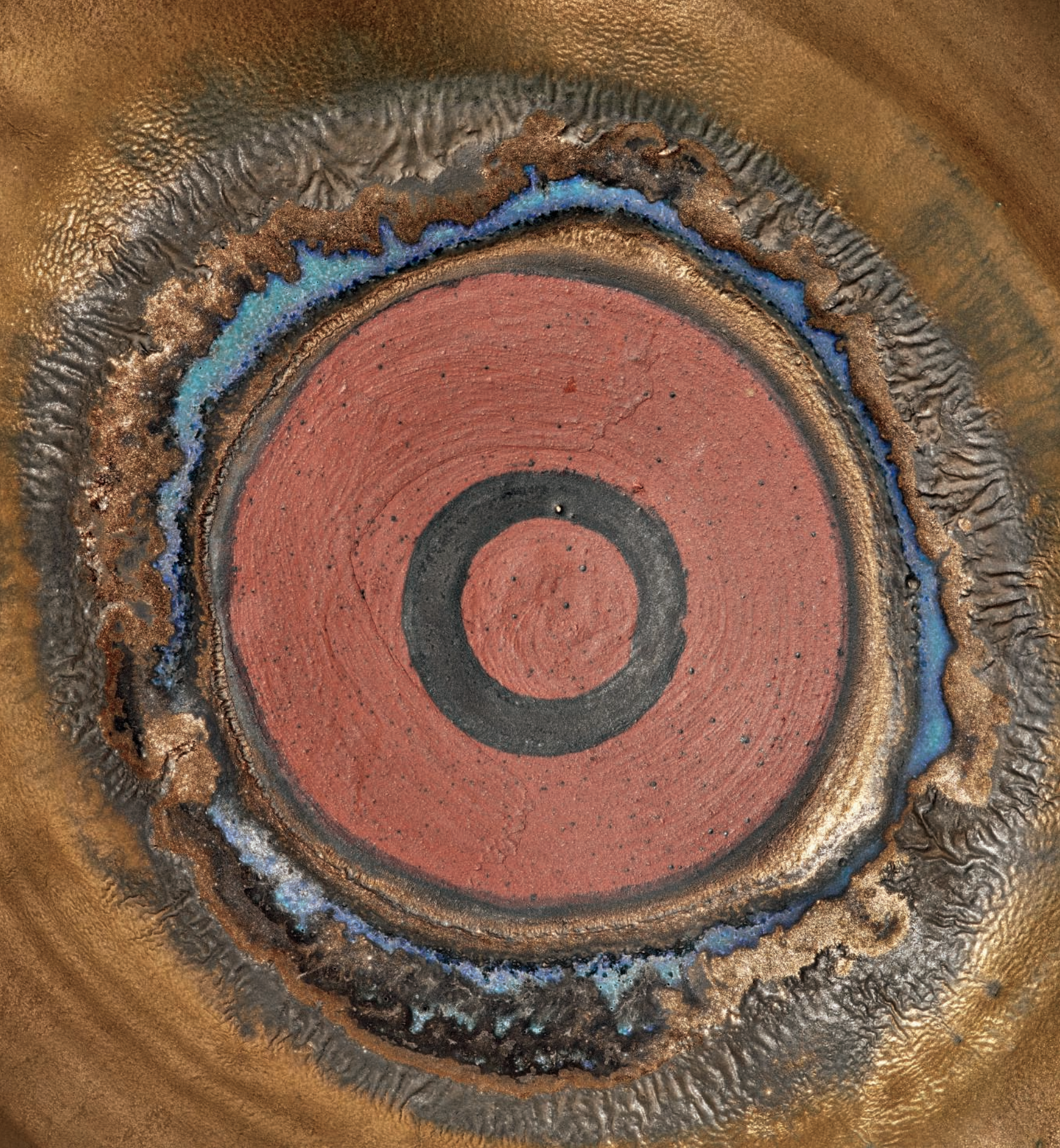
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‘I try to establish a datum point with an artist’s work, then add in beyond that with highlights that make a summary of where the artist has been and what they have accomplished.’

Dr John Driscoll

1. **Bernard Leach** 1887-1979

Charger with ‘Tree of Life’ design

circa 1924

Earthenware, galena glaze over slip trailed and carved ‘Tree of Life’ design, incorporating mustang, stag and hunting dog, bird feeding its young, song birds, Ursa Major and dragon motifs.
44.4 cm (17½ in.) diameter
Impressed with artist’s and Leach Pottery seals.

Estimate

£15,000-20,000 \$20,200-26,900

€17,400-23,200 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Christie’s, South Kensington,
‘Twentieth-Century British Decorative Arts’, 29 March 2001, lot 319

Exhibited

‘Things of Beauty Growing: British Studio Pottery’, Yale Centre for British Art, New Haven, 14 September-3 December 2017 and The Fitzwilliam Museum, Cambridge, 20 March-18 June 2018
‘Pioneers: 101 years of the Leach Pottery’, Court Barn, Chipping Campden, 10 July-25 September 2021

Literature

Glenn Adamson, Martina Droth and Simon Olding, *Things of Beauty Growing: British Studio Pottery*, New Haven, 2017, illustrated pp. 28, 162, 259 with accompanying essay Yale Center for British Art (booklet), September-December 2017, illustrated front cover



‘You can document the tree of life in different cultures at different times; but you can also document it in terms of what it meant to Leach. He had a deep grasp of the cultures that he was drawing upon, and of the place his work had in contemporary culture.’

J.D.

2. Shoji Hamada 1894-1978

Early vase

circa 1922

Stoneware, white slip with iron slip painted and carved Chrysanthemum design beneath a white glaze.

23 cm (9 in.) high

Impressed with artist's and Leach Pottery seals.

Estimate

£5,000-7,000 \$6,800-9,600

€5,800-8,200 †

plus Buyers Premium and VAT*

Provenance

Christopher Wood Gallery,
London, Autumn 1980

Bonhams, Knightsbridge,
'Masters of the 20th Century',
30 November 1994, lot 114

Exhibited

'British 20th Century Studio Ceramics',
Christopher Wood Gallery, London,
Autumn 1980

Literature

British 20th Century Studio Ceramics, exh.
cat., Christopher Wood Gallery, London,
1980, illustrated p. 24



Left to right: Shoji Hamada, Soetsu Yanagi and Bernard Leach at the Leach Pottery, St Ives, 1929. Crafts Study Centre, University for the Creative Arts, BLE/8/1. Photographer unknown.

'After Hamada left St Ives, he didn't put a press mark on his work. He believed in his own originality, and he wanted that originality to be spoken for by the object, not the signature, not by the press mark. This is a strength of artistic and philosophical vision honoured in the thinking of Yanagi and distinguished Hamada's achievement.'

J.D.



3. Lucie Rie 1902-1995

Early and rare bowl and saucer

circa 1936

Earthenware, unglazed burnished surface with dark integral speckle.

Bowl: 4.3 cm (1¾ in.) high,

14 cm (5½ in.) diameter

Saucer: 1.5 cm (0⅝ in.) high,

15.5 cm (6⅛ in.) diameter

Each painted *L.R.G. WIEN*.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Collection of the artist,

hand carried from Vienna, 1938

Bonhams, Knightsbridge, 'Dame Lucie

Rie: Sale of a Lifetime', 17 April 1997, lot 17

Literature

Oliver Watson, *British Studio Pottery:*

The Victoria and Albert Museum

Collection, Oxford, 1990, p. 234, pl. 515 for

a comparable tea set in the collection of

the Victoria and Albert Museum, London



Lucie Rie throwing in her studio, Wolzeille, Vienna, circa 1930.
Photographer unknown.

‘When you’re beginning to collect, and you arrive at 18 Albion Mews in London with a letter of introduction to one of the greatest ceramic artists in the world... thinking back on it, I was quite awestruck. She was very solicitous and kind, sympathetic to my interest and extremely gracious.’

J.D.



4. Hans Coper 1920-1981

Large dish

circa 1950

Stoneware, layered white porcelain slips and manganese with the design cut through.

36.9 cm (14½ in.) diameter

Impressed with artist's seal.

Estimate

£20,000-30,000 \$27,300-40,900

€23,400-35,000 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Christies, South Kensington,
'British Decorative Arts from 1880 to the
Present Day', 15 February 1989, lot 303
Galerie Besson, London

Exhibited

'Lucie Rie & Hans Coper-Potters in
Parallel', Barbican Art Gallery, London,
20 February-26 May 1997

Literature

Margot Coatts, ed., *Lucie Rie & Hans
Coper-Potters in Parallel*, exh. cat.,
Barbican Art Gallery, London, 1997,
illustrated front cover, p. 62

Tony Birks, *Hans Coper*, Catrine, 2013,
illustrated p. 79

The present dish was purchased from a
car boot sale in Farnham in 1988 for £1.50
and was then sold at Christies, London in
February 1989 for £20,900. A comparable
dish was exhibited at the British stand at
the IX Milan Triennale in 1951.



The British stand at the Milan Triennale, 1951, featuring Hille furniture by Robin Day,
textiles by Lucienne Day, weaving by Gerd Hay-Edie, ceramics by Lucie Rie and Hans Coper.
Photographer unknown.

‘Coper’s work expresses a highly inventive and disciplined exploration of form, line, proportion and design. Most of all his work articulates the way light caresses form and feels its delicate, probing path across a surface. In doing so Hans Coper created his own singular métier which is at once tangible and elusive, yet always endowed with the mysterious magic of artistry occurring solely in the rarefied realm of a great master.’

J.D.

*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



Significant Forms: The Collection of John Driscoll

By Glenn Adamson

Independent Writer and Curator, New York

Like many vital and flourishing things, John Driscoll's ceramics collection began with an egg. The year was 1976, when he was a doctoral student at Penn State. In one of those fortuitous turns of fate that sometimes shape people's lives, he happened to be a graduate assistant at the university museum when its visionary director, Bill Hull, curated a show called 'Twenty-Four British Potters'. John, asked to unpack the crates, promptly fell in love. Despite his limited budget at the time he quickly acquired pieces by eight of the potters, including the great Lucie Rie.

There was another pot that captivated him, but at \$180 simply seemed out of reach: a speckled white ovoid with a sharply articulated two-stepped rim, and a celestial blue interior. It was by Liz Fritsch, best known for her dazzling patterned vessels. In this early work, she already demonstrated her absolute command of volume and profile, a sublime serenity. John had to have it. After agonising for a while, he took the plunge (like a lot of other collectors, he knew he was one when he got in just over his head). It remained a personal favourite in his collection, together with a postcard Fritsch sent to him bearing the image of three perfect bird's eggs on its cover. The career of a connoisseur was hatched.

John told me this story – and many others, just as memorable – during the preparation of 'Things of Beauty Growing', an exhibition at the Yale Center of British Art and the Fitzwilliam Museum, which drew substantially on his collection. His involvement in the project was extraordinarily generous, all the more so because John had always kept his interest in ceramics more or less private. This was partly for personal reasons – he wasn't the type to seek the limelight – and partly an ethical matter. As the head of Driscoll Babcock, New York's leading gallery of historic American fine art (and the oldest continuously operated gallery of any kind in the city), he felt that he should keep his collecting activities out of the public eye, and quite discrete from his activities as a dealer.

At one point, when discussing the philosophy of the Japanese mingei movement and its preoccupation with the figure of the unknown craftsman, John said to me that 'genius can be anonymous'. He conducted himself accordingly. At once deeply erudite and totally self-effacing, he assembled one of the world's great collections in any

artistic category, quite quietly, without making a fuss. His vision was at once simple and, given the relatively marginal condition of studio pottery in the late twentieth century, somewhat radical. He set out to acquire the very best objects by the very best makers, and let them speak for themselves.

Now, we have the opportunity to hear that story in full. The present auction catalogue affords a comprehensive view of twentieth-century British studio pottery. Each object, selected with rigor and discretion, marks out a position within a complex field of aesthetic achievement. The governing dialectic is the familiar one between modernism and traditionalism, with Lucie Rie and Bernard Leach seemingly exemplifying these two competing values. A closer look, however, reveals the falsity of this opposition – or at any rate, the degree to which British potters achieved a union of these seeming alternatives.

Indeed, Rie and Leach themselves exemplify this dynamic. What initially reads as a continuation of Wiener Werkstätte-style abstraction, in Rie's work, turns out to be inflected with tonalities stretching back to the ancient Mediterranean – an affinity that becomes clear when her work is seen alongside that of her artistic compatriot Hans Coper. Leach, meanwhile, was far more experimental than he has typically been given credit for. He did embrace the past, holding up classical Chinese ceramics as an aspirational 'standard', but also creatively synthesised his sources. Never slipping into simplistic appropriation, he constantly illuminated commonalities across cultures and time periods. It's surprising to say so, but today, when we are newly alive to the potential of non-hierarchical, global vision for the arts, it may well be Leach who seems the most contemporary of all modern potters.

At some point John, an inveterate researcher, acquired a series of letters between Leach and Rie which attests to their mutual regard, and perhaps even a quasi-romantic liaison. (These important documents have now been donated to the Crafts Study Centre, Farnham.) It was at the end of this exchange that Leach lent Rie the famed Choson dynasty Moon Jar, now in the British Museum, imparting it to her with the words 'keep the Korean pot in memory'. Quite a revelation, one might say; but John's interest in their relationship was entirely to do with affairs of art.

Rie had been one of his introductions into the glories of the ceramic medium, while Leach's work was more of an acquired taste, coming only through time and study. I think it fascinated John to know how much these two luminaries saw in one another: things that most others, presuming them to stand at opposite ends of some imagined aesthetic spectrum, could not perceive.

John's collection is filled with counterintuitive moments like these, in which stereotype gives way to the rich complexity of artistic sensibility. Among his magnificent collection of Copers, perhaps his most prized was the one bearing an inscription recording its exchange with a local school, 'in exchange for a goat'. His favorite Ladi Kwali, similarly, might have been the one featuring an airplane motif, memorialising the master Gwari potter's travels to foreign lands in the company of Michael Cardew. Ewen Henderson, another of John's favourite artists – and a former student of Rie's – can come across initially as a real bruiser; his work is as close as British studio pottery ever got to Abstract Expressionism's gestural machismo, or for that matter the contents disgorged from a Bronze Age archaeological site. But John's selection of his work could seem almost diaphanous in its subtlety, a play of texture, colour, and internal motion.

Warren MacKenzie, though an American, found a substantial place in John's collection due to his close relationship to Leach. He is justly acknowledged as pottery's least pretentious master, a man who firmly insisted on the everyday functionality of his work, for decades selling it out of the front of his Minnesota studio (if you came by when it wasn't there, you could drop your money in an honesty jar and walk away with the pot of your choice). Yet when John presented an exhibition of MacKenzie's work at Driscoll Babcock, in 2017 – the last devoted to the potter in his lifetime – he presented the pots in carefully arranged groupings atop white plinths. It came across very much as a sculpture show, the broad-faceted forms carving out their own spaces with utmost assurance.

A comparable effect was always on offer for those lucky enough to visit John and his wife, the artist Marylyn Dintenfass, at their home in Garrison, New York. The house, dating to 1975, was designed by the Frank Lloyd Wright acolyte Paul Mayen, taking full advantage of the topology of the rolling landscape. (By a strange coincidence, the property formerly belonged to Aileen Osborn Webb, the intrepid founder of the American studio craft movement.) The volumes of the architecture, flooded with natural light, made for a perfect setting for the ceramics. Marylyn, a professional ceramist at one point in her career, is now primarily a painter and creates vibrantly coloured abstractions, often featuring powerfully rendered circular forms.

The dialogue between her work and the round, relatively muted pots was intense, like a choir singing splendid accompaniment to John and Marylyn's lives together.

To end on a somewhat less personal but equally significant note, it should be said that John liked to describe his pots as a study collection. He was hopelessly infatuated by them, to be sure, but also thought of them like books in a well-curated library. He referred to them constantly, learning more the more he looked. Whenever a collection so coherent is dispersed, there can be a tendency to regret its loss. But there's another – and I think, far better – way to think about this. John took tremendous pleasure in every pot, and in keeping them safe for posterity. I think it would have pleased him tremendously to know that others will share in that experience; and pleased him, too, to see the scrupulous cataloguing of these objects, a careful documentation with little precedent in the field, which will greatly aid researchers now and into the future. For a time, these pots made up a superlative collection, but all along, they have also been a flock of beautiful, individual things. Now they have another chance to take flight, carrying our imaginations along with them.

Imagination takes flight.

Dr John P Driscoll, Garrison, NY. Photo: Emily Driscoll.



5. **Shoji Hamada** 1894-1978

Early vase with carved design

1923

Stoneware, carved porcelain slip
beneath a clear glaze.

20 cm (7 $\frac{7}{8}$ in.) high, 20 cm (7 $\frac{7}{8}$ in.) diameter

Impressed with artist's and
Leach Pottery seals.

Estimate

£4,000-6,000 \$5,400-8,100

€4,600-7,000 †

plus Buyers Premium and VAT*

Provenance

Paterson's Gallery, 5 Old Bond Street, London
Agatha Walker collection,
acquired from the above, 1923
Bonhams, New Bond Street,
'International Contemporary Ceramics',
19 September 2006, lot 40

Exhibited

'Pioneers: 101 years of the Leach Pottery',
Court Barn, Chipping Campden,
10 July-25 September 2021

The underside of the foot still retains
most of the original price label from
Paterson's Gallery, 5 Old Bond Street,
1923, which was Hamada's first solo
exhibition in London and the very first
solo show of contemporary studio
pottery in a Bond Street gallery.



6. **Bernard Leach** 1887-1979

Bowl with chrysanthemum design

1937

Stoneware, layered tenmoku over white glazes with the design carved through.

12.5 cm (4 $\frac{7}{8}$ in.) high,

25.8 cm (10 $\frac{1}{8}$ in.) diameter

Impressed with artist's seal.

Estimate

£3,000-4,000 \$4,000-5,400

€3,500-4,600 † ♣

plus Buyers Premium and VAT, ARR applies*

Exhibited

'Things of Beauty Growing: British Studio Pottery', Yale Centre for British Art, New Haven, 14 September-3 December 2017 and The Fitzwilliam Museum, Cambridge, 20 March-18 June 2018

Literature

Decorative Art 1937: Year Book of the 'Studio', London, 1937, illustrated p. 112
Bernard Leach, *A Potter's Book*, London, 1940, illustrated p. 116, pl. 61
Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Centre for British Art, New Haven and The Fitzwilliam Museum, Cambridge, 2017, illustrated p. 245



7. **Michael Cardew** 1901-1983

Large jar with handles

circa 1930

Earthenware, layered slips and glazes with incised designs.

