

THE
STANLEY F GOLDFEIN
COLLECTION

IMPORTANT ENGLISH CERAMICS

THURSDAY 27 JUNE 2024 | NEWBURY



DREWEATTS

EST. 1759

in association with CHRISTIE'S



FOREWORD

When Stanley F Goldfein finally gave in to the passage of time, dying peacefully aged 100 in July 2023, it was after a life fully lived and ruled by passion – passion for his family, for classical music, for jazz, for good food, and, above all, for English ceramics – Wedgwood in particular.

Family lore has it that the unexpected gift of a miniature Wedgwood tea service is what started a college-aged Stanley F Goldfein on the road to collecting. In fact, his daughter recalls that her parents did not become serious collectors until the early 1970s, after she and her brother had left home and her parents had the time and energy to devote to Stanley's passion. A board member of The Wedgwood Society of New York, Stanley F Goldfein was instrumental in seeing that The Buten Collection of Wedgwood was placed with The Birmingham Museum of Art, joining the Beeson Collection to make the museum's holdings in that category one of the best in the world.

Much of the Goldfein Collection was acquired at auction from a variety of different houses and with guidance from specialized British ceramic dealers such as Peter Williams, the late Jonathan Horne and Alistair Sampson in Britain and Alan Kaplan in New York.

I knew Stanley F Goldfein for over twenty years and during this time learnt a lot from him – about his love for British ceramics, about his passion for history and the historic context in which his collection was at home, about his philosophy as a collector, about the objects themselves. He felt that a collection was never complete – by definition, it couldn't be. It was alive and breathing even when the collector was no longer with us. Having given pieces to museums during his lifetime, it was Stanley F Goldfein's wish that the bulk of his collection be sold on the open market, allowing a new generation of collectors to find the same joy as he had in owning and learning about these extraordinary works so linked to classical studies and history, two of his aforementioned passions. It is an honor to be able to help realize that dream.

Jody Wilkie

Former International Specialist Head, European Ceramics

Current Senior International Consultant

Christie's



THE STANLEY F GOLDFEIN COLLECTION

IMPORTANT ENGLISH CERAMICS

THURSDAY 27 JUNE 2024 | NEWBURY

LOTS 1001-1126 | 1PM | ALL LOTS TO BE OFFERED WITHOUT RESERVE

VIEWING AT CHRISTIE'S LONDON (HIGHLIGHTS)

Wednesday 29 May: 9am–5pm
Thursday 30 May: 9am–5pm
Friday 31 May: 9am–5pm
Saturday 1 June: 12pm–5pm
Sunday 2 June: 12pm–5pm
Monday 3 June: 9am–5pm
Tuesday 4 June: 9am–5pm

CHRISTIE'S LONDON
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ENQUIRIES & CONDITION REPORTS

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Front cover: Lot 1047 | Inside front cover: Lot 1032

Opposite page: Lot 1081 | Back cover: 1095

Catalogues: £10 (+ postage)

VIEWING AT DREWEATTS NEWBURY (FULL SALE)

Friday 21 June: 10am–4pm
Saturday 22 June: 10am–3pm
Sunday 23 June: 10am–3pm
Monday 24 June: 10am–4pm
Tuesday 25 June: 9am–4pm
Wednesday 26 June: 9am–4pm
Thursday 27 June: 9am–1pm

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EST. 1759

in association with **CHRISTIE'S**

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- 25% of hammer price from £20,001 up to £500,000 (30% including VAT), plus
- 20% of hammer price from £500,001 up to £1,000,000 (24% including VAT), plus
- 12.5% of hammer price in excess of £1,000,000 (15% including VAT)

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GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

SPECIALISTS FOR THIS AUCTION



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1001 ‡
A CHELSEA PORCELAIN RAISED
ANCHOR MODEL OF A FINCH
 CIRCA 1750-52

Modelled perched on a tree-stump,
 his head turned to one side
 Anchor pad mark
 10cm high