34.5 cm (13⁵/₈ in.) high

Impressed with artist's and Winchcombe Pottery seals.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Phillips, London, 'Contemporary Ceramics', 25 September 2001, lot 3



Ladi Kwali: The Transformed Vessel

By Professor Simon Olding

Director, Crafts Study Centre, University for the Creative Arts

It is June 1962, at Wenford Bridge in Cornwall. Bernard Leach (left) and Michael Cardew (right) are photographed looking intently at a hand-built water jar. It has been made by the celebrated potter Ladi Kwali. Cardew looks as though he is the tutor; Leach, for once, the pupil, their original roles reversed.

The vessel is a demonstration piece, and Ladi Kwali is on tour. Her work was first seen outside Africa in 1958 in an exhibition organised by Cardew and held at the Berkeley Galleries in London. A successor exhibition was held there in 1962, transferring from the Galerie La Borne in Paris. Many of her works were purchased for important public collections including the British Museum, the Victoria & Albert Museum, York Art Gallery and the ceramic collection and archive of Aberystwyth University.

Two unglazed water vessels were left in the ceramics handling collection at the University for the Creative Arts. Duncan Ross, then a student at Farnham, recalled that ‘Cardew delivered a lecture on his work at [the Pottery Training Centre in] Abuja, Nigeria, while Ladi Kwali set up a workspace in the courtyard outside the ceramics workshop. During the day she made two of her signature hand-built pieces, working from one to the other to allow for drying. Students from all departments came to watch, some drawing as she moved around the growing forms. Over the two days she was with us the pots were completed and later I was entrusted with firing them together with student work that developed from the experience’.

We might then reassess the photograph of Leach and Cardew at Wenford Bridge. It is Ladi Kwali, unseen here, who is the teacher.

Her demonstration works occupy a sort of in-between space. They are made as they have been for generations in the Northern Nigerian village of Kwali, as her forbears would have done; they are unglazed, thin-walled, large water pots (‘Tukunya’) decorated with stylized motifs redolent of the local place: scorpions, lizards, birds, a praying mantis, with panels of abstract geometrical lines or dashes. They were coiled and pinched and fired. The impressed designs were

applied by a knife-like tool or rolled pieces of home-made string or roulettes made of wood; or they were drawn with a porcupine quill. There was no fuss about the material. Ladi Kwali did not prepare a design for a water pot beforehand, she relied on intuition and the vocabulary of place, recalling traditional motifs and adapting in the performative moment. They were pots both of ancestry and the urgent present.

During her time at Cardew’s pottery in Abuja, her methods changed. The water vessels were glazed, the walls of stoneware clay were thicker, and the finished works were heavy: far too heavy to carry, and therefore impossible to use functionally. They ceased to be useful wares and became art objects. Their intended destination was no longer the village home, but the colonial building, the Emir’s palace or the collector’s house. They became ‘interpretations’ of the traditional Nigerian water pot, Cardew’s clear glaze radically transforming their appearance (and sometimes obscuring the fine-scored lines).

One stoneware water pot by Ladi Kwali in John Driscoll’s collection has an impeccable provenance. It was shown at the 1962 exhibitions in London and Paris, and then subsequently acquired from the collection of Michael Cardew’s brother and sister-in-law, sold from the exhibition ‘British 20th century studio ceramics’ held by the Christopher Wood Gallery in 1980. The catalogue entry noted that ‘work by Ladi Kwali is now extremely difficult to acquire [and] the present pot is considered by Michael Cardew to be one of the greatest pieces she ever made’. Alongside the African imagery, rather surprisingly, is an aeroplane. Perhaps this was made to underscore Ladi Kwali’s flight to Europe, and the significance of the journey to the enhancement of her international reputation. Another water vessel of hers was incised with a London bus, to make a similar disjuncture of images.

Ladi Kwali’s water vessels are also contested pieces. As Tanya Harrod remarks, they were, like the black-on-black pots produced by the Pueblo potters Maria and Julian Martinez ‘made to satisfy European appetites for the exotic [and] stripped of function (whether practical or sacred) and, by being made more durable, became collectable’.



Black and white photograph, with a note in Bernard Leach's handwriting on the reverse 'Wenford Bridge 1962 MC and BL Ladiquali's [sic] fresh coiled and decorated pot'. Crafts Study Centre, University for the Creative Arts. BHL/9146a

8. Ladi Kwali 1925-1984

'Aeroplane Water Pot'

1962

Stoneware, mottled iron glazes over incised zoomorphic and aeroplane designs within impressed textured bands inlaid with white slip. 31.6 cm (12½ in.) high, 34.5 cm (13⅝ in.) diameter

Estimate

£6,000-9,000 \$8,100-12,100

€7,000-10,400 ₺

plus Buyers Premium and VAT*

Provenance

Berkeley Galleries, London
Michael Cardew's brother and sister-in-law, 1962
Christopher Wood Gallery, London, autumn 1980
Private collection, UK
Phillips, London, 'Contemporary Ceramics', 26 October 2000, lot 57

Exhibited

Berkeley Galleries, London, 1962
Galerie La Borne, Paris, 1962
'British 20th Century Studio Ceramics', Christopher Wood Gallery, London, Autumn 1980
'Things of Beauty Growing: British Studio Pottery', Yale Centre for British Art, New Haven, 14 September-3 December 2017 and The Fitzwilliam Museum, Cambridge, 20 March-18 June 2018

Literature

Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Centre for British Art, New Haven and The Fitzwilliam Museum, Cambridge, 2017, illustrated p. 353



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

9. **Lucie Rie** 1902-1995

Rare large flower vase

circa 1984

Stoneware, pure white blistered glaze.

35.8 cm (14 $\frac{1}{8}$ in.) high

Impressed with artist's seal.

Estimate

£20,000-30,000 \$27,300-40,900

€23,400-35,000 ‡ ♠

plus Buyers Premium and VAT, ARR applies*

Provenance

Willem Latuasan, The Netherlands

Bonhams, Knightsbridge, 'International

Contemporary Ceramics including the

Willem Latuasan Collection',

11 November 1993, lot 337



10. **Hans Coper** 1920-1981

Monumental 'Writhlington School' pot

1972

Stoneware, layered porcelain slips and engobes over a textured body, the neck, disc top lip and interior with a manganese glaze.

77 cm (30³/₈ in.) high

Impressed artist's seal and inscribed
1X1972 HC To Writhlington School.

Thank you for Jennea the Goat.

Estimate

£80,000-120,000 \$109,000-164,000

€93,500-140,000 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Writhlington School, Radstock,
gifted from the artist, 1972
Sotheby's, London, 'Decorative Art
including Studio Pottery',
29 October 1996, lot 287

Exhibited

'Things of Beauty Growing: British Studio
Pottery', Yale Centre for British Art, New
Haven, 14 September-3 December 2017
and The Fitzwilliam Museum, Cambridge,
20 March-18 June 2018

Literature

'School gets pots of cash from kid deal',
The Daily Telegraph, 19 April 1996,
illustrated front page
Donald Macgillivray, 'Pots of money on
offer', *The Daily Telegraph*, 21 October
2000, illustrated n.p.
Tony Birks, *Hans Coper*, Catrine, 2013,
illustrated p. 169, p. 170 for an image of
Hans Coper with Jennea the Goat
Glenn Adamson, Martina Droth and
Simon Olding, eds., *Things of Beauty
Growing: British Studio Pottery*, exh. cat.,
Yale Centre for British Art, New Haven
and The Fitzwilliam Museum, Cambridge,
2017, illustrated p. 294



11. **James Tower** 1919-1988

'Sea Piece'

1984

Earthenware, layered white over black glazes with the design carved through. 52.5 x 53.5 x 14 cm (20⁵/₈ x 21¹/₈ x 5¹/₂ in.) Incised *James Tower* and dated *84*.

Estimate

£12,000-18,000 \$16,400-24,600

€14,000-21,000 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Tower family collection
Phillips, London, 'Contemporary Ceramics',
25 September 2001, lot 90

Literature

Timothy Wilcox, *The Ceramic Art of James Tower*, Farnham, 2012, illustrated p. 166, no. 191



12. Sueharu Fukami b. 1947

‘Haruka no Kei’ or ‘Distant View: ‘To the Sky’

1996

Porcelain, *seihakuji* celadon glaze,
gold leaf, bronze, granite.

213.7 x 65.5 x 42.8 cm (84 $\frac{1}{8}$ x 25 $\frac{3}{4}$ x 16 $\frac{7}{8}$ in.)

Incised S. *Fukami 4 / 5.*

Estimate

£40,000-60,000 \$54,600-81,900

€46,700-70,100 †

plus Buyers Premium and VAT*

Provenance

Acquired directly from the artist
following a studio visit, 1999

Literature

Andreas Marks, *Fukami: Purity of Form*,
Hanford, 2011, p. 139, no. 73 for a comparable
example of this form in the collection of
the Kyoto Municipal Museum of Art
Seuharu Fukami X Raku Kichizaemon, exh.
cat, Sagawa Art Museum, Moriyama, 2019,
p. 11 for a comparable example of this form
loaned by Kyoto Municipal Museum of Art



13. **Kitaōji Rosanjin** 1883-1959

'Iga' type jar

circa 1955

Stoneware, flowing ash glaze over a body with incised designs around the shoulder.

30.2 cm (11 $\frac{7}{8}$ in.) high,

27.5 cm (10 $\frac{7}{8}$ in.) diameter

Incised artist's mark.

Estimate

£10,000-15,000 \$13,600-20,500

€11,700-17,500 †

plus Buyers Premium and VAT*

Provenance

Phillips, London, '20th Century Japanese Masterworks', 13 November 2001, lot 65



14. Shirō Tsujimura b. 1947

'Fused Jars'

circa 2005

Stoneware, wood fired 'Shigaraki' clay
with running ash glazes.

45.8 x 54.4 x 52.8 cm (18 x 21³/₈ x 20³/₄ in.)

Incised with artist's marks. Together with
signed wooden box.

Estimate

£4,000-6,000 \$5,400-8,100

€4,600-7,000 ₣

plus Buyers Premium and VAT*

Provenance

Koichi Yanagi Oriental Fine Arts, New York

Exhibited

'Clay's Life through Fire: Innovation',
Koichi Yanagi Oriental Fine Arts,
New York, 17 October-7 November 2012

Literature

Clay's Life through Fire: Innovation, exh.
cat., Koichi Yanagi Oriental Fine Arts,
New York, 2012, illustrated no. 17



15. Mineo Okabe 1919-1990

Bottle

circa 1965

Stoneware, flowing ash glazes over
a swirling finger-wiped surface.

31.8 cm (12½ in.) high

Estimate

£8,000-12,000 \$10,800-16,100

€9,300-13,900 †

plus Buyers Premium and VAT*



16. **Shōji Kamoda** 1933-1983

Jar

1974

Stoneware, an incised 'ladder' design highlighted with clear glaze.

36.1 x 25 x 11.4 cm (14¼ x 9⅞ x 4½ in.)

Incised with artist's mark and dated.

Together with a signed wooden box.

Estimate

£20,000-30,000 \$26,900-40,400

€23,200-34,800 ₣

plus Buyers Premium and VAT*

Provenance

Private collection, Japan

Bonhams, New Bond Street, '20th Century Japanese Ceramics and Works of Art', 12 November 2002, lot 144

Literature

Works of Kamoda Shoji, Tokyo, 2005, illustrated p. 288



17. **Peter Voulkos** 1924-2002

Dish

1978

Stoneware, porcelain 'push throughs',
slashed and torn design with
ash glazes, gas-fired.

11.8 cm (4 $\frac{5}{8}$ in.) high, 57 cm (22 $\frac{1}{2}$ in.)
diameter

Painted *VOULKOS 78*.

Estimate

£4,000-6,000 \$5,400-8,100

€4,600-7,000 †

plus Buyers Premium and VAT*

Provenance

Bonhams, New York, 'International
Post-war and Contemporary Ceramic Art',
5 June 5 2007, lot 76

Literature

Peter Voulkos Retrospective, exh. cat.,
Sezon Museum of Art, Tokyo, 1995,
nos. 79-80 for comparable examples



18. **Alev Ebüzziya Siesbye** b. 1938

Large open bowl

1978

Stoneware, indigo glaze with fine masked lines.
12 cm (4¾ in.) high, 53 cm (20¾ in.) diameter
Incised *alev 78*.

Estimate

£8,000-12,000 \$10,900-16,400

€9,300-14,000 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Literature

Margreet Eijkelenboom-Vermeer and
Dorris U. Kuyken-Schneider, *Danish
Ceramics Boymans-van Beuningen
Museum: Collected 1970-1995*,
Rotterdam, 1995, p. 136, cat. 186 for a
comparable bowl



19. **Gutte Eriksen** 1918-2008

Monumental jar with lugs

circa 1980
Earthenware, layered flowing
black and blue glazes.
51.5 cm (20¼ in.) high

Estimate

£5,000-7,000 \$6,700-9,400
€5,800-8,100 †♣
plus Buyers Premium and VAT, ARR applies*

20. **Gutte Eriksen** 1918-2008

Jar with lugs

circa 1980
Earthenware, layered flowing
black and red pitted glazes.
26 cm (10¼ in.) high
Impressed with artist's seal.

Estimate

£1,500-2,000 \$2,000-2,700
€1,700-2,300 †♣
plus Buyers Premium and VAT, ARR applies*

Phillips wishes to thank Professor
Henning Jørgensen for his assistance
cataloguing the present lots.



21. **Ewen Henderson** 1934-2000

Vessel

circa 1990

Mixed laminated clays, volcanic glazes
with contrasting textures.

51.5 cm (20¼ in.) high

Estimate

£2,000-3,000 \$2,700-4,000

€2,300-3,500 ₣ ▲

plus Buyers Premium and VAT, ARR applies*

Provenance

David Southwell collection

Bonhams, New York, 'International
Post-War and Contemporary Ceramic Art',
5 June 2007, lot 127





22. **Ewen Henderson** 1934-2000

Sack form

1990

Mixed laminated clays, volcanic glazes
with contrasting textures.

62 cm (24 $\frac{3}{8}$ in.) high

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 † ▲

plus Buyers Premium and VAT, ARR applies*

Provenance

Acquired directly from the artist

Exhibited

'Things of Beauty Growing: British Studio
Pottery', Yale Centre for British Art, New
Haven, 14 September-3 December 2017
and The Fitzwilliam Museum, Cambridge,
20 March-18 June 2018

Literature

Glenn Adamson, Martina Droth and Simon
Olding, eds., *Things of Beauty Growing:
British Studio Pottery*, exh. cat., Yale
Centre for British Art, New Haven and The
Fitzwilliam Museum, Cambridge, 2017,
illustrated p. 313 with accompanying essay

23. Charles Vyse 1882-1971

'Tzu-Chou' vase

1936

Stoneware, layered slip with a carved design of palm trees filled with iron glaze.
32 cm (12 $\frac{5}{8}$ in.) high
Incised VYSE 1936.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, Knightsbridge,
'Masters of the 20th Century',
30 November 1994, lot 8
Daryl Fromm collection, UK
Woolley & Wallis, 'Clarice Cliff, Art Deco
& Design', 18 March 2020, lot 438

Literature

Terence Cartlidge, *Charles and Nell Vyse:
A Partnership*, Somerset, 2004,
illustrated p. 56, backcover

24. Charles Vyse 1882-1971

Large vase

1936

Stoneware, light grey glaze.
41.5 cm (16 $\frac{3}{8}$ in.) high
Incised VYSE 1936.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 † ♣

plus Buyers Premium and VAT, ARR applies*

25. Charles Vyse 1882-1971

'Tzu-Chou' vase

1930

Stoneware, white glaze over a body with
incised scrolling lotus flower design.
33.8 cm (13 $\frac{1}{4}$ in.) high
Incised CV and dated 1930.

Estimate

£3,000-4,000 \$4,000-5,400

€3,500-4,600 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, New Bond Street,
'International Contemporary Ceramics',
23 May 2006, lot 63
Daryl Fromm collection, UK
Woolley & Wallis, 'Clarice Cliff, Art Deco
& Design', 18 March 2020, lot 439

Literature

Richard Dennis, *Figures and Stoneware
Pottery by Charles Vyse, 1882-1971*, exh.
cat., Fine Art Society, London, 1974,
illustrated p. 56, no. 126



26. **William Staite Murray** 1881-1962

Large vase

circa 1930

Stoneware, layered iron glazes.

48 cm (18⁷/₈ in.) high

Impressed with artist's seal.

Estimate

£6,000-9,000 \$8,200-12,300

€7,000-10,500 ‡♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Collection of the artist's family
Bonhams, Knightsbridge, 'Masters of the
20th Century', 30 November 1994, lot 11
Phillips, London, 'Contemporary
Ceramics', 2 December 1999, lot 10

27. **William Staite Murray** 1881-1962

Conical bowl on foot

circa 1930

Stoneware, 'Chun' type glaze.

14.4 cm (5⁵/₈ in.) high,

31.8 cm (12¹/₂ in.) diameter

Impressed with artist's seal.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 ‡♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Gwendolyn and Joan Cyprian-Williams collection
Reggie and Heather Hyne collection
Bonhams, Knightsbridge,
'Swan Song of the 20th Century:
Contemporary Ceramics', 9 June 1999, lot 18



28. **Margaret Rey** 1911-2010

Vase

circa 1935

Stoneware, flowing wood ash glazes.

25 cm (9 $\frac{7}{8}$ in.) high

Impressed with artist's seal.

Estimate

£500-700 \$670-940

€580-810 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Paul Rice Gallery, London



29. **Thomas 'Sam' Haile** 1909-1948

Vase with surrealist designs

circa 1946

Earthenware, slips and glazes with incised abstracted figural designs. 28.2 cm (11½ in.) high
Impressed with artist's seal.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 ₣

plus Buyers Premium and VAT*

Provenance

Sotheby's, Belgravia, 'Studio Ceramics',
6 December 1979, lot 166

Christopher Wood Gallery, London,
Autumn 1980

Phillips, London, 'Contemporary
Ceramics', 26 October 2000, lot 17

Exhibited

'British 20th Century Studio Ceramics',
Christopher Wood Gallery, London,
Autumn 1980, cat. 44

Literature

Paul Rice, Marianne Haile, Victor Margrie
and Eugene Dana, *Sam Haile: Potter and
Painter*, London, 1993, p. 49 for a jug with
a comparable design in the collection of
the Victoria and Albert Museum, London



30. **Thomas 'Sam' Haile** 1909-1948

Dish with surrealist design

circa 1946

Earthenware, trailed and brushed
slips beneath a crawling clear glaze.

5.4 x 26.7 x 32.3 cm (2½ x 10½ x 12¾ in.)

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 †

plus Buyers Premium and VAT*

Provenance

Marianne de Trey collection
Bearnas Hampton & Littlewood,
Exeter, 28 January 2010, lot 564

Exhibited

'Things of Beauty Growing: British Studio
Pottery', Yale Centre for British Art, New
Haven, 14 September-3 December 2017

Literature

Glenn Adamson, Martina Droth and Simon
Olding, eds., *Things of Beauty Growing:
British Studio Pottery*, exh. cat., Yale
Centre for British Art, New Haven and The
Fitzwilliam Museum, Cambridge, 2017,
illustrated p. 269 with accompanying essay



31. **William Newland** 1919-1998

Dish with fish design

1950s

Earthenware, cream and brown glazes with trailed design.
38.8 cm (15¼ in.) diameter
Painted artist's marks.

Estimate

£2,000-3,000 \$2,700-4,000

€2,300-3,500 ± ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, New Bond Street, 'Contemporary Ceramics', 23 September 2003, lot 78

Exhibited

'William Newland Retrospective', Aberystwyth Arts Centre, Hove Museum, Midland Arts Centre Birmingham and ACC, 1996

'Things of Beauty Growing: British Studio Pottery', Yale Centre for British Art, New Haven, 14 September-3 December 2017 and The Fitzwilliam Museum, Cambridge, 20 March-18 June 2018

Literature

Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Centre for British Art, New Haven and The Fitzwilliam Museum, Cambridge, 2017, illustrated p. 265 with accompanying essay

32. **William Newland** 1919-1998

'Horse and Rider' dish

1952

Earthenware, blue and brown glazes with cream trailed design.
29.5 cm (11⅝ in.) diameter
Painted artist's mark and dated 52.

Estimate

£1,500-2,000 \$2,000-2,700

€1,700-2,300 ± ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Dr A. Foyle
Bonhams, New Bond Street, 'Contemporary Ceramics', 23 September 2003, lot 76

Exhibited

'William Newland Retrospective', Aberystwyth Arts Centre, Hove Museum, Midland Arts Centre Birmingham and ACC, 1996



Bernard Leach: For Past and Present

By Professor Simon Olding

Director, Crafts Study Centre, University for the Creative Arts

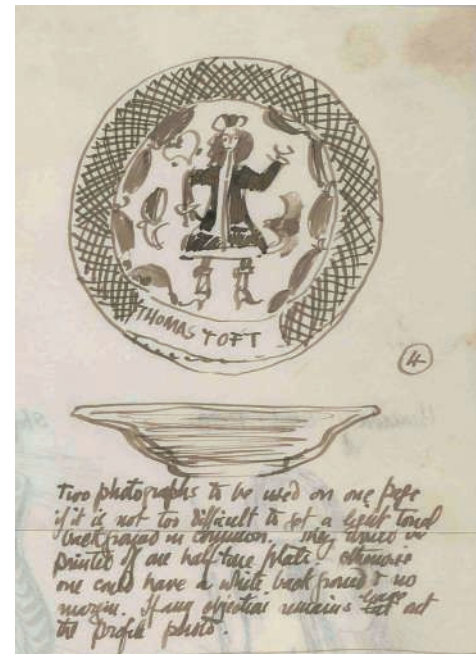
Bernard Leach's little raku plate draws together his interests in ceramic history, his reading matter, his 'philosophising' and his aspirations as a graphic artist, extolled since he was a child of five or six, by incessant drawing; and by 1917, the year the plate was made, by some ten years as an etcher.

Line as well as words are crucial to the plate. Leach drew pots throughout his life: sketches for work that he might make one day; doodles in the margins of a long committee meeting; speedy-yet-alive depictions of ceramics that held his attention, whether a celebrated museum work or a dish seen on his lunch table.

In the Christopher Wood Gallery Exhibition catalogue 'British 20th Century Studio Ceramics' in 1980, the author Ian Bennett takes a critical line when referring to Leach's later and larger slipware chargers. 'The production of such pieces in the 1920s and 1930s, however beautiful they may have been, is somewhat akin to a talented young painter of today executing brilliant pastiches of 'synthetic' Cubist paintings by Picasso and Braque and expecting any art historian to think of them as important contributions to the development of aesthetics! I can think of no piece of slipware by Leach which is not a 17th or 18th century pastiche'.

Bennett (who may possibly not have seen this small plate) is alluding here to Leach's reworking of English Staffordshire slipwares, by, for example, Ralph and Thomas Toft, which he knew from his reading in Japan of the book by Charles Lomax, *Quaint Old English Pottery*. Leach thought about these works for a long time, and he made a lively sketch of a Toft charger as an aid to the layout of plate 34 of his pedagogical book *A Potter's Portfolio*.

I think Bennett's reservations cannot so successfully be levelled at this example. It is one of the very earliest raku slipware dishes that Leach made. His ceramic canvas is tiny, compared with his later, more magisterial, chargers, many of which do indeed relate closely to work by the Tofts. Leach made the smaller plate in his first independent studio at Abiko, so it is perhaps experimental as well as highly personal. Leach has covered the surface with fluid, even unkempt, imagery and text, as if to load the plate with thought and references, as if to capture the very intensity of first writing the poetry or drawing the line.



Bernard Leach, ink sketch of a plate by Thomas Toft, circa 1950. The actual plate and its profile are illustrated in *A Potter's Portfolio*, plate 34, described as an 'English slipware dish by Thomas Toft of Tinker's Clough'. Crafts Study Centre, University for the Creative Arts. ABL/2/1/55

33. **Bernard Leach** 1887-1979

Dish with inscription by William Blake

1917

Raku, slip trailed decoration of a skylark with a quotation from William Blake around the rim.

20.2 cm (7 $\frac{7}{8}$ in.) diameter

Slip trailed artist's monogram and dated.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Collection of the artist

Janet Leach collection

Primavera Gallery, Cambridge

Acquired from the above, 2007

Exhibited

'Pioneers: 101 years of the Leach Pottery',

Court Barn, Chipping Campden,

10 July-25 September 2021



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

The bird's rapid flight catches the startled speed of take-off. It is as if Leach's mind and hand are in a tumult, and this small space is all he has to encapsulate his expression. The bird is perhaps a dove of peace, perhaps a skylark, perhaps even the precursor to the northern divers or cormorants that fly across his mature ceramic works (and many drawings). The quotation for William Blake's prophetic *Book of Urizen* reminds us of the poet's place in the pantheon of Leach and his Japanese friends, artists and philosophers. Soetsu Yanagi, for example, published a massive volume on Blake in 1914, the first such study in Japan, dedicating it to Leach. Perhaps Leach made this plate with Yanagi in mind.

It is a precursive, Japanese-made, English-referenced work. One in which pace, enquiry and reflection are all in flux. These factors seem to me to bring an emotional, introspective charge to the work; and the imagery appears agitated in a way that later slipware drawings do not. It is a rebellion against the good manners of slipware to come.

It's a way of fusing East and West, fusing time (the plate of 1917 could not have been made without reference to those of the 1680s), and perhaps today cannot be seen without the lens of appropriation.

Leach held on to this plate. It formed part of his extensive personal collection of ceramics. It was exhibited in the great retrospective exhibition at the V&A in 1977, marked as a property of 'the artist'. But by the time Emmanuel Cooper published his biography of Leach,

it had disappeared from the public gaze. It is illustrated there in colour, and Cooper says, 'the design combines a free handling of the motif, cross-hatched pattern and text with a sure sense of composition'. But as to location, he notes, 'whereabouts unknown'. In fact, we now know that the plate was sitting in upstate New York in John Driscoll's collection. Janet Leach had inherited the plate on her husband's death in 1979, and it was eventually sold from Henry Rothschild's ground-breaking Primavera Gallery in Cambridge.

Rothschild provides the link between the two pots by Ladi Kwali and Bernard Leach [lots 8 and 33] described in this catalogue. In 1976, an exhibition was opened at the Bristol City Art Gallery, curated by Cleo Witt. It then went on tour to the Laing Art Gallery in Newcastle and Cartwright Hall, Bradford. The exhibition was 'Contemporary pots from Henry Rothschild's collection' and he remarked in the introduction that his 'collection of pottery is a personal one and does not aim at being a comprehensive record of ceramics of the last thirty years'. Perhaps there is link to John Driscoll's collection here, with its points of great depth and scholarship, and a coverage that is wide, but personally inflected, rather than exhaustive.

Rothschild's show juxtaposed two pots together in the exhibition. Number 72 was a large vase by Ladi Kwali. Number 73 was a Pilgrim Bottle by Bernard Leach. It is not so far a stretch to think of Ladi Kwali and Bernard Leach together again, as indeed they were, shepherded by Cardew, at Wenford Bridge, nigh on sixty years ago.



Ladi Kwali demonstrating coiling a water pot, 1962. Photographer unknown.

34. Katharine Pleydell-Bouverie

1895-1985

Large dish

circa 1958

Stoneware, brown ash glazes with cream trailed slip and incised spiralling designs, the underside unglazed with combed design. 33.8 cm (13¼ in.) diameter
Impressed with artist's seal, incised and painted body and glaze codes.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Gwen Mullins collection, UK
Bonhams, Knightsbridge, 'Contemporary Ceramics', 15 June 1989, lot 9
Bonhams, New Bond Street, 'International Contemporary Ceramics', 23 May 2006, lot 56

Exhibited

'Things of Beauty Growing: British Studio Pottery', Yale Centre for British Art, New Haven, 14 September-3 December 2017 and The Fitzwilliam Museum, Cambridge, 20 March-18 June 2018

Literature

Oliver Watson, *British Studio Pottery: The Victoria & Albert Museum Collection*, London, 1990, p. 229, no. 486 for a comparable dish in the Victoria & Albert Museum collection
Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Centre for British Art, New Haven and The Fitzwilliam Museum, Cambridge, 2017, illustrated p. 267 with accompanying essay



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35. **Bernard Leach** 1887-1979

Plate

circa 1930

Earthenware, marbled slips beneath a clear glaze, made on a hump mould with crimped rim. 19 cm (7½ in.) diameter
Impressed with artist's and Leach Pottery seals.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 † ♣

plus Buyers Premium and VAT, ARR applies*

Literature

Bernard Leach, *A Potter's Book*, London, 1940, p. 115, pl. 55 for an illustration of an 18th or 19th century English marbled slipware dish of comparable design



36. **Bernard Leach** 1887-1979

Early dish with tree

circa 1930

Earthenware, painted coloured slips
beneath a clear galena glaze.

31.7 cm (12½ in.) diameter

Impressed with Leach Pottery seal.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bernard Rackham, UK

Thence by descent to Bertha Bundy, UK

Exhibited

'The Art of Bernard Leach: a Loan
Retrospective Exhibition', Victoria and
Albert Museum, London, March-May
1977, item 54

Literature

Muriel Rose, *Artist Potters in England*,
London, 1955, illustrated pl. 12

Carol Hogben, *The Art of Bernard Leach*,
London, 1978, illustrated pl. 44



37. **Bernard Leach** 1887-1979

Large tile with design of bird feeding its young

1930s

Stoneware, painted slips with carved designs beneath a clear glaze.

22.8 x 22.8 x 2 cm (8⁷/₈ x 8⁷/₈ x 0³/₄ in.)

Painted *BL* monogram and Leach Pottery mark, the reverse with impressed Leach Pottery seals.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, Knightsbridge, 'Contemporary Ceramics', 16 November 1995, lot 45
Joanna Bird Gallery, London, circa 2008

Literature

Tony Birks and Cornelia Wingfield Digby, *Bernard Leach, Hamada and their Circle*, Oxford, 1990, p. 26 for a comparable tile

38. **Bernard Leach** 1887-1979

Charger with design of bird feeding its young

circa 1924

Earthenware, painted, trailed and carved slip design beneath a galena glaze.

48.8 cm (19¹/₄ in.) diameter

Slip trailed artist's monogram.

Estimate

£6,000-9,000 \$8,200-12,300

€7,000-10,500 † ♣

plus Buyers Premium and VAT, ARR applies*





39. **Bernard Leach** 1887-1979

Jar

circa 1923

Earthenware, yellow galena glaze over white slip with carved designs of clouds, birds and lotus flowers.

17.5 cm (6 $\frac{7}{8}$ in.) high

Impressed with artist's and Leach Pottery seals.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 † ♣

plus Buyers Premium and VAT, ARR applies*

Exhibited

'Pioneers: 101 years of the Leach Pottery',
Court Barn, Chipping Campden,
10 July-25 September 2021

Literature

Carol Hogben, *The Art of Bernard Leach*,
London, 1978, pl. 19 for a similar example



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40. **Bernard Leach** 1887-1979

Large tile with Etruscan style octopus

circa 1926

Earthenware, painted and carved
slips beneath a galena glaze.

23.4 x 29 x 5 cm (9¼ x 11⅜ x 1⅞ in.)

Artist's and Leach Pottery monograms
in carved slip.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, Knightsbridge, 'Contemporary
Ceramics, 13 November 1998, lot 23

Exhibited

'Pioneers: 101 years of the Leach Pottery',
Court Barn, Chipping Campden,
10 July-25 September 2021

Literature

Oliver Watson, *Bernard Leach:
Potter and Artist*, exh. cat., Crafts Council,
London 1997, p. 73, pl. 64 for a dish with
a comparable design



41. **Michael Cardew** 1901-1983

Early jug

circa 1924

Earthenware, cream slip with carved inscription beneath a clear brown glaze.

20.9 x 23 x 19.5 cm (8¼ x 9 x 7½ in.)

Impressed with artist's and Leach Pottery seals.

Estimate

£1,500-2,000 \$2,000-2,700

€1,800-2,300 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Christie's, South Kensington,
'The Sunday Sale', 20 April 2008, lot 1

Literature

John Houston, *Michael Cardew: A Collection of Essays with an Introduction by Bernard Leach*, London, 1976, p. 13 for a comparable jug

Michael Cardew was Bernard Leach's first apprentice at the Leach Pottery, St. Ives. Having begun his apprenticeship in 1923, this early jug is a type influenced by the traditional Devon 'Harvest Jugs' and was a form Cardew continued to make after establishing his own kiln at Winchcombe in the Cotswolds in 1926.



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42. **Michael Cardew** 1901-1983

Bowl with 'Bird with Five Eggs' design

1930

Earthenware, painted and incised
slips and glazes.

7.5 cm (2 $\frac{7}{8}$ in.) high, 28.5 cm (11 $\frac{1}{4}$ in.) diameter

Impressed with artist's and
Winchcombe Pottery seals.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, Knightsbridge, 'International
Contemporary Ceramics including
the Willem Latuasan Collection',
10 November 1993, lot 9

Literature

Glenn Adamson, Martina Droth and Simon
Olding, eds., *Things of Beauty Growing:
British Studio Pottery*, exh. cat., Yale
Centre for British Art, New Haven and
The Fitzwilliam Museum, Cambridge,
2017, illustrated p. 164, fig. 90



43. **Michael Cardew** 1901-1983

Jar

circa 1929

Earthenware, cream slip beneath a galena glaze, Kanji and Katakana symbols including 'Heaven' and 'Earth' painted within horizontal bands.

29.8 cm (11¾ in.) high

Impressed with artist's and Winchcombe Pottery seals.

Estimate

£1,500-2,000 \$2,000-2,700

€1,800-2,300 ‡♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, Knightsbridge, 'Masters of the 20th Century', 30 November 1994, lot 37

44. **Michael Cardew** 1901-1983

Jar with handles

circa 1935

Earthenware, green, brown and clear glazes over an iron trailed slip design.

25.5 cm (10 in.) high

Impressed with artist's and Winchcombe Pottery seals.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 ‡♣

plus Buyers Premium and VAT, ARR applies*

Literature

Oliver Watson, *British Studio Pottery: The Victoria and Albert Museum Collection*, Oxford, 1990, p. 161, pl. 82 for a comparable jar in the collection of the Victoria and Albert Museum, London



45. **Henry Bergen and
Michael Cardew** 1873-1950, 1901-1983

Charger

1932

Earthenware, slip painted and incised
design with impressed inscription
beneath a galena glaze.

43 cm (16 $\frac{7}{8}$ in.) diameter

Impressed with artists' and Winchcombe
Pottery seals, and dated *October 1932*.

Estimate

£2,000-3,000 \$2,700-4,000

€2,300-3,500 † ♣

plus Buyers Premium and VAT, ARR applies*

'I remember chiefly a fawn-like creature with folded limbs...
I would make bowls and big plates for him and hand them
over to him when they were ready for slipping and decorating.
He also engraved a complete set of beautifully cut Roman
capitals using small seal-like chunks of cheese-hard clay.
He was a trained typographer and book designer. After these
letters had been given a soft biscuit-fire he used them as stamps
or seals so that by slow, painstaking work and careful spacing
he could impress and inscription around the rim of the dish'

Michael Cardew describing Henry Bergen in *A Pioneer Potter: An Autobiography*, p. 94.



46. **Norah Braden** 1901-2001

Bowl

circa 1934

Stoneware, layered and flowing wood ash glazes.

14.3 cm (5½ in.) high

Painted artist's monogram.

Estimate

£1,500-2,000 \$2,000-2,700

€1,800-2,300 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, Knightsbridge, 'International Contemporary Ceramics including the Willem Latuasan Collection', 10 November 1993, lot 7

Exhibited

'Things of Beauty Growing: British Studio Pottery', Yale Centre for British Art, New Haven, 14 September-3 December 2017

Literature

Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Centre for British Art, New Haven and The Fitzwilliam Museum, Cambridge, 2017, illustrated p. 235 with accompanying essay

47. **Norah Braden** 1901-2001

Vessel

circa 1934

Stoneware, iron and wood ash glazes.

20 cm (7⅞ in.) high Impressed with artist's seal, incised and painted with body and glaze codes.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 † ♣

plus Buyers Premium and VAT, ARR applies*



48. Katharine Pleydell-Bouverie

1895-1985

Large vase

1936

Stoneware, painted design
beneath an ash glaze.

24.5 cm (9 $\frac{5}{8}$ in.) high

Impressed with artist's seal, incised
and painted body and glaze codes,
and with a label printed *Coleshill 1936*.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, Knightsbridge, 'International
Contemporary Ceramics including the
Willem Latuasan Collection',
10 November 1993, lot 4

49. Katharine Pleydell-Bouverie

1895-1985

Early vase

circa 1926

Stoneware, painted iron design
beneath an olive green ash glaze.

32.8 cm (12 $\frac{7}{8}$ in.) high

Impressed with artist's and Coleshill
Pottery seals, incised and painted
body and glaze codes.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, New Bond Street,
London, 'Contemporary Ceramics',
14 May 2002, lot 67

50. Katharine Pleydell-Bouverie

1895-1985

Large vase

circa 1960

Stoneware, ash glaze over a faceted
body.

27 cm (10 $\frac{5}{8}$ in.) high

Impressed artist's seal, incised and
painted body and glaze codes.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 † ♣

plus Buyers Premium and VAT, ARR applies*



51. **Shoji Hamada** 1894-1978

Early jar

circa 1923
Stoneware, tenmoku glaze with a resist scrolling foliate design.
20.3 cm (7 $\frac{7}{8}$ in.) high
Impressed with artist's and Leach Pottery seals.

Estimate

£3,000-4,000 \$4,100-5,500
€3,500-4,700 †
plus Buyers Premium and VAT*

Provenance

Bonhams, Knightsbridge, 'Contemporary Ceramics', 19 June 1996, lot 70

52. **Shoji Hamada** 1894-1978

Early vase

1923
Stoneware, tenmoku glaze with a resist foliate design.
17.8 cm (7 in.) high
Impressed with artist's and Leach Pottery seals.