A similar model is held in The Metropolitan
 Museum of Art, New York (1977.22.1). See
 also *Reginald Blunt (Ed.), The Cheyne Book*
of Chelsea China and Pottery, Wakefield,
1973 (reprint of 1924 catalogue), pl.5, nos. 7
 for a pair of finches

£1,500-2,500



1001



1002

1002 ‡
A CHELSEA PORCELAIN MODEL OF A
BEGGING POODLE
 CIRCA 1765

Modelled on its hind legs, and with an iron-red
 collar and gilt bell around his neck
 Gold anchor mark
 9.5cm high

Provenance:
 Purchased from Peter Williams, Early British &
 Continental Pottery & Porcelain, June 2000

£800-1,200

1003 ‡
A CHELSEA PORCELAIN FIGURE OF A FEMALE GARDENER
 CIRCA 1755
 Modelled standing, wearing a fur lined jacket and yellow skirt
 Iron-red anchor pad mark
 23.5cm high

Provenance:
 Christie's, 9th July, lot 14, from the Robert Gelston Collection,
 and thence by decent to the previous owner

Literature:
 F. Severne Mackenna, *Chelsea Porcelain, The Triangle and*
Raised Anchor Wares, London, 1948, p.85 and pl. 42

£1,500-2,500

1004 ‡
A CHELSEA PORCELAIN KAKIEMON SILVER
SHAPED STAND
 CIRCA 1750-1755

The rocaille moulded lozenge-shaped dish
 painted with a tiger eyeing a dragon wrapped
 around bamboo
 Raised anchor pad mark
 24.5cm long

£2,500-3,500



1003



1004



1005

1005 ‡
A SILVER-GILT MOUNTED 'GIRL IN THE SWING' PORCELAIN BUDDHA FORM SNUFFBOX
 CIRCA 1755, CHARLES GOUYN'S FACTORY, ST JAMES'S, LONDON
 Modelled seated with legs crossed, a peach in one hand, the cover painted inside and out with flowers
 5.5cm high

£2,000-3,000

1006 ‡
A GOLD-MOUNTED 'GIRL IN THE SWING' PORCELAIN SCENT-BOTTLE MODELLED AS A SQUIRREL
 CIRCA 1755, CHARLES GOUYN'S FACTORY, ST JAMES'S, LONDON, THE LOWER MOUNT PROBABLY 19TH CENTURY
 Modelled seated on its haunches, with a nut in its forepaws, the underside painted with a spray of flowers
 6.3cm high

Provenance:
 Sotheby's, 11th October 1995
 The property of Otto and Magdalena Blohm, sold at Sotheby's London 9th October, 1961, lot 518
 The collection of Stewart Granger, sold at Christie's London, 20th May 1963, lot 88
 Steppes Hill Farm Antiques, Stockbury, Sittingbourne, Kent.

This example is close to the Chelsea red anchor model, an example of which is in The Metropolitan Museum of Art (64.101.545a, b)

£2,500-3,500



1006

1007 ‡
A CHELSEA PORCELAIN SCOLOPENDRIUM TEABOWL
 CIRCA 1752-1755
 Modelled with radiating leaves
 4cm high

Provenance:
 Sotheby's, London 15 July 2004, part of lot 119

£1,200-1,800



1007



1008

1008 ‡
A CHELSEA PORCELAIN GOAT-AND-BEE JUG
 CIRCA 1745-1749
 Probably modelled by Nicholas Sprimont, moulded with two goats recumbent below foliage, a bee above them
 Incised triangle mark
 11.5cm high

£1,500-2,500



1009

1009 ‡
A CHELSEA PORCELAIN LEAF-
MOULDED TEAPOT AND COVER
CIRCA 1745-1749

Painted with flower sprigs and
insects, the handle to simulate
bamboo
Incised triangle mark
13cm high, 18cm long

£5,000-8,000



1010

1010 ‡
A CHELSEA PORCELAIN
CRAYFISH SALT
CIRCA 1750-1752

After a silver model by Nicholas
Sprimont, modelled as an iron-red
crayfish before an upturned shell, its
interior painted with scallop shells
12cm long