Estimate

£3,000-4,000 \$4,100-5,500
€3,500-4,700 †
plus Buyers Premium and VAT*

Provenance

Paterson's Gallery, 5 Old Bond Street, London
William McCance, UK, 1923
Bonhams, New Bond Street,
'International Contemporary Ceramics',
23 May 2006, lot 32

The present vase was acquired by the Scottish painter William McCance from Paterson's Gallery, 5 Old Bond Street in 1923 on the occasion of Shoji Hamada's first London exhibition. McCance wrote an article reviewing the exhibition for The Spectator Magazine in May 1923 and another follow up article on Bernard Leach and Hamada in November of the same year.



53. **Bernard Leach** 1887-1979

Rare early vase

1923

Stoneware, dark celadon glaze with painted and incised design derived from Thai Sawankhalok wares.

20.7 cm (8½ in.) high
Impressed with artist's and Leach Pottery seals.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, New Bond Street,
'20th Century Japanese Ceramics and
Works of Art', 11 November 2003, lot 6

Literature

Oliver Watson, *Bernard Leach:
Potter and Artist*, exh. cat., Crafts
Council, London, 1997, p. 84, pl. 82
for a comparable vase in the collection
of the Crafts Study Centre, Farnham





54. **Bernard Leach** 1887-1979

Bowl with fish design

circa 1958

Porcelain, painted cobalt blue and iron fish design repeated inside and out beneath a clear glaze.

21.7 cm (8½ in.) diameter

Incised *BL* monogram and Leach Pottery mark brushed with cobalt glaze.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Diana Stafford-Smith collection, UK
Phillips, London, 'Contemporary Ceramics',
25 September 2001, lot 14

Literature

Carol Hogben, *The Art of Bernard Leach*,
London, 1978, pl. 98 for a comparable dish
that belonged to Michael Cardew

55. **Bernard Leach** 1887-1979

Bowl with cherry tree design

1934

Porcelain, brushed cobalt blue and clear glazes.

7.6 cm (2⅞ in.) diameter

Incised *BL* monogram with a paper label inscribed in the artist's hand
BL at Tomi's kiln 1934.

Estimate

£2,000-3,000 \$2,700-4,000

€2,300-3,500 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Collection of the artist
Janet Jeach collection
Bonhams, Knightbridge, 'The Art &
Influence of Asia including the Janet Leach
Collection', 16 September 1998, lot 522

Exhibited

'Pioneers: 101 years of the Leach Pottery',
Court Barn, Chipping Campden,
10 July-25 September 2021

Bernard Leach made the present
bowl in Kenkichi Tomimoto's kiln at
Abiko, Japan in 1934.



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56. **Kenkichi Tomimoto** 1886-1963

Rare early dish

1914

Raku fired with white glaze, painted with an overglaze enamel design of a fish.

25 cm (9 $\frac{7}{8}$ in.) diameter

Impressed with artist's and date seals.

Estimate

£4,000-6,000 \$5,400-8,100

€4,600-7,000 †

plus Buyers Premium and VAT*

Provenance

Bernard Leach collection

Janet Leach collection

Bonhams, Knightsbridge, 'The Art & Influence of Asia including the Janet Leach Collection', 16 September 1998, lot 348

Literature

Tomimoto Kenkichi: A retrospective, exh. cat., National Museum of Modern Art, Kyoto, 2006, nos. 5-8 for comparable Raku fired works dated 1914



57. **Bernard Leach** 1887-1979

Early rectangular dish in the style of Ogata Kenzan

circa 1920
Raku fired with a painted design of pine trees in a landscape.
14.5 x 20.8 x 3.2 cm (5¾ x 8¼ x 1¼ in.)
Painted *BL* monogram and impressed Leach Pottery seals.

Estimate

£3,000-4,000 \$4,000-5,400

€3,500-4,600 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Christie's, South Kensington,
'Studio Pottery', 4 March 1998, lot 49



58. **Bernard Leach** 1887-1979

Large tile with design of a raging bull

1930s

Stoneware, painted slips with carved designs beneath a clear glaze.

15.5 x 15.5 x 1.5 cm (6 $\frac{1}{8}$ x 6 $\frac{1}{8}$ x 0 $\frac{5}{8}$ in.)

Painted *BL* monogram, the reverse with impressed Leach Pottery seals.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, Knightsbridge, 'Contemporary Ceramics: Potters of International

Renown', 30 June 1993, lot 30

Bonhams, Knightsbridge, 'Contemporary Ceramics', 20 April 1994, lot 56

Phillips, London, 'Contemporary Ceramics', 2 December 1999, lot 23



59. **Bernard Leach** 1887-1979

Tile with willow design

1930s

Stoneware, slips with iron and cobalt painted designs beneath a clear glaze.

10.2 x 10.3 x 1.5 cm (4 x 4 x 0 $\frac{5}{8}$ in.)

Painted *BL* monogram.

Estimate

£1,000-1,500 \$1,400-2,000

€1,200-1,800 † ♣

plus Buyers Premium and VAT, ARR applies*



60. **Attributed to Bernard Leach**

Framed tile with design of climbing kiln

circa 1935

Stoneware, painted slips with carved designs beneath a clear glaze, mounted in an oak frame.

13 x 13 x 2.5 cm (5 $\frac{1}{8}$ x 5 $\frac{1}{8}$ x 0 $\frac{7}{8}$ in.)

Painted Leach Pottery monogram, the reverse with four impressed Leach Pottery seals.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 † ♣

plus Buyers Premium and VAT, ARR applies*

Exhibited

'Pioneers: 101 years of the Leach Pottery', Court Barn, Chipping Campden, 10 July-25 September 2021

Literature

Carol Hogben, *The Art of Bernard Leach*, London, 1978, p. 32, pl. 33 for a comparable example





61. **Bernard Leach** 1887-1979

Albarelo jar

circa 1930

Stoneware, white slip and black glaze with painted and carved designs of a Griffon and Griffon rampant.

21 cm (8¼ in.) high

Impressed with artist's and Leach Pottery seals.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 ‡♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, Knightsbridge, 'Contemporary Ceramics', 12 November 2001, lot 234

Exhibited

'Pioneers: 101 years of the Leach Pottery', Court Barn, Chipping Campden, 10 July-25 September 2021

Literature

Oliver Watson, *British Studio Pottery: The Victoria and Albert Museum Collection*, Oxford, 1990, p. 200, no. 313 for a comparable jar in the collection of the Victoria and Albert Museum, London

62. **Shoji Hamada** 1894-1978

'Crysanthemum' bowl

circa 1923

Stoneware, porcelain slip with the design carved through beneath a green wood ash glaze.

22.8 cm (8 $\frac{7}{8}$ in.) diameter
Impressed with artist's and Leach Pottery seals.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 †

plus Buyers Premium and VAT*

Literature

Oliver Watson, *British Studio Pottery: The Victoria and Albert Museum Collection*, Oxford, 1990, p. 189, pl. 248 for a comparable bowl in the collection of the Victoria and Albert Museum, London

63. **Shoji Hamada** 1894-1978

Early vase with handles

circa 1923

Stoneware, iron glaze with a lustrous speckle.

20.5 cm (8 $\frac{1}{8}$ in.) high
Impressed with artist's and Leach Pottery seals.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 †

plus Buyers Premium and VAT*



64. **Shoji Hamada** 1894-1978

Early pot with carved design

circa 1923

Stoneware, carved porcelain slip beneath a clear glaze.

9.8 cm (3 $\frac{7}{8}$ in.) high
Impressed with artist's and Leach Pottery seals.

Estimate

£1,000-1,500 \$1,400-2,000

€1,200-1,800 †

plus Buyers Premium and VAT*

Provenance

Bonhams, New Bond Street,
'Design & Contemporary Ceramics',
28 March 2000, lot 265



65. **Shoji Hamada** 1894-1978

Large bowl

1929

Stoneware, iron glaze with a resist design.

11 cm (4 $\frac{3}{8}$ in.) high, 35.6 cm (14 in.) diameter

Together with handwritten card inscribed

Hamada/Lg decorated Bowl/1929 - Mashiko

and signed *Janet Leach* with printed Janet Leach and Leach Pottery seals.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 ₣

plus Buyers Premium and VAT*

Provenance

Bernard Leach collection

Janet Leach collection

In 1929 Shoji Hamada returned to the UK where he, along with Bernard Leach and the philosopher Soetsu Yanagi, visited Michael Cardew at Winchcombe. During their visit, Hamada demonstrated to Cardew how to use finger-drawn decoration on his pots, a technique which was to become an important part of the Winchcombe repertoire.



66. **Lucie Rie** 1902-1995

Rare and early large pot

circa 1930

Earthenware, layered and flowing cream and pale brown glazes.

18.8 x 23.8 x 21.2 cm (7³/₈ x 9³/₈ x 8³/₈ in.)

Painted *L.R.G WIEN*.

Estimate

£6,000-9,000 \$8,200-12,300

€7,000-10,500 ‡♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Collection of the artist

67. **Lucie Rie** 1902-1995

Rare early pot

circa 1930

Earthenware, cream glaze with an integral vivid green speckle.

10 cm (3⁷/₈ in.) high, 10.5 cm (4¹/₈ in.)

diameter

Painted *L.R.G WIEN*.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 ‡♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Collection of the artist, hand carried from Vienna, 1938

Bonhams, Knightsbridge, 'Dame Lucie Rie: Sale of a Lifetime', 17 April 1997, lot 4



68. **Lucie Rie** 1902-1995

Bowl

circa 1947

Earthenware, white glaze.

21.4 x 27.5 x 20.5 cm (8 $\frac{3}{8}$ x 10 $\frac{7}{8}$ x 8 $\frac{1}{8}$ in.)

Impressed with artist's seal.

Estimate

£8,000-12,000 \$10,900-16,400

€9,300-14,000 ‡ ▲

plus Buyers Premium and VAT, ARR applies*

This early bowl, one of the first made in the immediate post-war years in London, revisits the Modernist aesthetic of Lucie Rie's Vienna period whilst predicting the later squeezed forms that she innovated her the Albion Mews studio.



69. **Hans Coper** 1920-1981

Cup

circa 1954

Stoneware, porcelain slips and engobes over a textured body with treacle glaze over incised spiral, the interior with manganese glaze.

9.8 cm (3 $\frac{7}{8}$ in.) high

Impressed with artist's seal.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 ‡ ▲

plus Buyers Premium and VAT, ARR applies*



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70. **Lucie Rie** 1902-1995

Footed bowl

circa 1955

Stoneware, white glaze with a delicate oatmeal speckle, the exterior with inlaid manganese lines.

7 cm (2¾ in.) high, 16.4 cm (6½ in.) diameter
Impressed with artist's seal.

Estimate

£6,000-9,000 \$8,200-12,300

€7,000-10,500 ‡♣

plus Buyers Premium and VAT, ARR applies*



71. **Hans Coper** 1920-1981

'Poppy Head' pot

circa 1957

Stoneware, layered porcelain slips with manganese design around the lip and interior.
20.8 cm (8¼ in.) high, 14 cm (5½ in.) diameter
Impressed with artist's seal.

Estimate

£6,000-9,000 \$8,200-12,300

€7,000-10,500 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Coper family collection

Bonhams, Knightsbridge, 'Contemporary
Ceramics', 21 April 1994, lot 370



72. **Hans Coper** 1920-1981

Globular pot with linear design

circa 1954

Stoneware, painted porcelain slips and manganese designs with a scrubbed surface, the interior with a manganese glaze.

25.4 cm (10 in.) high, 26 cm (10¼ in.) diameter
Impressed with artist's seal.

Estimate

£20,000-30,000 \$26,900-40,400

€23,200-34,800 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Jane Coper collection



73. **Hans Coper** 1920-1981

Monumental vase

circa 1956

Stoneware, porcelain slips and engobes over a textured body with combed, sweeping design, the neck and interior with manganese glaze.

64.6 cm (25³/₈ in.) high

Impressed with artist's seal.

Estimate

£40,000-60,000 \$54,600-81,900

€46,700-70,100 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Christie's, London, 'Contemporary Ceramics', 23 November 1987, lot 192

Private collection, London

Phillips, New York, 'Design',

17 December 2008, lot 46

Literature

Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Centre for British Art, New Haven and The Fitzwilliam Museum, Cambridge, 2017, illustrated p. 295



A 'family' of pots all made around 1957, including lot 71 photographed in the artist's studio, circa 1972. Photo: Jane Coper.

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74. **Lucie Rie** 1902-1995

Squeezed bowl

circa 1964

Stoneware mixed with manganese minerals beneath a shiny white glaze creating an integral speckle.

15.3 x 28 x 21.4 cm (6 x 11 x 8³/₈ in.)

Impressed with artist's seal.

Estimate

£6,000-9,000 \$8,200-12,300

€7,000-10,500 ‡♣

plus Buyers Premium and VAT, ARR applies*





75. **Lucie Rie** 1902-1995

Large vase

circa 1960

Stoneware mixed with manganese minerals beneath a white glaze, the body with carved diagonal fluting. 37.6 cm (14¾ in.) high
Impressed with artist's seal.

Estimate

£10,000-15,000 \$13,600-20,500

€11,700-17,500 ‡ ▲

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, Knightsbridge, 'Contemporary Ceramics', 21 April 1994, lot 420

Exhibited

Berkeley Galleries, London, 1960
'Lucie Rie', Babcock Galleries, New York, 15 November 1994-7 January 1995

Literature

Lucie Rie, exh. cat., Babcock Galleries, New York, 1994, illustrated back cover
Tony Birks, *Lucie Rie*, Catrine, 2009, illustrated p. 133 in the artist's studio

76. **Lucie Rie** 1902-1995

Vase

circa 1960

Porcelain, manganese and white glazes with *sgraffito* design to the interior of the lip.

23.3 cm (9½ in.) high

Impressed with artist's seal.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 † ▲

plus Buyers Premium and VAT, ARR applies*

Exhibited

'Things of Beauty Growing: British Studio Pottery', Yale Centre for British Art, New Haven, 14 September-3 December 2017

Literature

Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Centre for British Art, New Haven and The Fitzwilliam Museum, Cambridge, 2017, illustrated p. 305



77. **Lucie Rie** 1902-1995

Footed bowl

circa 1960

Porcelain, manganese glaze with fine *sgraffito* grid design repeated inside and out.

8 cm (3½ in.) high, 20.8 cm (8¼ in.) diameter
Impressed with artist's seal.

Estimate

£40,000-60,000 \$54,600-81,900

€46,700-70,100 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

J. P. Hodin collection, London
Phillips, London, 'Contemporary
Ceramics', 25 September 2001, lot 115

Exhibited

'Things of Beauty Growing: British Studio
Pottery', Yale Centre for British Art, New
Haven, 14 September-3 December 2017

Literature

Glenn Adamson, Martina Droth and
Simon Olding, eds., *Things of Beauty
Growing: British Studio Pottery*, exh. cat.,
Yale Centre for British Art, New Haven
and The Fitzwilliam Museum, Cambridge,
2017, illustrated p. 309



78. **Lucie Rie** 1902-1995

Footed bowl

circa 1965

Stoneware, pure manganese glaze.

9.4 cm (3¾ in.) high, 15.4 cm (6½ in.) diameter

Impressed with artist's seal.

Estimate

£10,000-15,000 \$13,600-20,500

€11,700-17,500 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Collection of the artist

Dr Max and Yvonne Mayer, London

Eric Adler, London

Bonhams, New Bond Street,

'International Contemporary Ceramics',

23 May 2006, lot 136

Exhibited

'Things of Beauty Growing: British Studio

Pottery', Yale Centre for British Art, New

Haven, 14 September-3 December 2017

Literature

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council

and The Victoria and Albert Museum,

London, 1981, illustrated p. 80, pl. 149

Glenn Adamson, Martina Droth and Simon

Olding, eds., *Things of Beauty Growing:*

British Studio Pottery, exh. cat., Yale

Centre for British Art, New Haven and

The Fitzwilliam Museum, Cambridge,

2017, illustrated p. 303



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79. **Hans Coper** 1920-1981

'Thistle' form

circa 1965

Stoneware, layered porcelain slips and engobes over a textured and incised body, the rim and interior with a manganese glaze.

18.5 x 14.5 x 5 cm (7¼ x 5¾ x 1⅞ in.)

Impressed with artist's seal.

Estimate

£20,000-30,000 \$27,300-40,900

€23,400-35,000 † ♣ plus Buyers Premium and VAT, ARR applies*

Provenance

Jane Coper collection

Thence by descent

Bonhams, Knightsbridge, 'Contemporary Ceramics: Outstanding and Monumental Works', 25 March 1993, lot 176

Exhibited

'Hans Coper', Babcock Galleries, New York, 15 November 1994-7 January 1995
'Ceramic Modernism: Hans Coper, Lucie Rie and Their Legacy', Gardiner Museum of Ceramic Art, Toronto, 25 May-2 September 2002

Literature

Hans Coper, exh. cat., Babcock Galleries, New York, 1994, illustrated, n.p.



80. **Lucie Rie** 1902-1995

Footed bowl

circa 1975

Porcelain, bright golden glaze with horizontal bands of diagonal *sgraffito* designs repeated inside and out.

7.5 cm (2 $\frac{7}{8}$ in.) high, 10.2 cm (4 in.) diameter
Impressed with artist's seal.

Estimate

£20,000-30,000 \$26,900-40,400

€23,200-34,800 ‡♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Purchased from the exhibition
'Twenty-four British Potters'

Exhibited

'Twenty-four British Potters: Museum of Art, the Pennsylvania State University', University Park, Pennsylvania, 31 October-22 December 1976; Everson Museum of Art, Syracuse, New York, 22 April-30 May 1977

Literature

Twenty-four British Potters, exh. cat., Palmer Museum of Art, The Pennsylvania State University, University Park, 1976, illustrated no. 60



81. **Lucie Rie** 1902-1995

Footed bowl

circa 1976

Porcelain, bright golden glaze with horizontal bands of diagonal *sgraffito* designs repeated inside and out.

11.6 cm (4 $\frac{5}{8}$ in.) high, 22.5 cm (8 $\frac{7}{8}$ in.) diameter
Impressed with artist's seal.

Estimate

£50,000-70,000 \$68,200-95,500

€58,400-81,800 ‡ ▲

plus Buyers Premium and VAT, ARR applies*

Provenance

Acquired directly from the artist, 1976

Exhibited

'Things of Beauty Growing: British Studio Pottery', Yale Centre for British Art, New Haven, 14 September-3 December 2017

Literature

Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Centre for British Art, New Haven and The Fitzwilliam Museum, Cambridge, 2017, illustrated p. 309



82. **Hans Coper** 1920-1981

Monumental ovoid pot

circa 1968

Stoneware, layered porcelain slips and engobes over a textured surface, a deep vertical indent to each face, the interior with a manganese glaze.

46.5 x 38.5 x 38 cm (18¼ x 15½ x 14⅞ in.)

Impressed with artist's seal.

Estimate

£80,000-120,000 \$109,000-164,000

€93,500-140,000 ₣ ₣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, Knightsbridge, 'Contemporary Ceramics: Outstanding and Monumental Works', 25 March 1993, lot 180

Exhibited

'Peter Collingwood|Hans Coper: Rugs and wall-hangings by Peter Collingwood, Pots by Hans Coper', Victoria & Albert Museum, London, 29 January-2 March 1969; Art Gallery Southampton 12 April-4 May; City Museum and Art Gallery Birmingham, 29 May-22 June; City Art Gallery Manchester, 15 July-10 August
'Lucie Rie/Hans Coper: Masterworks by Two British Potters', The Metropolitan Museum of Art, New York, 15 November 1994-21 May 1995

Literature

Tony Birks, *Hans Coper*, London, 1983, p. 180 for a smaller comparable form described as 'the most original and powerful form of Hans's last years'
The Times, 24 March 1993, illustrated p. 18



83. **Lucie Rie** 1902-1995

Rare footed bowl

circa 1972

Stoneware, heavily pitted and running 'Spinach' glaze.

11.2 cm (4 $\frac{3}{8}$ in.) high, 12.5 cm (4 $\frac{7}{8}$ in.) diameter

Impressed with artist's seal.

Estimate

£6,000-9,000 \$8,200-12,300

€7,000-10,500 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Exhibited

'Lucie Rie', Babcock Galleries, New York, 15 November 1994-7 January 1995

Literature

Lucie Rie, exh. cat., Babcock Galleries, New York, 1994, illustrated n.p.

84. **Lucie Rie** 1902-1995

Footed vessel

circa 1976

Stoneware mixed with manganese minerals beneath a flowing white glaze creating a pitted texture.

24.2 x 20.6 x 15.2 cm (9 $\frac{1}{2}$ x 8 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in.)

Impressed with artist's seal.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 ‡ ♣

plus Buyers Premium and VAT, ARR applies*



85. **Lucie Rie** 1902-1995

Planter

circa 1965

Stoneware mixed with manganese minerals beneath an off white glaze creating an integral speckle, the body with applied panels of a repeated grid design.

32.2 cm (12 $\frac{3}{8}$ in.) high

Impressed with artist's seal.

Estimate

£15,000-20,000 \$20,200-26,900

€17,400-23,200 ₣ ₣

plus Buyers Premium and VAT, ARR applies*



86. **Hans Coper** 1920-1981

'Spade' form

1969

Stoneware, black glaze over a textured and incised body.

23.6 cm (9¼ in.) high

Impressed with artist's seal.

Estimate

£30,000-40,000 \$40,900-54,600

€35,000-46,700 † ♣

plus Buyers Premium and VAT, ARR applies*

Exhibited

'Peter Collingwood|Hans Coper: Rugs and wall-hangings by Peter Collingwood, Pots by Hans Coper', Victoria & Albert Museum, London, 29 January-2 March 1969; Art Gallery Southampton 12 April-4 May; City Museum and Art Gallery Birmingham, 29 May-22 June; City Art Gallery Manchester, 15 July-10 August, no. 36

Literature

Peter Collingwood|Hans Coper: Rugs and wall-hangings by Peter Collingwood, Pots by Hans Coper, exh. cat., Victoria and Albert Museum, London, 1969, illustrated front cover, n.p. and exhibition poster
Tony Birks, *Hans Coper*, Catrine, 2013, illustrated p. 156



Lot 86 in the artist's studio amongst other pots made in preparation for the 1969 Peter Collingwood - Hans Coper exhibition. Photo: Jane Coper.

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87. **Lucie Rie** 1902-1995

Bulb bowl

1962

Stoneware mixed with manganese minerals beneath a flowing, deeply pitted white glaze with integral speckle.

11.3 cm (4½ in.) high,
23.2 cm (9¼ in.) diameter
Impressed with artist's seal.

Estimate

£6,000-9,000 \$8,200-12,300

€7,000-10,500 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Peter and Wendy Cook collection, 1963
Phillips, New York, 'Design',
12 December 2012, lot 119

Literature

Tony Birks, *Art of the Modern Potter*,
Sherbourne, 1976, no. 130 for a
comparable bowl

The present lot was a gift from Sybil Burton, Richard Burton's then wife, to the satirist Peter Cook and Wendy Cook on the occasion of their wedding in New York in 1963.



88. **Lucie Rie** 1902-1995

Squared flower vase

circa 1968

Stoneware mixed with minerals beneath a pure white glaze creating an integral spiral of pitted texture.

21 cm (8¼ in.) high

Impressed with artist's seal.

Estimate

£14,000-18,000 \$18,800-24,200

€16,200-20,900 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Jon and Kate Catleugh collection, UK

Exhibited

'Ceramic Modernism: Hans Coper, Lucie Rie and Their Legacy', Gardiner Museum of Ceramic Art, Toronto, 25 May-2 September 2002

Literature

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 78, fig. 131 for a comparable vase
Paul Rice, *British Studio Ceramics*, Marlborough, 2002, pl. 80 for a comparable vase



89. **Hans Coper** 1920-1981

Ovoid pot with disc top

circa 1972

Stoneware, layered porcelain slips and engobes over a textured body, the neck and disc with manganese glaze.

24 cm (9½ in.) high

Impressed with artist's seal.

Estimate

£30,000-40,000 \$40,900-54,600

€35,000-46,700 ‡ plus Buyers Premium
and VAT, ARR applies*

Provenance

Bonhams, Knightsbridge, 'Contemporary
Ceramics: Potters of International
Renown', 30 June 1993, lot 277

Literature

Tony Birks, *Hans Coper*, Catrine, 2013, p.
134 for a comparable pot in the collection
of the Boymans Museum, Rotterdam



90. **Hans Coper** 1920-1981

Large 'Bell' form

circa 1966

Stoneware, layered porcelain slips and engobes over a textured body, the neck, lip and interior with a manganese glaze.

33.2 cm (13 $\frac{1}{8}$ in.) high,
34.5 cm (13 $\frac{5}{8}$ in.) diameter
Impressed with artist's seal.

Estimate

£50,000-70,000 \$67,300-94,200

€58,000-81,200 ‡♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Jane Coper collection

Phillips, New Bond Street, 'Contemporary
Ceramics', 25 September 2001, lot 103

Literature

Tony Birks, *Hans Coper*, Catrine, 2013,
p. 58 for a comparable form



91. **Lucie Rie** 1902-1995

Open bowl

circa 1980

Stoneware, inlaid with a radiating manganese design beneath a white 'Dolomite' glaze.

8 cm (3 $\frac{1}{8}$ in.) high,

20.6 cm (8 $\frac{1}{8}$ in.) diameter

Impressed with artist's seal.

Estimate

£20,000-30,000 \$27,300-40,900

€23,400-35,000 ₣ ₣

plus Buyers Premium and VAT, ARR applies*



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92. **Lucie Rie** 1902-1995

Footed bowl

circa 1978

Porcelain, pale yellow glaze with bands of manganese inlay repeated inside and out, a running band of bright gold to the rim.

11.3 cm (4½ in.) high,

22.8 cm (8⅞ in.) diameter

Impressed with artist's seal.

Estimate

£30,000-40,000 \$40,900-54,600

€35,000-46,700 ₣ ♣

plus Buyers Premium and VAT, ARR applies*



93. **Lucie Rie** 1902-1995

Vase with flaring lip

circa 1985

Stoneware mixed with manganese minerals beneath a light grey glaze creating an integral speckle, the body with combed design.

20 cm (7⁷/₈ in.) high

Impressed with artist's seal.

Estimate

£5,000-7,000 \$6,700-9,400

€5,800-8,100 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Literature

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 85, pl. 180 for a comparable vase
Tony Birks, *Lucie Rie*, Catrine, 2009, p. 168 for a comparable vase



94. **Lucie Rie** 1902-1995

Tall vase with flaring lip

circa 1968

Stoneware, mixed clay body combining with a 'Dolomite' glaze to produce an integral spiral of colour with a manganese speckle.

34.2 cm (13½ in.) high

Impressed with artist's seal.

Estimate

£20,000-30,000 \$27,300-40,900

€23,400-35,000 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Sotheby's, London, 'Decorative Arts Part II: Art Pottery and Studio Ceramics', 8 October 1982, lot 194

95. **Lucie Rie** 1902-1995

Vase with flaring lip

circa 1974

Stoneware, mixed clays combining with the glaze to produce an integral spiral of soft white and blue colours.

18.2 cm (7¼ in.) high

Impressed with artist's seal.

Estimate

£5,000-7,000 \$6,800-9,600

€5,800-8,200 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Jon and Kate Catleugh collection, UK



96. **Hans Coper** 1920-1981

Ovoid vessel

circa 1970

Stoneware, layered porcelain slips and engobes over a textured and incised body, the interior with a manganese glaze.

22.5 x 17 x 13 cm (8 $\frac{7}{8}$ x 6 $\frac{3}{4}$ x 5 $\frac{1}{8}$ in.)

Impressed with artist's seal.

Estimate

£20,000-30,000 \$27,300-40,900

€23,400-35,000 ‡♣

plus Buyers Premium and VAT, ARR applies*

Literature

Tony Birks, *Hans Coper*, Catrine, 2013, p. 149 for three comparable forms



97. **Hans Coper** 1920-1981

Cup on stand

circa 1975

Stoneware, black glaze over a textured body, the interior with a stem holder.

13.2 x 8.7 x 7.9 cm (5¼ x 3⅜ x 3⅛ in.)

Impressed with artist's seal.

Estimate

£8,000-12,000 \$10,900-16,400

€9,300-14,000 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Peter Dingley Gallery, Stratford upon Avon
Bonhams, Knightsbridge, 'Contemporary
Ceramics: Master Works',
12 November 1992, lot 482

Exhibited

'Twenty-four British Potters', Palmer Museum
of Art, The Pennsylvania State University,
University Park, Pennsylvania, 31 October-22
December 1976; Everson Museum of Art,
Syracuse, New York, 22 April-30 May 1977
'Hans Coper', Babcock Galleries, New York,
15 November 1994-7 January 1995

98. **Hans Coper** 1920-1981

'Spade' form

circa 1972

Stoneware, layered porcelain slips and
engobes over a textured and incised body,
the interior with a manganese glaze.

17.5 x 11 x 5.5 cm (6⅞ x 4⅜ x 2⅛ in.)

Impressed with artist's seal.

Estimate

£30,000-40,000 \$40,900-54,600

€35,000-46,700 ‡ ♣ plus Buyers Premium

and VAT, ARR applies*

Provenance

Jane Coper collection
Thence by descent

Exhibited

'Hans Coper', Babcock Galleries, New York,
15 November 1994-7 January 1995
'Ceramic Modernism: Hans Coper,
Lucie Rie and Their Legacy',
Gardiner Museum of Ceramic Art,
Toronto, 25 May-2 September 2002

Literature

Hans Coper, exh. cat., Babcock Galleries,
New York, 1994, illustrated, n.p.
Tony Birks, *Hans Coper*, Catrine, 2013,
illustrated p. 171



99. **Lucie Rie** 1902-1995

Oval bowl

circa 1980

Porcelain, flowing bright golden glaze with turquoise bands inside and out, the foot and well dry terracotta.

8.3 x 16.9 x 13 cm (3¼ x 6⅝ x 5½ in.)

Impressed with artist's seal.

Estimate

£20,000-30,000 \$27,300-40,900

€23,400-35,000 ‡ plus Buyers Premium and VAT, ARR applies*

Provenance

Phivos and Sandra Petrou collection, London, acquired directly from the artist Phillips, London, 'Design', 24 April 2008, lot 55

Exhibited

'Things of Beauty Growing: British Studio Pottery', Yale Centre for British Art, New Haven, 14 September-3 December 2017

Literature

Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Centre for British Art, New Haven and The Fitzwilliam Museum, Cambridge, 2017, illustrated p. 307



100. **Lucie Rie** 1902-1995

Rare vase with flaring lip

circa 1980

Porcelain, bright golden glaze, dry terracotta and matt black bands crossed with a zig-zag *sgraffito* design.

23.6 cm (9¼ in.) high

Impressed with artist's seal.

Estimate

£20,000-30,000 \$27,300-40,900

€23,400-35,000 ‡♣

plus Buyers Premium and VAT, ARR applies*

Provenance

The Lannan Collection, Palm Beach, acquired directly from the artist Phillips, New York, 'Design', 12 June 2008, lot 36

Exhibited

'Things of Beauty Growing: British Studio Pottery', Yale Centre for British Art, New Haven, 14 September-3 December 2017

Literature

Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Centre for British Art, New Haven and The Fitzwilliam Museum, Cambridge, 2017, illustrated p. 306

101. **Lucie Rie** 1902-1995

Vase with flaring lip

circa 1980

Porcelain, bright golden glaze, blue and white bands crossed with linear *sgraffito* and blue inlay design.

19.3 cm (7½ in.) high

Impressed with artist's seal.

Estimate

£15,000-20,000 \$20,500-27,300

€17,500-23,400 ‡♣

plus Buyers Premium and VAT, ARR applies*



102. **Lucie Rie** 1902-1995

Footed bowl

circa 1982

Porcelain, pure matt white glaze
with a bright golden running rim.

6.5 cm (2½ in.) high, 13.7 cm (5⅜ in.) diameter

Impressed with artist's seal.

Estimate

£15,000-20,000 \$20,500-27,300

€17,500-23,400 ₣ ▲

plus Buyers Premium and VAT, ARR applies*



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103. **Hans Coper** 1920-1981

Rare evolved 'Spade' form

circa 1970

Stoneware, layered porcelain slips and engobes over a textured and incised body.
17.3 cm (6¾ in.) high
Impressed with artist's seal.

Estimate

£30,000-40,000 \$40,900-54,600

€35,000-46,700 † ♣ p

Plus Buyers Premium and VAT, ARR applies*

Provenance

Private collection, London
Bonhams, New Bond Street, 'International Contemporary Ceramics', 10 May 2005, lot 181

Literature

Tony Birks, *Hans Coper*, Catrine, 2013, illustrated p. 222



104. **Lucie Rie** 1902-1995

'Black firing' vase with flaring lip

1981

Stoneware, over-fired black glaze over a body with combed design. 28.8 cm (11 $\frac{3}{8}$ in.) high
Impressed with artist's seal.

Estimate

£12,000-16,000 \$16,400-21,800

€14,000-18,700 † ▲

plus Buyers Premium and VAT, ARR applies*

Provenance

Phivos and Sandra Petrou collection, London, acquired directly from the artist, 1981
Phillips, London, 'Design', 24 April 2008, lot 69

Exhibited

'Things of Beauty Growing: British Studio Pottery', Yale Centre for British Art, New Haven, 14 September-3 December 2017

Literature

Tony Birks, *Lucie Rie*, Catrine, 2009, p. 73, for a comparable vase
Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Centre for British Art, New Haven and The Fitzwilliam Museum, Cambridge, 2017, illustrated p. 305

105. **Lucie Rie** 1902-1995

'Black firing' bowl

1981

Stoneware, over-fired black glaze over a body with carved fluted design. 13.7 x 23.8 x 17.9 cm (5 $\frac{3}{8}$ x 9 $\frac{3}{8}$ x 7 in.)
Impressed with artist's seal.

Estimate

£15,000-20,000 \$20,500-27,300

€17,500-23,400 † ▲

plus Buyers Premium and VAT, ARR applies*

Provenance

Phivos and Sandra Petrou collection, London, acquired directly from the artist, 1981
Phillips, London, 'Design', 24 April 2008, lot 70

'A curious kiln event had given Lucie a forewarning of Hans [Coper's] death. Opening a kiln in early May that year Lucie was horrified to find that all her pots were black, unlike anything she had ever made before. She could think of no technical reason at the time for this sombre firing, and she asked Cyril Frankel to dispose of the pots as quickly as possible. Knowing Hans was very ill, she had gone straight to Frome and had stayed with him until a few days before he died' (Tony Birks, *Lucie Rie*, p. 73).



106. **Hans Coper** 1920-1981

'Cycladic' arrow form

circa 1972

Stoneware, layered porcelain slips and engobes over a textured and incised body, the interior with a manganese glaze.

22 cm (8 $\frac{5}{8}$ in.) high

Impressed with artist's seal.

Estimate

£40,000-60,000 \$54,600-81,900

€46,700-70,100 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Anya Coper collection

Phillips, New York, 'Design & Design Art',
13 December 2007, lot 76

Literature

Tony Birks, *Hans Coper*, Catrine, 2013,
pp. 187, 205 for comparable forms
Cyril Frankel, *Modern Pots: Hans Coper,
Lucie Rie and their Contemporaries:
The Lisa Sainsbury Collection*, London,
2000, p. 53 for a comparable form



107. **Bernard Leach** 1887-1979

Medieval style pitcher

circa 1950

Stoneware, wood ash glaze.

31.7 cm (12½ in.) high

Impressed with artist's and Leach Pottery seals.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 ₣ ▲

plus Buyers Premium and VAT, ARR applies*

Provenance

Lucie Rie collection

Bonhams, Knightsbridge, 'Contemporary Ceramics', 17 April 1996, lot 130

Exhibited

'Exhibition of the Art of Bernard Leach, His Masterpieces Loaned by British Museums and Collectors', The Ohara Museum of Art, Kurashiki, 1980

Literature

Bernard Leach, *A Potter's Book*, London, 1940, p. 21, pl. 11 for an illustration of a fourteenth-century English pitcher of comparable design
Bernard Leach, *A Potter's Work*, London, 1967, illustrated no. 20
Bernard Leach, *Beyond East and West: Memoirs, Portraits and Essays*, London, 1978, illustrated p. 225, pl. 24
Exhibition of the Art of Bernard Leach: His Masterpieces Loaned by British Museums and Collectors, exh. cat., The Ohara Museum of Art, Kurashiki, 1980, illustrated p. 74, pl. 68



108. **Bernard Leach** 1887-1979

Large vase

circa 1965

Stoneware, layered tenmoku and iron glazes over a segmented body.

40.6 cm (15 $\frac{7}{8}$ in.) high

Impressed with artist's and Leach Pottery seals.

Estimate

£5,000-7,000 \$6,800-9,600

€5,800-8,200 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Sotheby's, London, 'Decorative Arts
Part II: Art Pottery and Studio Ceramics',
8 October 1982, lot 230

109. **Bernard Leach** 1887-1979

Lamp base with willow design

circa 1965

Stoneware, tenmoku glaze with iron speckle over a carved stylised willow design within horizontal bands.

41 cm (16 $\frac{1}{8}$ in.) high

Impressed seals concealed beneath the glaze.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 † ♣

plus Buyers Premium and VAT, ARR applies*



110. **Bernard Leach** 1887-1979

Vase

circa 1961

Stoneware, layered tenmoku glazes over combed and carved designs. beneath over iron glazes.