£5,000-8,000



1011

1012 ‡
A CHELSEA PORCELAIN BUST OF WILLIAM
AUGUSTUS, DUKE OF CUMBERLAND
CIRCA 1750-1752

On a wooden stand
Modelled with head turned slightly, his periwig tied in
a bow, his scaled breast-plate moulded with a mask of
Medusa, on a later turned wooden socle
The porcelain approximately 14.5cm high

William Augustus, Duke of Cumberland (1721-1765),
was the second son of George II and younger brother
to Frederick, Prince of Wales. The Duke was a wealthy
and important patron of the Chelsea factory, and may
have had involvement in the beginnings of the factory
itself (see William Chaffers, *Marks and Monograms*,
1947, p.937, where Chaffers transcribes an account
from a factory worker mentioning the Duke of
Cumberland). The Duke of Cumberland's secretary,
Sir Everard Fawkener, was also associated with the
Chelsea factory at the time the bust was made.

An example of this model was sold Bonhams,
London 3 October 2012, lot 53. Other models are
held in the Metropolitan Museum of Art, New York
(1974.28.140), in the Schreiber collection in The
Victoria and Albert Museum, London (2917-1901), in
The Colonial Williamsburg Collection (1962-92) and
in The British Museum, London (1887,0307,11.1). A
further example is illustrated in Severne Mackenna,
*Chelsea Porcelain: The Triangle and Raised Anchor
Wares*, 1948, pl.14, fig. 35.

£8,000-12,000



1012

1011‡
A CHELSEA PORCELAIN CRAYFISH SALT
CIRCA 1750-1752
After a silver model by Nicholas Sprimont,
modelled a grey crayfish before an upturned shell
12cm long

Provenance:
Bonhams, 18 April 2012, lot 171

£3,000-5,000



1013

1013 ‡
A SILVER-MOUNTED CHELSEA
PORCELAIN BOMBE-FORM SNUFF-BOX
 CIRCA 1750
 Painted with harbour scenes, the corners
 and underside with butterflies
 9cm wide
 £2,500-3,500



1014

1014 ‡
A CHELSEA PORCELAIN MODEL OF 'LA
NOURRICE' EMBLEMATIC OF CHARITY
 CIRCA 1755
 Modelled by Joseph Willems, the mother
 portrayed seated, her swaddled infant at
 one breast
 Iron-red anchor mark
 19cm high

Exhibited:
 Melbourne, National Gallery of Victoria,
 Flowers and Fables, A Survey of Chelsea
 Porcelain, 1984-1985, no. 56.

The prototype for this model was a French
 pottery group made at Avon by Berthélème
 de Blénod in the 17th century.

£7,000-10,000

1015 ‡
A CHELSEA PORCELAIN FLUTED
MILK-JUG
 CIRCA 1745-1749
 Painted with flower sprigs and a
 butterfly, the scroll handle issuing from
 a gaping mask
 Incised triangle mark
 12.5cm high

Exhibited:
 Melbourne, National Gallery of
 Victoria, Flowers and Fables, A Survey
 of Chelsea Porcelain, 1984-1985, no. 7.