35.5 cm (13⁷/₈ in.) high
Impressed with artist's and Leach Pottery seals.

Estimate

£5,000-7,000 \$6,800-9,600

€5,800-8,200 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Literature

Sir Alan Bowness, *St. Ives*, Hyogo, 1989, p. 143, no. C-55 for a comparable vase in collection of the Ohara Museum of Art, Kurashiki

111. **Bernard Leach** 1887-1979

Fluted vase

circa 1960

Stoneware, layered tenmoku and iron glazes over a fluted body.

34.6 cm (13⁵/₈ in.) high
Impressed with artist's and Leach Pottery seals.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Phillips, New York, '20th Century Japanese Ceramics & Design', 17 May 2000, lot 52

Literature

Bernard Leach, *A Potter's Work*, London, 1967, pl. 56 for a comparable vase



112. **Bernard Leach** 1887-1979

'Leaping Salmon' vase

circa 1960

Stoneware, cream and iron glazes with painted and carved design of fish.

36 cm (14 $\frac{1}{8}$ in.) high

Impressed with artist's and Leach Pottery seals.

Estimate

£6,000-9,000 \$8,100-12,100

€7,000-10,400 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, New Bond Street, '20th Century Japanese Ceramics and Works of Art', 11 November 2003, lot 13

Exhibited

'Pioneers: 101 years of the Leach Pottery', Court Barn, Chipping Campden, 10 July-25 September 2021

Literature

Oliver Watson, *Bernard Leach: Potter and Artist*, exh. cat., Crafts Council, London, 1997, p. 147, pl. 172 for a comparable example

Bernard Leach said of this design, "free calligraphic use of a brush does not come easily for a European, for we are accustomed from childhood to the heavier pressure of the pencil or the scratch of the pen. For that reason I have best to limit my efforts to a few rhythmic strokes. The fish are made by one brush stroke which is then combed" (Bernard Leach, *A Potter's Challenge*, p. 132).



113. **Bernard Leach** 1887-1979

'Pilgrim' dish

circa 1968

Stoneware, iron glazes with resist motif of
'the pilgrim walking through mountains'.

33.2 cm (13 1/8 in.) diameter

Impressed with artist's and
Leach Pottery seals.

Estimate

£6,000-9,000 \$8,200-12,300

€7,000-10,500 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, New Bond Street,
'International Contemporary Ceramics',
23 May 2006, lot 16

Exhibited

'Pioneers: 101 years of the Leach Pottery',
Court Barn, Chipping Campden,
10 July-25 September 2021

Literature

Oliver Watson, *Bernard Leach: Potter and
Artist*, exh. cat., Crafts Council, London,
1997, p. 139, pl. 158 for a similar example



114. **David Leach** 1911-2005

Large gobular vase

circa 1980

Stoneware, tenmoku and dolomite glazes
with a wax resist stylised willow tree design.
34.4 cm (13½ in.) high
Impressed with artist's seal.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 ± ♣

plus Buyers Premium and VAT, ARR applies*

Exhibited

'Pioneers: 101 years of the Leach Pottery',
Court Barn, Chipping Campden,
10 July-25 September 2021

Literature

W. A. Ismay, 'David Leach - Sixty Years
a Potter', *Ceramic Review*, no.125,
September/October 1990,
illustrated pp. 28-31



115. **Michael Cardew** 1901-1983

Bowl with 'Basket' pattern

circa 1955

Stoneware, vivid blue and white over iron glazes, a finger wipe design beneath the glaze inside and out.

39.4 cm (15½ in.) diameter

Impressed with artist's and Abuja Pottery seals.

Estimate

£1,500-2,000 \$2,000-2,700

€1,700-2,300 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, New Bond Street,
'Contemporary Ceramics',
19 October 2004, lot 23



116. **Ladi Kwali** 1925-1984

Water pot

circa 1962

Stoneware, flowing glazes, incised
zoomorphic designs inlaid with white slip.

36.5 cm (14 $\frac{3}{8}$ in.) high,

36.3 cm (14 $\frac{1}{4}$ in.) diameter

Incised and inlaid LK.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 †

plus Buyers Premium and VAT*

Provenance

Bonhams, New Bond Street,
'International Contemporary Ceramics',
20 September 2005, lot 36

Exhibited

'Things of Beauty Growing: British Studio
Pottery', Yale Centre for British Art,
New Haven, 14 September-3 December
2017 and The Fitzwilliam Museum,
Cambridge, 20 March-18 June 2018

Literature

Glenn Adamson, Martina Droth and Simon
Olding, eds., *Things of Beauty Growing:
British Studio Pottery*, exh. cat., Yale
Centre for British Art, New Haven and The
Fitzwilliam Museum, Cambridge, 2017,
illustrated pp. 349, 350



117. **Kenkichi Tomimoto** 1886-1963

Jar

1932

Stoneware, layered tenmoku over iron glazes with a resist design of chrysanthemums.
13.3 cm (5¼ in.) high, 16 cm (6¼ in.) diameter
Painted artist's monogram. Together with a wooden box signed and authenticated by Taisuke Tomimoto.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 †

plus Buyers Premium and VAT*

Provenance

Private collection, Japan
Bonhams, New Bond Street, '20th Century Japanese Ceramics and Works of Art', 12 November 2002, lot 35

Literature

'Ceramic Artists in Aichi', *Honho geijutsu*, no. 70, Tokyo, 2002, illustrated p. 23
Tomimoto Kenkichi: A retrospective, exh. cat., National Museum of Modern Art, Kyoto, 2006, no. 23 for a comparable jar



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

118. **Yuzō Kondō** 1902-1985

Jar with thistle design

circa 1980

Porcelain, Sometsuke underglaze blue design.

25.5 cm (10 in.) high

Painted signature and carved panel.

Together with a signed wooden box.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 ₣

plus Buyers Premium and VAT*

Provenance

Phillips, London, '20th Century Japanese Masterworks', 13 November 2001, lot 52

Literature

Living National Treasures: Quintessence of Modern Japanese Ceramic Art, exh. cat., Ibaraki Ceramic Art Museum, 2000, p. 61, no. 49 for a comparable jar



119. **Shoji Hamada** 1894-1978

Jar

circa 1955

Stoneware, layered pewter glazes with painted stem leaf designs, the body with diagonal paddled texture. 28 cm (11 in.) high

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 †

plus Buyers Premium and VAT*

Provenance

Adam Simpson, gifted from the artist, 1954
The Jade Dragon, Ann Arbor
Sotheby's, lot 410

120. **Shoji Hamada** 1894-1978

Pitcher

circa 1960

Stoneware, white 'Nuka' glaze over spiraling ribs. 31 cm (12¼ in.) high
Together with signed wooden box.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 †

plus Buyers Premium and VAT*

Provenance

Private collection, Japan
Bonhams, New Bond Street,
'20th Century Japanese Ceramics and
Works of Art', 11 November 2003, lot 60





121. **Janet Leach** 1918-1997

Large bottle vase with lugs

circa 1980

Black stoneware, poured white glaze.

48 cm (18 $\frac{7}{8}$ in.) high

Impressed with artist's and Leach Pottery seals.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Exhibited

'Pioneers: 101 years of the Leach Pottery',
Court Barn, Chipping Campden,
10 July-25 September 2021

Literature

Emmanuel Cooper, *Janet Leach:*

A Potter's Life, London, 2006,

back cover for a comparable example

122. **Kenkichi Tomimoto** 1886-1963

Dish

circa 1950
Stoneware, underglaze brushed
designs beneath a transparent glaze.
38.3 cm (15½ in.) diameter
Painted artist's mark.
Together with signed wooden box.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 †

plus Buyers Premium and VAT*

Provenance

Christie's, New York, 'Asian Art',
24 March 2003, lot 184

For the present dish Kenkichi Tomimoto
incorporated a line from a poem by the
Tang dynasty poet 杜甫 (Du Fu): 一徑野花落
(The wild flowers are fallen on the lane),
孤村春水生 (The spring rain fallen on the
quiet village).



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

123. **Tatsuzo Shimaoka** 1919-2007

Large dish

circa 1990

Stoneware, cord impressed spiralling
texture inlaid with blue beneath
white and iron poured splashes.
46 cm (18½ in.) diameter
Impressed with artist's mark.
Together with a signed wooden box.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 †

plus Buyers Premium and VAT*



124. **Tatsuzo Shimaoka** 1919-2007

Lugged vase

circa 1980

Stoneware, cord impressed diagonal texture inlaid with porcelain, wood-fired with ash deposits, four impressed shell marks to one face.

27.5 cm (10 $\frac{7}{8}$ in.) high

Impressed with artist's seal.

Together with a signed wooden box.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 ₣

plus Buyers Premium and VAT*

Provenance

Bonhams, Knightsbridge, 'Contemporary Ceramics', 13 November 1996, lot 140



125. **Uichi Shimizu** 1926-2004

Vase

circa 1995

Stoneware, lustrous black glaze with white trailed glaze designs over a carved and distorted body.

19.5 cm (7 $\frac{5}{8}$ in.) high

Incised with artist's mark.

Together with a signed wooden box.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 †

plus Buyers Premium and VAT*



126. **William Marshall** 1923-2007

Tall bottle vase

circa 1972

Stoneware, layered tenmoku over iron glazes with a finger-wipe design.

51 cm (20 $\frac{1}{8}$ in.) high

Impressed with artist's seal.

Estimate

£1,500-2,000 \$2,000-2,700

€1,800-2,300 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, New Bond Street,
'International Contemporary Ceramics',
18 May 2004, lot 73



127. **Richard Batterham** 1936-2021

Pair of tall baluster vases

circa 1980

Stoneware, ash glazes over raised ribs.

Each: 78 cm (30¾ in.) high

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Literature

Oliver Watson, *British Studio Pottery:*

The Victoria and Albert Museum

Collection, Oxford, 1990, p. 151, pl. 31 for
a comparable vase in the collection of the
Victoria and Albert Museum, London



128. Gertrud Vasegaard 1913-2007

'Basin'

circa 1976

Stoneware, layered glazes with
inlaid 'stepped' design.

16 cm (6¼ in.) high,

36.8 cm (14½ in.) diameter

Incised with artist's monogram.

Estimate

£4,000-6,000 \$5,400-8,100

€4,600-7,000 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

William Hull collection

Exhibited

'Danish Ceramic Design', Pennsylvania
State University, University Park,

18 October 1981-24 January 1982

The Currier Gallery of Art, Manchester,

20 February-28 March 1982; Davis &

Langdale Company, New York, 11 June-9

July 1982; University Gallery, University

of Minnesota, 1 October-7 November

1982; Herbert F. John Museum of Art,

24 November-19 December 1982 and

18-30 January 1983

Literature

William Hull, *Danish Ceramic Design*,
exh. cat, Pennsylvania State University,
University Park, 1982, illustrated no. 195

Phillips wishes to thank Professor Henning
Jørgensen for his assistance cataloguing
the present lot.



129. **Gutte Eriksen** 1918-2008

Four jars

circa 1980

Earthenware, layered flowing glazes.

Tallest: 71 cm (27 $\frac{7}{8}$ in.) high

Impressed with artist's seals
and incised *Gutte*.

Estimate

£8,000-12,000 \$10,800-16,100

€9,300-13,900 ± ♣

plus Buyers Premium and VAT, ARR applies*

Phillips wishes to thank Professor
Henning Jørgensen for his assistance
cataloguing the present lot.



130. **Ian Godfrey** 1942-1992

Large white chest of drawers

circa 1970

Stoneware, matt white glaze.

34 x 30.5 x 8.5 cm (13 $\frac{3}{8}$ x 12 x 3 $\frac{3}{8}$ in.)

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 ₣ ▲

plus Buyers Premium and VAT, ARR applies*

Provenance

Jon and Kate Catleugh collection, UK

Literature

Oliver Watson, *British Studio Pottery: The Victoria and Albert Museum Collection*, Oxford, 1990, p. 99, pl. 76 for a comparable work in the collection of the Victoria and Albert Museum, London



131. **Ian Godfrey** 1942-1992

'Fox Box'

circa 1975

Stoneware, crawling blue over
dry brown glazes.

29.5 x 19.2 x 19.5 cm (11 $\frac{5}{8}$ x 7 $\frac{1}{2}$ x 7 $\frac{5}{8}$ in.)

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Jon and Kate Catleugh collection, UK

Literature

Paul Rice, *British Studio Ceramics*,
Marlborough, 2002, p. 126, pl. 124
for a comparable 'Fox Box'



132. **Mary Rogers** b. 1929

Large flared bowl

circa 1977

Porcelain, inlaid stippled design
beneath a white glaze.

8.3 cm (3¼ in.) high, 24.6 cm (9½ in.)
diameter

Incised with artist's mark *MER*.

Estimate

£1,500-2,000 \$2,000-2,700

€1,800-2,300 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Literature

Mary Rogers, *On Pottery and Porcelain*,
Sherbourne, 1979, p. 43 for a bowl with
a comparable design

133. **Mary Rogers** b. 1929

Large 'Convoluted' bowl

circa 1975

Porcelain, white glaze.

10.3 cm (4 in.) high, 18.3 cm (7¼ in.)
diameter

Incised with artist's mark *MER*.

Estimate

£1,500-2,000 \$2,000-2,700

€1,800-2,300 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Literature

Mary Rogers, *On Pottery and Porcelain*,
Sherbourne, 1979, p. 20 for a comparable bowl
Oliver Watson, *British Studio Pottery:
The Victoria and Albert Museum Collection*,
Oxford, 1990, p. 239, pl. 551 for a comparable
bowl in the collection of the Victoria and
Albert Museum, London



134. Ursula Morley-Price b. 1936

'Ruffle Form'

circa 1982

Stoneware, layered slips and glazes.
15 x 29.5 x 29 cm (5 $\frac{7}{8}$ x 11 $\frac{5}{8}$ x 11 $\frac{3}{8}$ in.)
Impressed twice with artist's seal.

Estimate

£1,000-1,500 \$1,400-2,000

€1,200-1,800 ‡ ▲

plus Buyers Premium and VAT, ARR applies*

Provenance

Jon and Kate Catleugh collection, UK

135. Ursula Morley-Price b. 1936

'Ruffle Form'

circa 1982

Stoneware, layered slips and glazes.
14.8 x 20.5 x 21.8 cm (5 $\frac{7}{8}$ x 8 $\frac{1}{8}$ x 8 $\frac{5}{8}$ in.)
Impressed with artist's seal.

Estimate

£1,000-1,500 \$1,400-2,000

€1,200-1,800 ‡ ▲

plus Buyers Premium and VAT, ARR applies*

Provenance

Jon and Kate Catleugh collection, UK



136. **Donald Locke** 1930-2010

Pair of 'Male and Female' vessels

circa 1976

Stoneware, black glaze.

Taller: 23.5 x 17.5 x 16.8 cm (9¼ x 6⅞ x 6⅝ in.)

Estimate

£2,000-3,000 \$2,700-4,000

€2,300-3,500 †

plus Buyers Premium and VAT*

Provenance

Jon and Kate Catleugh collection, UK

A comparable vessel is held in the collection of the Victoria and Albert Museum, London.



137. **Donald Locke** 1930-2010

'Twin Form Relief' wall hanging

1971-1973

Stoneware, iron and glossy black glazes.

32.7 x 36.5 x 11 cm (12 $\frac{7}{8}$ x 14 $\frac{3}{8}$ x 4 $\frac{3}{8}$ in.)

Painted ITE 71-73.

Estimate

£3,000-4,000 \$4,000-5,400

€3,500-4,600 ₣

plus Buyers Premium and VAT*

Provenance

Jon and Kate Catleugh collection, UK



138. Elizabeth Fritsch b. 1940

'Moon Pocket'

circa 1976

Stoneware, coloured slips.

22.4 x 18.5 x 7.5 cm (8 $\frac{7}{8}$ x 7 $\frac{1}{4}$ x 2 $\frac{7}{8}$ in.)

Incised mark.

Estimate

£3,000-4,000 \$4,000-5,400

€3,500-4,600 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Jon and Kate Catleugh collection, UK

139. Elizabeth Fritsch b. 1940

Vessel, 'Dark Windows'

1992

Stoneware, coloured slips.

26.4 cm (10 $\frac{3}{8}$ in.) high

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

David Queensberry collection, London
Phillips, London, 'Contemporary Ceramics',
25 September 2001, lot 185

Literature

Edward Lucie-Smith, *Elizabeth Fritsch:
Vessels from Another World*, London, 1993,
p. 69 for a comparable vessel



140. **Alison Britton** b. 1948

'Blue Jug'

1994

Earthenware, broad brushed and trailed glazes.

38.7 x 27.5 x 22.7 cm (15¼ x 10⅞ x 8⅞ in.)

Incised *Alison Britton 94*.

Estimate

£3,000-4,000 \$4,000-5,400

€3,500-4,600 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Purchased from the Crafts Council Shop,
Victoria and Albert Museum,
London, June 1995
Bonhams, New Bond Street,
'International Contemporary Ceramics',
20 March 2007, lot 281

Exhibited

'Form and Fiction: Alison Britton
New Work', Galerie Marianne Heller,
Heidelberg, 1995



141. **Morihiro Wada** 1944-2008

Vessel

1985

Stoneware, coloured slips and glazes with designs incised and inlaid into the body.
56.7 x 38.6 x 25.7 cm (22³/₈ x 15¹/₄ x 10¹/₈ in.)
Incised with artist's monogram and dated.
Together with signed wooden box.

Estimate

£8,000-12,000 \$10,900-16,400

€9,300-14,000 ₺

plus Buyers Premium and VAT*

Provenance

Private collection, Japan
Phillips, New York, 'Design',
17 December 2008, lot 105

Literature

Morihiro Wada: Ceramics, sobo in Soho,
exh. cat., Tokyo, 1990, no. 7 for a
comparable vessel



142. **Shōko Koike** b. 1943

Lidded 'Shell Vessel'

circa 1997

Stoneware, shiny white and iron-oxide glazes over a pleated shell-shaped body with incised markings.

56.2 x 57.7 x 56.6 cm (22 $\frac{1}{8}$ x 22 $\frac{3}{4}$ x 22 $\frac{1}{4}$ in.)

Estimate

£20,000-30,000 \$27,300-40,900

€23,400-35,000 ‡

plus Buyers Premium and VAT*

A comparable 'Shell Vessel' is held in the collection of the Metropolitan Museum of Art, New York.



143. **Monica Young** 1929-2004

Large 'Tulip' form

circa 1998

Stoneware, elongated tulip
form with flaring rims.

136.8 cm (53 $\frac{7}{8}$ in.) high

Impressed with artist's monogram.

Estimate

£4,000-6,000 \$5,400-8,100

€4,600-7,000 ± ♣

plus Buyers Premium and VAT, ARR applies*

Phillips wishes to thank Maureen Michaelson
for her assistance cataloguing the present lot.



144. **Claudi Casanovas** b. 1956

Monumental wall piece

1985

Stoneware, laminated mixed clays with volcanic stone powder.

94 x 97 x 17.8 cm (37 x 38¼ x 7 in.)

Incised signature and dated 2.89.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 ± ▲

plus Buyers Premium and VAT, ARR applies*

Provenance

Despres del Soroll, Sala Clara, Olot, 1985
Bob Boxer, London

Bonhams, Knightsbridge, 'Contemporary
Ceramics Major Works Dame Lucie Rie —
Hans Coper and other leading potters',
10 June 1998, lot 170

Exhibited

'Despres del Soroll', Sala Clara, Olot, 1985

A comparable dish titled 'El dia de la Segà'
won the Grand Prix at the 3rd International
Ceramics Competition, 1992 in Mino, Japan.

Phillips wishes to thank Claudi Casanovas for
his assistance cataloguing the present lot.



145. **Colin Pearson** 1923-2007

Vase with wide 'Wings'

circa 1980

Stoneware, bright golden glaze
over a carved surface.

26 x 67 x 21.5 cm (10¼ x 26¾ x 8½ in.)

Impressed with artist's seal.

Estimate

£1,500-2,000 \$2,000-2,700

€1,800-2,300 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Willem Latuasan, The Netherlands
Bonhams, Knightsbridge, 'International
Contemporary Ceramics including
the Willem Latuasan Collection',
11 November 1993, lot 211



146. **Gordon Baldwin** b. 1932

'2 Piece' sculptural form

circa 1970

Earthenware, shiny bronze glaze with a masked geometric design.
18 x 19 x 16 cm (7 $\frac{1}{8}$ x 7 $\frac{1}{2}$ x 6 $\frac{1}{4}$ in.)
Incised with artist's monogram, *2 Piece* and *F / 34*.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Jon and Kate Catleugh collection, UK



147. **John Ward** b. 1938

Bowl with inverted rim

circa 1986

Stoneware, white and green glazes with a banded design.

16.7 x 20.4 x 18.5 cm (6⁵/₈ x 8 x 7¹/₄ in.)

Impressed with artist's seal.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

148. **John Ward** b. 1938

Bowl with stepped rim

circa 1992

Stoneware, white glaze with bands of green to the cut rim.

20.2 x 23.3 x 20 cm (7⁷/₈ x 9¹/₈ x 7⁷/₈ in.)

Impressed with artist's seal.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

149. **John Ward** b. 1938

Bud form bowl

circa 1986

Stoneware, white and green glazes with a banded design.

16.5 x 15.3 x 14 cm (6¹/₂ x 6 x 5¹/₂ in.)

Impressed with artist's seal.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Phillips wishes to thank John Ward for his assistance cataloguing the present lots.



150. **Ryûichi Kakurezaki** b. 1950

'Bizen' style flower vase

circa 1990

Stoneware, roughly carved wood
fired form with ash deposits.

25.1 cm (9 $\frac{7}{8}$ in.) high

Incised with artist's mark.

Estimate

£1,000-1,500 \$1,400-2,000

€1,200-1,800 †

plus Buyers Premium and VAT*

Provenance

Phillips, London, '20th Century Japanese
Masterworks', 13 November 2001, lot 90



151. **Shiro Tsujimura** b. 1947

'Kohiki' style vase

circa 2005

Stoneware, layered slips and glazes.
30.8 cm (12 $\frac{1}{8}$ in.) high, 33 cm (12 $\frac{7}{8}$ in.)
diameter

Incised with artist's mark.

Together with a signed wooden box.

Estimate

£2,000-3,000 \$2,700-4,000

€2,300-3,500 ₺

plus Buyers Premium and VAT*

Provenance

Koichi Yanagi Oriental Fine Arts, New York

Exhibited

'Clay's Life through Fire: Evolves',
Koichi Yanagi Oriental Fine Arts,
New York, 30 May-20 June 2006

Literature

Clay's Life through Fire: Evolves, exh. cat.,
Koichi Yanagi Oriental Fine Arts,
New York, 2006, illustrated no. 22



152. **Nicholas Homoky** b. 1950

Three bowls

circa 1992

Porcelain, black glaze linear designs
inlaid into the surface.

Tallest: 9.5 x 16.5 x 13 cm (3¾ x 6½ x 5¼ in.)

Two impressed with artist's seal.

Estimate

£1,500-2,000 \$2,000-2,700

€1,800-2,300 ± ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Jon and Kate Catleugh collection, UK



153. **Richard Slee** b. 1946

'Lidded Jar'

circa 1984

Earthenware, glazes over a crumpled and incised surface.

52.4 cm (20 $\frac{5}{8}$ in.) high

Incised *RICHARD SLEE*.

Estimate

£2,000-3,000 \$2,700-4,000

€2,300-3,500 † ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Acquired by the present owner from the exhibition 'Richard Slee/Katherine Virgils', 1984

Exhibited

'Richard Slee/Katherine Virgils', British Crafts Centre, London, 11 May-9 June 1984

'Things of Beauty Growing: British Studio Pottery', Yale Centre for British Art, New Haven, 14 September-3 December 2017

Literature

Richard Slee/Katherine Virgils, exh. cat., British Crafts Centre, London, 1984, illustrated n.p.
Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Centre for British Art, New Haven and The Fitzwilliam Museum, Cambridge, 2017, illustrated p. 341 with accompanying essay

Phillips wishes to thank Richard Slee for his assistance cataloguing the present lot.



154. **Junko Kitamura** b. 1956

Large dish

circa 2000

Black stoneware, the design
impressed and inlaid with porcelain.
8.6 cm (3 $\frac{3}{8}$ in.) high,
44 cm (17 $\frac{3}{8}$ in.) diameter
Together with a signed wooden box.

Estimate

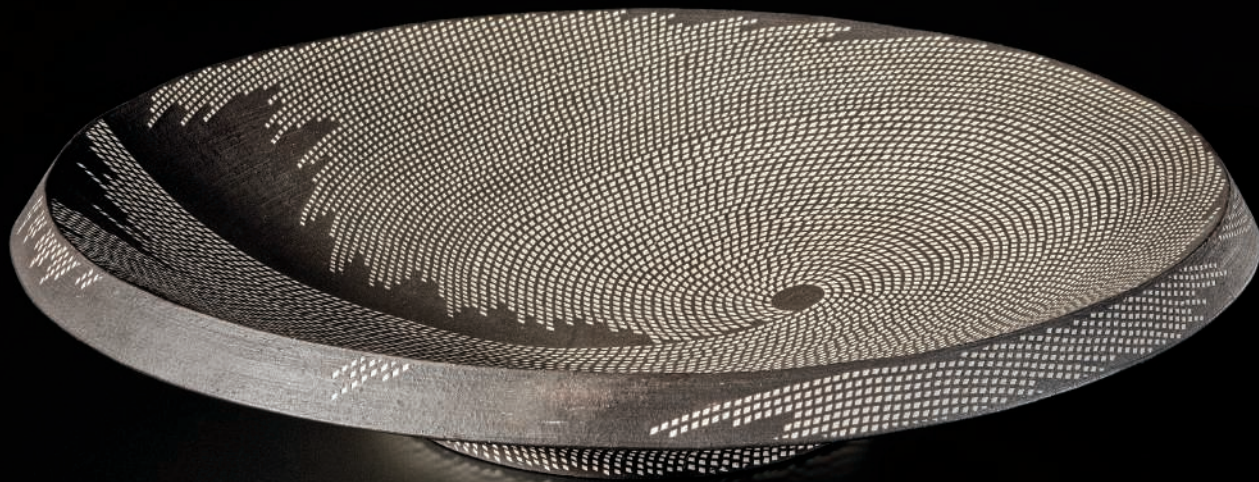
£2,000-3,000 \$2,700-4,000

€2,300-3,500 †

plus Buyers Premium and VAT*

Provenance

Phillips, New York, '20th Century
Japanese Ceramics & Design',
17th May 2000, lot 93



155. **Yô Akiyama** b. 1953

'T-59'

2005

Stoneware, unglazed surface patinated
with iron filings and vinegar.
40.6 x 45.5 x 30.5 cm (15 $\frac{7}{8}$ x 17 $\frac{7}{8}$ x 12 in.)
Incised with artist's mark.

Estimate

£8,000-12,000 \$10,900-16,400

€9,300-14,000 ‡

plus Buyers Premium and VAT*



156. **Angus Suttie** 1946-1993

'Sculpture in the Form of a Teapot'

1990

Stoneware, dry slips and glazes with incised linear markings to the surface.

30.7 x 40.8 x 27.6 cm (12 $\frac{1}{8}$ x 16 $\frac{1}{8}$ x 10 $\frac{7}{8}$ in.)

Incised *Suttie*.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 ₣ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Bonhams, New Bond Street,
'International Contemporary Ceramics',
20 March 2007, lot 246



157. **Gordon Baldwin** b. 1932

Stacked vessel

1984

Earthenware, painted slips and glazes over incised and impressed markings to the surface inlaid with black, pewter enamel to the top.

106 x 35 x 25.5 cm (41¾ x 13¾ x 10 in.)

Incised and inlaid GB and dated *Sept 84*.

Estimate

£5,000-7,000 \$6,800-9,600

€5,800-8,200 † ♣

plus Buyers Premium and VAT, ARR applies*



158. **Gordon Baldwin** b. 1932

Monumental Bowl

1991

Earthenware, blue and black painted slips over incised and impressed markings to the surface.

46.5 x 52 x 55 cm (18¼ x 20½ x 21½ in.)

Painted GB and dated 91.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 † ♣

plus Buyers Premium and VAT, ARR applies*



159. **Bodil Manz** b. 1943

'Sandcast Jar in Porcelain'

2001

Grogged porcelain, painted slips and incised markings with applied stoneware elements.
40.8 x 46.2 x 36.4 cm (16 $\frac{1}{8}$ x 18 $\frac{1}{4}$ x 14 $\frac{3}{8}$ in.)
Painted *BODIL MANZ* and artist's mark.

Estimate

£2,000-3,000 \$2,700-4,000

€2,300-3,500 † ▲

plus Buyers Premium and VAT, ARR applies*

Exhibited

'Bodil Manz', Garth Clark Gallery, New York, October-November 2001

Phillips wishes to thank Bodil Manz for her assistance cataloguing the present lot.



160. **Martin Bodilsen Kaldahl** b. 1954

'Other Planes' vase

2002

Stoneware, slip, glazes.

72 x 44.4 x 43 cm (28³/₈ x 17¹/₂ x 16⁷/₈ in.)

Incised with artist's mark and dated.

Estimate

£2,000-3,000 \$2,700-4,100

€2,300-3,500 † ♣

plus Buyers Premium and VAT, ARR applies*

Literature

Contemporary British Studio Ceramics:

The Grainer Collection, exh. cat.,

Mint Museum of Art, Charlotte, 2010,

n.p. for an image of a comparable vase

from the same series



161. **Edmund de Waal** b. 1964

Tall lidded jar

2001

Porcelain, pale blue celadon glaze over impressed and pinched marks.
43 cm (16 $\frac{7}{8}$ in.) high
Impressed with artist's marks.

Estimate

£7,000-9,000 \$9,600-12,300

€8,200-10,500 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Acquired directly from the artist

Literature

Paul Rice, *British Studio Ceramics*,
Marlborough, 2002, p. 193,
pl. 198 for a comparable jar

162. **Edmund de Waal** b. 1964

Low cylinder

2001

Porcelain, pale blue celadon
glaze over impressed marks.
10.6 cm (4 $\frac{1}{8}$ in.) high,
25.8 cm (10 $\frac{1}{8}$ in.) diameter
Impressed with artist's marks.

Estimate

£3,000-4,000 \$4,100-5,500

€3,500-4,700 ‡ ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Acquired directly from the artist

Literature

Paul Rice, *British Studio Ceramics*,
Marlborough, 2002, p. 192,
pl. 197 for a comparable example



163. **Akiko Hirai** b. 1970

Moon Jar

circa 2016

Grogged stoneware, rugged and cracked
porcelain deposits over layered slips
beneath running ash glazes.

52 cm (20½ in.) high, 51 cm (20⅞ in.) diameter
Painted artist's signature.

Estimate

£4,000-6,000 \$5,500-8,200

€4,700-7,000 † ▲

plus Buyers Premium and VAT, ARR applies*

Provenance

Acquired directly from the artist following
'Things of Beauty Growing: British Studio
Pottery' exhibition

Exhibited

'Things of Beauty Growing: British Studio
Pottery', Yale Centre for British Art, New
Haven, 14 September-3 December 2017
and The Fitzwilliam Museum, Cambridge,
20 March-18 June 2018

Literature

Glenn Adamson, Martina Droth and
Simon Olding, eds., *Things of Beauty
Growing: British Studio Pottery*, exh. cat.,
Yale Centre for British Art, New Haven
and The Fitzwilliam Museum, Cambridge,
2017, illustrated pp. 168, 180-81



UK Auction Buyer's Guide

The following pages are designed to offer you information on how to buy at auction at Phillips. Our staff will be happy to assist you. The Conditions of Sale and Authorship Warranty published on our website at <https://phillips.com> also govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship between Phillips, the seller and the buyer and describe the terms upon which items are bought at auction.

A) Before The Auction

Catalogues & Catalogue Entries

Our catalogues provide information on the lots for sale at the auction and are available on our website at www.phillips.com and in hard copy. Lot details can also be viewed on the Phillips App. If you would like to purchase a hard copy catalogue for a Phillips auction, please visit our website or contact us at catalogues@phillips.com.

Catalogue entries may include the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive. In some cases we may not disclose the identity of previous owners where we are not authorised to do so. Please note that all dimensions of the property set out in the catalogue entry are approximate.

Pre-auction viewings are open to the public and free of charge. The dates and times are published on our website at <https://phillips.com>. Our specialists are available to give advice and condition reports at viewings or by appointment.

Estimates

Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Pre-sale estimates do not include the buyer's premium or VAT.

Where **'Estimate on Request'** appears, please contact the specialist department for further information. As estimates can be subject to revision we suggest contacting us closer to the time of the auction.

Estimates in non-local currencies Although the sale is conducted in pounds sterling, the pre-sale estimates in the auction catalogues may also be printed in other currencies. These estimates are approximate and provided as a courtesy to our clients. The exchange rates used are those applying on the last practical date before printing the catalogue. The rates may have changed between the time of printing the catalogue and the auction.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry (including those accessed via QR Codes appearing in the catalogue) does not imply that the lot is free from faults or imperfections.

Solely as a convenience to clients, Phillips may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding.

Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Symbols Used In The Catalogue

You may see the following symbols referenced in the catalogue.

O Guaranteed Property

Lots designated with the symbol O are the subject of a minimum price guarantee. In such cases Phillips has guaranteed to the seller of the lot that regardless of the outcome of the sale the seller shall receive no less than a minimum sum. This guarantee may be provided solely by Phillips or jointly with a third party.

◆ Third Party Guarantee

Where Phillips has agreed to a minimum price guarantee it assumes the financial risk of a lot failing to sell or selling for less than the minimum price guarantee. Because the sums involved can be significant Phillips may choose to share the burden of that financial risk with a third party. The third party shares the risk by committing in advance of the sale, usually by way of a written bid, to buy the lot for an agreed amount whether or not there are competing bidders for the lot. If there are competing bidders third party guarantors may also bid above any written bid. In this way the third-party guarantor assumes the risk of the bidding not reaching the amount of the minimum price guarantee.

In return for underwriting or sharing this risk Phillips will usually compensate the third party. The compensation may be in the form of a fixed fee or an amount calculated by reference to the hammer price of the lot. If the third-party guarantor is the successful bidder Phillips will report the purchase price net of any fees paid to the third-party guarantor.

Disclosure of financial interest by third parties

Phillips requires third party guarantors to disclose their financial interest in the lot to anyone whom they are advising. If you are contemplating bidding on a lot which is the subject of a third party guarantee and you are being advised by someone or if you have asked someone to bid on your behalf you should always ask them to confirm whether or not they have a financial interest in the lot.

Δ Property in which Phillips has an Ownership Interest

Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

Σ Endangered Species

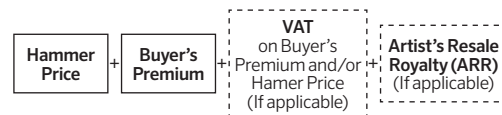
Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import.

✕ Property Subject to US Import Tariffs

Lots with this symbol indicate that the Property may be subject to additional tariffs upon importation into the United States of America. See paragraph 12 of the Conditions of Sale.

Calculating the Total Purchase Price

If you are the successful bidder on a Lot, the total purchase price you pay is made up of the following elements:



The Hammer Price: This is the final, highest bid which the auctioneer accepts by bringing down the auctioneer's hammer.

Buyer's Premium: This is the commission Phillips charges the successful highest bidder and buyer of the lot. The Buyer's premium is calculated on the hammer price of the lot at the following rates on a cumulative basis:

- 26% on the portion of the hammer price up to and including £450,000; and
- 21% on the portion of the hammer price above £450,000 up to and including £4,500,000 and
- 14.5% on the portion of the hammer price above £4,500,000.

Where VAT is payable on the Buyer's premium the VAT inclusive Buyer's Premium rates are 31.2%, 25.2% and 17.4% respectively.

VAT

UK Auctioneer's Margin Scheme lots have no VAT symbol. For these lots, VAT is charged at 20% on the buyer's premium and will not be shown separately on the invoice.

Where the lot has a †, ‡ or Ω symbol against it, VAT may be charged on a different basis. For full details, including how to claim VAT refunds, please see the VAT & Tax Guide in this Auction Buyer's Guide and on our website

♣ Artist's Resale Royalty (ARR)

The laws in certain countries entitle qualifying artists or their estates to a royalty when the artist's works are re-sold for a hammer price of EUR 1,000 or more. Lots subject to ARR are marked with the symbol ♣.

The ARR is calculated as a percentage of the hammer price on a cumulative basis as follows and is payable as part of the purchase price:

Portion of the Hammer Price (in EUROS)	Royalty Rate
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%

The total charge for ARR on any single lot cannot exceed Euros 12,500. To calculate the ARR, we use the pounds sterling/euro reference exchange rate quoted on the date of the auction by the European Central Bank.

Example

To illustrate how the purchase price is calculated, please see the below example:

UK Auctioneer's Margin Scheme lot

Hammer Price: £500,000

Buyer's Premium including VAT @20% £153,000:

Calculated as follows:

26% of first £450,000 of the hammer price = £117,000 +

21% on the balance of £50,000 = £10,500

Total BP = £127,500

VAT @ 20% on the total BP of £127,500 = £25,500

B) At The Auction

Bidding

Bids may be executed during the auction in person, by paddle or by telephone or prior to the sale in writing by absentee bid. Proof of identity in the form of government-issued identification will be required, as will an original signature and recent proof of address. We may also require that you furnish us with a bank reference.