£7,000-10,000



1015



1016

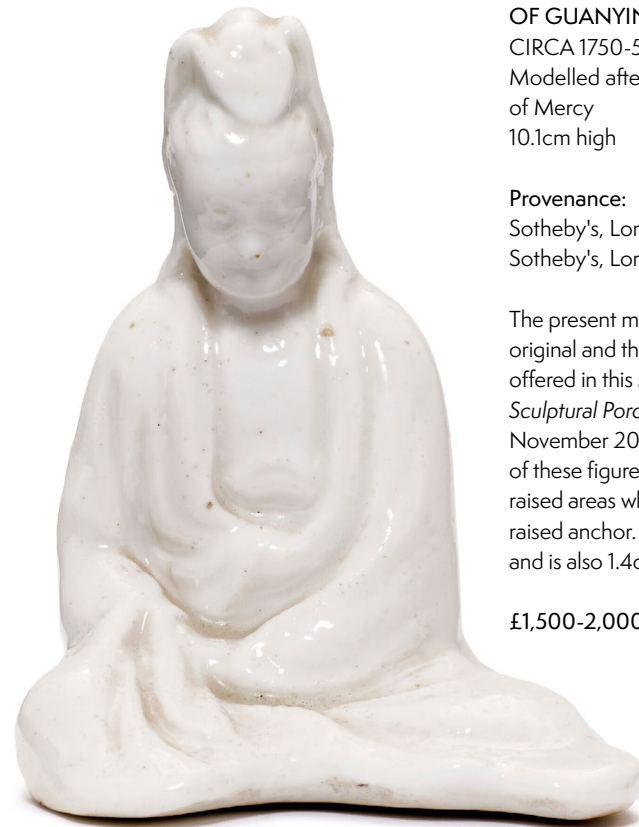
1016 ‡
A CHELSEA PORCELAIN FINGER BOWL
 CIRCA 1755
 Finely painted inside and out with butterflies
 7cm high
 £2,500-3,500

1017 ‡
A LONGTON HALL OR DERBY PORCELAIN FIGURE
OF GUANYIN
 CIRCA 1750-55
 Modelled after a *blanc-de-chine* original of the goddess
 of Mercy
 10.1cm high

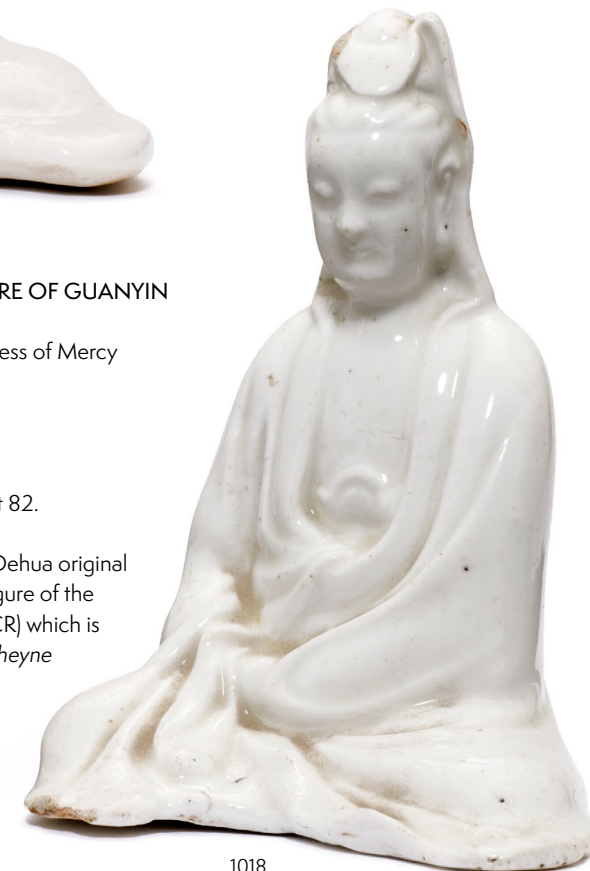
Provenance:
 Sotheby's, London, 16 July 1991, lot 233.
 Sotheby's, London, 2 June 2005, lot 83.

The present model closely follows both the *blanc-de-chine* original and the Chelsea example (an example of which is offered in this sale). See E&H Manners, *Early English White Sculptural Porcelain: The Paul and Bunny Davies Collection*, November 2020, for a discussion of the reattribution of many of these figures to Derby. The Derby examples appear to have raised areas where the cast has been taken of the Chelsea raised anchor. The present example does not have this feature, and is also 1.4cm smaller than the Chelsea figure.

£1,500-2,000



1017



1018

1018 ‡
A CHELSEA PORCELAIN RAISED ANCHOR FIGURE OF GUANYIN
 CIRCA 1750-1752
 Modelled after a *blanc-de-chine* original of the goddess of Mercy
 Raised anchor mark to the reverse
 11.5cm high

Provenance:
 Anonymous sale, Sotheby's London, 2 June 2005, lot 82.