For individuals, acceptable forms of government issued photo identification include a passport or photo driving licence.

For companies, acceptable forms of government issued identification include a certificate of incorporation or similar as well as proof of owners (including ultimate beneficial owner) and directors.

Undisclosed agreements between bidders to bid or abstain from bidding on lots are illegal. Please note that Phillips monitors its sales and bidding records to ensure that bidding is transparent and fair and will take appropriate action in the event of any suspected breach of this requirement.

In Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

By Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

Online Bidding

If you cannot attend the auction in person, you may bid online via our live bidding platform. The digital saleroom is available on our website at <https://www.phillips.com/> and is optimized to run on Google Chrome, Firefox and Microsoft Edge browsers. Follow the links to 'Auctions' and 'Digital Saleroom' and then pre-register by clicking on 'Register to Bid Live.' The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and VAT. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (e.g. UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000s, 5,000, 8,000
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at the auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

Conditions Of Sale

The auction is governed by the Conditions of Sale and Authorship Warranty which are available on our website. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive And Responsive Bidding;

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders.

No Reserve Lots

If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

C) After The Auction

Payment

Payment is due immediately following the auction, unless other arrangements have been agreed with Phillips in writing in advance of the sale. Interest will be charged on late payment at the rate of 12% per annum.

Payments must be made by the invoiced party in pounds sterling and may be sent by wire transfer. Our account details are available on our website. Please reference the relevant invoice number when making payment.

Alternatively, payment can be made by credit card for invoices of £30,000 or less per auction. We accept American Express, Visa, MasterCard and UnionPay (UnionPay for in person transactions only).

Title to each lot will not pass until the buyer has made full payment of the Purchase Price plus any applicable Artist Resale Royalty and all applicable taxes.

Collection

Once Phillips has received full and cleared payment of the total purchase price for the lot and any other amounts the buyer owes to Phillips, lots will be released for collection. To collect paid for lots buyers (or their authorised representatives) must provide proof of identity. Authorised Representatives should also bring a copy of a letter signed by the buyer authorising them to collect. Smaller items may be collected from our London gallery on the day of the auction. Please check with our staff when making payment.

After the auction, lots will be transferred to offsite fine art storage facilities. The buyer information pack you will receive after the auction will confirm details of the storage facility where your lot is held for collection. Please contact us to make arrangements for collection.

Storage Charges

Lots will be held for collection from our offsite storage facilities for thirty (30) days after the auction free of charge. Storage charges and property release fees will apply after this 30-day period for any lots which have not been collected. Details of the applicable storage charges will be confirmed to you in the buyer information pack you will receive after the auction.

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven (7) days following the auction.

Transport and Shipping

We will coordinate with shipping agents instructed by you in order to facilitate the packing, handling and shipping of property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information. As a free service for buyers, Phillips will wrap purchased lots which are for hand carry only. We do not provide packing, handling or shipping services directly.

Export and Import Licenses

Before bidding for any property, prospective bidders are advised to make independent enquiries as to whether a licence is required to export the property from the United Kingdom or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licences or permits. The denial of any required licence or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported into the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100

years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Privacy

Our Privacy Policy is available at <https://phillips.com> or by emailing dataprotection@phillips.com and sets out: (i) the types of personal data we will or may collect and process; (ii) the purposes for which we will or may process your personal data; (iii) the lawful bases we rely on when processing your personal data; (iv) your rights in respect of our processing of your personal data; and (v) various other information as required by applicable laws.

Phillips' premises, sale, and exhibition venues are subject to CCTV video surveillance and recording for security, client service and bid monitoring purposes. Phillips' auctions will be filmed for simultaneous live broadcast on Phillips' and third-party websites and applications.

Important Notices

Identification of Business or Trade Buyers

As of January 2010, Her Majesty's Revenue & Customs ("HMRC") has made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.

- Where the buyer is an EU VAT registered business, Phillips requires the business's VAT registration number. These details can be scanned and emailed to us, or alternatively they can be faxed or mailed. If these requirements are not met, we will be unable to cancel/refund any applicable VAT.

Upholstered furniture

Lots of upholstered furniture manufactured in 1950 or after may not comply with the levels of fire resistance for domestic upholstered furniture under the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended) (the "Regulations"). These items are sold as decorative works of art and should not be used in your home as domestic furniture, unless they are reupholstered, re-stuffed or recovered (as appropriate) with materials complying with the Regulations. Please speak to a specialist before the sale for information on whether the lots have been recently upholstered.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

UK Tax Guide

This Guide outlines the Value Added Tax (VAT) treatment of Lots sold in our London auctions. It covers the most common types of transactions, although other situations may arise. We offer this information solely as a courtesy. As every buyer's situation is different, we cannot offer specific tax advice. You are advised to and are responsible for obtaining independent tax advice where necessary.

The VAT rates and conditions are correct at the time of publication but can change. If the VAT rates and conditions change between the date of publication and the auction date, the rates and conditions in force at the time of auction will apply. Where Lots move from one tax status to another following purchase, the rates and conditions in force at the time of that movement will apply.

Types of Lots and their VAT Treatment

UK Auctioneer's Margin Scheme Lots

Second-hand goods qualifying for treatment under UK Auctioneer's Margin Scheme rules have no VAT symbol and are treated as follows:

VAT Symbol	Taxation basis	VAT Treatment
No symbol	UK Auctioneer's Margin Scheme sale	20% in lieu of VAT on the buyer's premium*. (The invoiced buyer's premium will include the VAT).

*For items not normally subject to VAT (e.g. books), the rate of VAT will be 0% and no charge in lieu of VAT will be made.

Lots with Special VAT Treatment

If the Lot has one of the below symbols, the VAT treatment will be as follows:

VAT Symbol	Taxation basis	VAT Treatment
†	Standard UK VAT rules	20% VAT charged on both the price and buyer's premium
‡	Lot under Temporary Admission (Low rate)	5% import VAT on the hammer price** and 20% in lieu of VAT on the buyer's premium
Ω	Lot under Temporary Admission (High rate)	20% import VAT on the hammer price** and 20% in lieu of VAT on the buyer's premium

** UK VAT registered buyers - Please give Phillips' shipping department your VAT details so the import paperwork correctly identifies your business as the importer. The Import VAT shown on the invoice is insufficient evidence of import VAT paid.

Exporting Lots from the UK

The following types of VAT may be cancelled or refunded by Phillips if the Lot is exported from the UK within the time limits specified below provided other strict conditions are met (see Conditions for Claiming VAT Refunds below). Since 1 January 2021, exports from the UK includes exports to businesses and individuals in the European Union.

VAT Symbol	Taxation basis	VAT which may be cancelled or refunded if Lot exported	Time limits for exportation	Proof of export documentation required
No symbol	UK Auctioneer's Margin Scheme	UK Auctioneer's Margin Scheme	3 months from the sale date	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within 3 months of the sale date
†	Standard UK VAT rules	20% VAT charged on the hammer price NB: No refund is possible for the 20% VAT charged on the buyer's premium	3 months from the sale date	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within 3 months of the sale date
‡	Lot under Temporary Admission (Low rate)	5% import VAT on the hammer price and 20% in lieu of VAT on the buyer's premium	30 days from payment	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within 30 days of payment <i>Please liaise with Phillips' Shipping Department to ensure the export is handled correctly</i>
Ω	Lot under Temporary Admission (High rate)	20% import VAT on the hammer price and 20% in lieu of VAT on the buyer's premium	30 days from payment	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within 30 days of payment <i>Please liaise with Phillips' Shipping Department to ensure the export is handled correctly</i>

Cancelling UK VAT charges upon export

Provided a buyer instructs a Phillips authorised carrier to export the Lot and accepts the export quotation provided by that authorised carrier, Phillips can issue a "Zero-rated" invoice (i.e. without the UK VAT).

Export arrangement

Lot exported using a Phillips' authorised carrier

Note: Phillips will obtain the required proof of export paperwork directly from its authorised carrier

Conditions for cancellation of UK VAT charges

Buyer must at or before the time of invoicing:

- instruct a Phillips' authorised carrier to export the Lot; and
- accept the export quotation provided by that authorised carrier

Refunding UK VAT charges following export

If a buyer instructs a carrier who is not a Phillips authorised carrier, the buyer must pay for the Lot in full, including the UK VAT. Upon receiving satisfactory proof of export (i.e. copies of the required export documentation and declarations accepted by HMRC) Phillips can refund the buyer the UK VAT paid.

Export arrangement

Lots exported using a carrier who is not a Phillips authorised carrier

Note: Carriers who are not Phillips authorised carriers must collect copies of original import papers for the Lot from Phillips' Shipping Department.

Conditions for refund of UK VAT charges

- Buyer must have paid the UK VAT in full
- Lot must have been exported within the required timeframe (see Exporting from the UK above)
- Phillips' must have received satisfactory proof of export once all export documentation and declarations have been accepted by HMRC.
- VAT to be refunded must be £50 or more per shipment
- A processing fee of £20 (plus any applicable VAT) will apply.

Please Note:

- We cannot refund the UK VAT paid if the export documents do not comply exactly with governmental regulations.
- If the Lot is under Temporary Admission in the UK (i.e. with ‡ or Ω symbol) and is imported to the UK after purchase (i.e. collected by the Buyer in the UK), before then being exported, we cannot refund the UK VAT.

Local tax charges and duties in the Delivery Destination

Buyers from outside the UK should note that upon importing Lots to their final destination outside the UK, local import VAT, import duties, sales taxes and/or use taxes may be payable. Please consult your local tax advisor.

Lots under Temporary Admission being exported for repair, restoration or alteration

If you purchase a Lot which is under Temporary Admission (indicated by a ‡ or Ω symbol) and intend to export it from the UK for repair, restoration or alteration, please notify Phillips' Shipping Department before collection. The Lot will need to be transferred from Temporary Admission to another appropriate customs procedure to allow the repair, restoration or alteration to be carried out. The third-party carrier you appoint to handle the transport will need to liaise with Phillips' shipping department to ensure this customs movement is correctly declared. Failure to do this may result in the UK import VAT becoming payable immediately and Phillips being unable to refund the UK VAT charged. You are advised to obtain independent advice on this prior to bidding.

Buyers wishing to hand-carry Lots

If you collect the Lot from Phillips in the UK with a view to "hand-carrying" it back to its final destination, you must pay the UK VAT in full. Phillips cannot cancel or refund the UK tax in these circumstances. Please note that with the abolition of the Tax-free shopping scheme for visitors to the UK, it is no longer possible to obtain tax refunds at UK airports upon departure.

Business buyers located outside the UK

If you are a business located outside the UK and buy a Lot in a UK sale for a business purpose, you may be able to seek repayment of certain taxes from HMRC (the UK tax authority) directly (e.g. the UK Import VAT charged on the hammer price if the purchased Lot is under Temporary Admission in the UK).

Claim forms (VAT65A) are available from the HMRC website <https://www.gov.uk>. You should submit claims for refund of UK VAT to HMRC no later than six months from the end of the 12-month period ending 30 June (e.g., claims for the period 1 July 2020 to 30 June 2021 should be made no later than 31 December 2021)

UK Buyers

Phillips cannot cancel or refund any UK VAT charged on sales made to UK buyers where the Lot is collected from Phillips in London or delivered to a UK address.

For Lots sold under the UK Auctioneer's Margin Scheme (which do not bear a symbol), UK buyers who have a UK VAT registration may request us to reinvoice the purchase of these Lots under standard UK VAT rules. In this way the UK VAT registered buyer can reclaim all UK VAT charged as part of their accounting for VAT. Please note that UK VAT registered businesses or organisations who request to be reinvoiced under standard UK VAT rules, will then not be able to sell the Lot under any UK Margin Scheme rules in the future.

Sales and Use Taxes

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of lots following purchase. Buyers should consult their own tax advisors.

UK Conditions of Sale

The Conditions of Sale and Authorship Warranty set out below govern the relationship between bidders and buyers, on the one hand, and Phillips Auctioneers Limited (registered in England with company number 04228373) ("Phillips") and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, the UK Auction Buyer's Guide, the Important Notices, VAT & Tax Guide and the Authorship Warranty carefully before bidding.

1 Introduction

Each lot in this catalogue is offered for sale and sold subject to:

- (a) the Conditions of Sale and Authorship Warranty;
- (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and Important Notices, and
- (c) supplements to this catalogue including information accessed via QR Codes appearing in this catalogue, and (d) other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 Phillips as Agent

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 Catalogue Descriptions and Condition of Property

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller, and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports (including those accessed via QR Codes appearing in this catalogue) as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports, including those accessed via QR Codes appearing in this catalogue, may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips at our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 Bidding at Auction

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the 'Absentee Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the 'Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips reserves the right to require written

confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal, state or other antitrust law.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(h) Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 Conduct of the Auction

(a) Unless otherwise indicated by the symbol ♣, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller.

The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been 'passed', 'withdrawn', 'returned to owner' or 'bought-in'.

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 26% of the hammer price up to and including £450,000, 21% of the portion of the hammer price above £450,000 up to and including £4,500,000 and 14.5% of the portion of the hammer price above £4,500,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol ♠ after the estimate and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.

(d) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in pounds sterling as follows:

(i) Payments may be made by wire transfer. Our account details are available on our website. Please reference the relevant invoice number when making payment.

Alternatively, payment can be made by credit card for invoices of £30,000 or less. We accept American Express, Visa, MasterCard and UnionPay (UnionPay for in person transactions only).

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 Collection of Property

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and

the buyer has satisfied such other terms as we in our sole discretion shall require, including providing information and documentation we require to satisfy our customer due diligence and verification checks for Know Your Customer compliance purposes and completing any anti-money laundering or anti-terrorism financing and sanctions checks. As soon as a buyer has satisfied all of the above conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. After the auction, we will transfer all lots to offsite fine art storage facilities. Details will be included in the buyer information packs sent to buyers after the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Property will be collected by the buyer at the point it is released in the sale location by Phillips to the buyer or to a third-party shipper acting for the buyer. The buyer is responsible for paying any import duties and local taxes payable to import the Property to its final destination.

(d) Phillips will require presentation of government-issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 Failure to Collect Purchases

(a) Lots will be held for collection from our offsite storage facilities for thirty (30) days after the auction free of charge. Storage charges and property release fees will apply after this 30-day period for any lots which have not been collected. Details of the applicable storage charges will be confirmed to buyers in the buyer information pack they will receive after the auction. Purchased lots will not be released to the buyer until the Purchase Price and all charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 Remedies For Non-Payment

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) The buyer irrevocably authorizes Phillips to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, upon notification by any of our affiliated companies that the buyer is in default of payment, to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced

sale basis and to apply the proceeds to any amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

10 Rescission by Phillips

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 14 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 Export, Import and Endangered Species Licences and Permits

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12. US Imports

Customs Tariffs

Buyers intending to import property into the United States of America should note that US Customs may charge an additional import duty upon the importation of (i) products manufactured or created in mainland China and (ii) printed materials (including photographs, prints, lithographs, books and designs) printed in the UK or Germany. Phillips will mark with a symbol lots which may be subject to additional US import tariffs, where this is known to us. Please note, however, that any such markings are done by us only as a convenience to bidders. Phillips does not accept liability for errors including failing to mark lots accurately or for the absence of any marking.

Export, Import, Sales and/or Use Taxes

Buyers should note that they are responsible for all charges, duties and taxes related to the exportation and importation of lots shipped by them or shipped on their behalf, including any applicable Sales and/or Use Taxes which may be due on importing the property to the United States.

Please contact the department organising the auction for further details.

13 Personal Data

(a) You acknowledge and understand that we may process your personal data (including potentially special category data) in accordance with our Privacy Policy as published at www.phillips.com or available by emailing dataprotection@phillips.com.

(b) Our Privacy Policy sets out: (i) the types of personal data we will or may collect and process; (ii) the purposes for which we will or may process your personal data (including for example the provision of auction, private sale and related services; the performance and enforcement of these terms and conditions; the carrying out of identity and credit checks; keeping you informed about upcoming auctions, exhibitions and special events; and generally where reasonably necessary in the management and operation of our business); (iii) the lawful bases on which we rely in undertaking our processing of your personal data; (iv) your rights in respect of our processing of your personal data; and (v) various other information as required by applicable laws.

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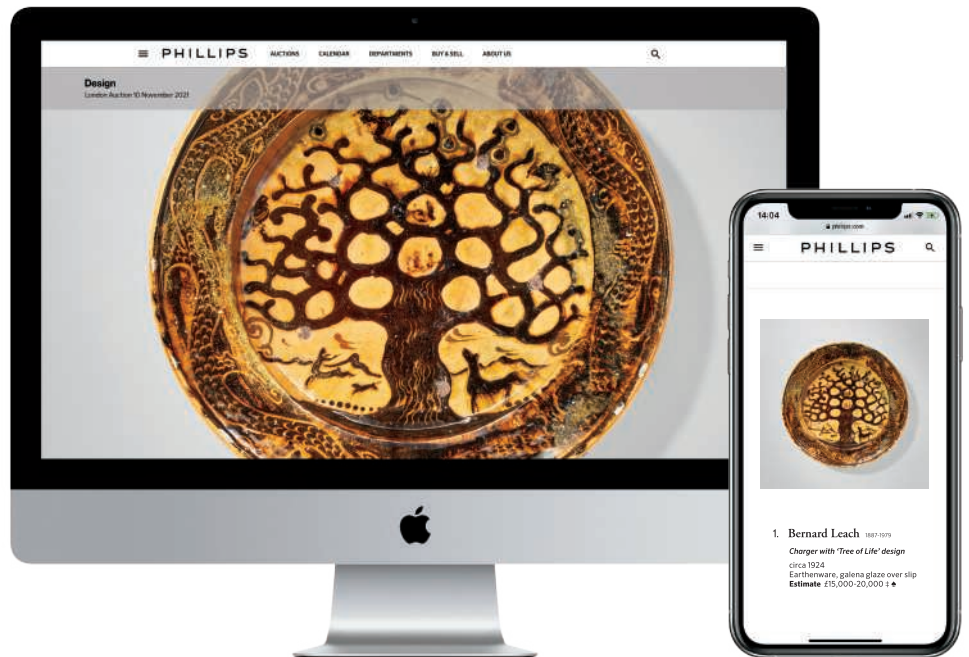
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Selections from the
Dr John P Driscoll Collection

Auction & Viewing Location

30 Berkeley Square
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Auction

Wednesday, 10 November 2021, 2pm

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3-10 November
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Front cover

Lot 82, Hans Coper
Monumental ovoid pot, circa 1968

Back cover

Lot 1, Bernard Leach
Charger with 'Tree of Life' design, circa 1924

Further selections from the Dr John
Driscoll Collection will be offered by
Maak Contemporary Ceramics

Design

London / 9 November

Public viewing

3-9 November

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ETTORE SOTTASS, JR.
Rare ceiling light, model no. 12625
circa 1957
Acrylic, brass, painted brass.
Manufactured by Arredoluce,
Monza, Italy.



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