This Chelsea porcelain figure is based on a Chinese Dehua original figure of the goddess Guanyin (Kuan Yin). Another figure of the same form is in The British Museum (1938,0314.103.CR) which is the example illustrated by Reginald Blunt (Ed.), *The Cheyne Book of Chelsea China and Pottery*, Wakefield, 1973 (reprint of the 1924 catalogue), cat. no. 207, pl. 2. See also the example illustrated by William King, *Chelsea Porcelain*, London, 1922, pl. 12, Fig. 1 (Mrs. Radford's Collection). Another example is in the NGV, Melbourne (accession no. 2010.11).

£2,500-3,500

1019 ‡
A STAFFORDSHIRE CREAMWARE
EQUESTRIAN FIGURE OF AN
OFFICER

CIRCA 1760-70
 Detailed in brown and ochre,
 the horseman with a sword in
 his raised right hand, wearing
 a blue-plumed tricorne and
 an unbuttoned jacket over
 an embroidered waistcoat with
 sash and Garter Star, the elaborately
 embroidered saddlecloth with holsters
 initialed 'GR,' his

mount with incised mane and tail and
 standing on a rectangular fluted base
 25.5cm high

Provenance:
 Thomas George Burn, Rous Lench
 Court; Christie's, London, 29 May
 1990, lot 105

A similar figure was previously in the Cyril Andrade and Richard C. Paine collections see Andrade's *Old English Pottery - Astbury Figures*, p. XXIX, mo. 30) and sold by Jonathan Horne, London, in 1989 - 'A Collection of Early English Pottery, part IX, no. 244.

A pair to this equestrian group is in the City Museum and Art Gallery, Stoke-on-Trent. A similar group is in the Manchester City Art Gallery (illustrated in the catalogue of the *Thomas Greg Collection of English Pottery, The Incomparable Art*, p. 70, no. 194. Recorded examples sold by public auction: Richard C. Paine Collection, Christie's East, New York, 27 October 1988, lot 14 (which had one arm lacking and other losses, \$23,100)

£8,000-12,000



1019



1020

1020 ‡
A STAFFORDSHIRE CREAMWARE FIGURE OF A TURK
 CIRCA 1760

Of Whieldon type, standing wearing a turban and in a flowing cloak over a buttoned coat tied with a sash, his right hand holding a dagger at his waist, splashed in grey, green, blue and yellow glazes on a circular mound base
 14.5cm high

Provenance:
 The Price Glover Collection of Fine English Pottery; Christie's London, 14 June 1988, lot 110.

Cf. Leslie B. Grigsby in English Pottery, 1650-1800 The Henry H. Weldon Collection, pl. 300, no. 85 for a similar example; also Christie's, London, 10 October 1988, lot 116.

£2,500-3,500

1021 ‡
A STAFFORDSHIRE SALT-GLAZED STONEWARE MODEL OF A SWAN
 CIRCA 1755

Naturalistically moulded, splashed in cobalt blue, the beak, eyes and feet in manganese
 20cm high

Provenance:
 With D.M. & P. Manheim, New York

The present model may have been inspired by figures made as part of the 'Swan Service' table equipage produced in hard-paste porcelain by the Meissen factory from 1737 until 1741, after models by J.J. Kandler and J.F. Eberlein.) (For a similar example see the Rous Lench Collection; Sotheby's London, 1 July 1986, lot 131 (a pair of similar swans) and Christie's London, 2 June 1986, lot 25 (a pair of enamelled salt-glaze swans).)

£2,500-3,500



1021



1022

1022 ‡
A PAIR OF STAFFORDSHIRE WHITE SALT-GLAZED STONEWARE FIGURES OF LOHANS
 CIRCA 1750

Each modelled after Fukien originals, seated with one knee bent and the opposite arm raised in the air, on in the mystic pose of Bodhisattva, the other holding a peach, on shaped foliate bases
 11cm and 12cm high respectively (2)

Provenance:
 The Price Glover Collection of Fine English Pottery; Christie's, London, 14 June 1988, lot 78

See website for footnote.

£3,000-5,000

1023 ‡
A STAFFORDSHIRE CREAMWARE FIGURE OF A LEVERET
 CIRCA 1760

Of Whieldon type, modelled with brown slip eyes and crouching on an oval mound base, splashed in manganese, the base enriched with green, with touches of green and grey
 8.5cm long

Provenance:
 The Charles Lomax Collection, no. 55.K;
 Sotheby's & Co. Inc., London, 7 April 1938, lot 136
 The Price Glover Collection of Fine English Porcelain; Christie's London, 14 June 1988, lot 109

For similar example see Rous Lench Collection, Sotheby's London, 1 July 1986, lot 126 (a salt-glazed stoneware version) (£9,500).

£1,500-2,000



1023



1024

1024 ‡
A STAFFORDSHIRE
POLYCHROME SALT-GLAZED
STONEWARE MODEL
OF A HAWK
CIRCA 1755

Modelled standing on a
manganese rockwork base,
its feathers enamelled in strong
colours
19cm high

Provenance:
The A.C.J. Wall Collection,
according to paper label
With Oliver-Sutton Antiques,
according to paper label

The model for the present lot
is based on a Japanese original.
Staffordshire salt-glazed hawks
were made in several different
sizes and in different colours. A
pair of enamelled hawks are in
the Metropolitan Museum of
Art, New York (34.165.11, .12).

£7,000-10,000



1025

1025 ‡
A STAFFORDSHIRE
WHITE SALT-GLAZED
STONEWARE MODEL
OF A HAWK
CIRCA 1755

Modelled perched on a
rockwork base, collection
number inscribed in red
to the interior of the base
'L.3244.1'
18.8cm high

For an owl of similar type and
date see The Rous Lench
Collection, Christie's London,
29 May 1990, lot 177

£4,000-6,000

1026 ‡
A STAFFORDSHIRE CREAMWARE FIGURE OF A LOHAN
 CIRCA 1750

The seated disciple of Buddha scratching his back with the sceptre held in his left hand, his kimono splashed in ochre and green, the neckline impressed with a fretwork design and enriched in green, on flat shaped oval base 10.5cm high

Provenance:
 With Jonathan Horne, London
 Cf. Sotheby's London, 19 November 1991, lot 102

There are a pair of white salt-glazed stoneware examples similar in the collection, lot no. 1022.

£2,000-3,000



1026



1027 ‡
A PAIR OF STAFFORDSHIRE SALT-GLAZED STONEWARE WHITE FIGURES OF A SHEPHERD AND SHEPHERDESS
 CIRCA 1750-55

Both standing in stylised 18th century dress and holding a staff in opposing hands, he with a recumbent dog at his left, she with a lamb at her right, 12.5cm and 11cm high respectively

For a similar example of the Shepherd see Thomas George Burn, Rous Lench Court; Sotheby's, London, 1 July 1986, lot 132.

£1,500-2,000

1027



1028

1028 ‡
A STAFFORDSHIRE CREAMWARE 'LANDSKIP' TEAPOT AND COVER
 CIRCA 1760-65, POSSIBLY WHIELDON, FENTON VIVIAN

Moulded in the traditional pattern with cows and sheep, splashed in manganese, green and cobalt, with recumbent lamb finial 12.5cm high

1029 ‡
A WILLIAM GREATBATCH CREAMWARE CAULIFLOWER TEAPOT AND COVER
 CIRCA 1765-70

Naturalistically modelled 12cm high (2)

Provenance:
 The Charles J. Lomax Collection, bearing collection label no. 8.L
 The Harriet Carlton Goldweitz Collection; Sotheby's, New York, 20 January 2006, lot 137

Exhibited:
 Boston, Massachusetts, Boston Public Library, 1973.

£1,500-2,500

Provenance:
 The Property of Lady Gollancz, sold, Sotheby's, London, November 19, 1968, lot 93
 David Newbon, London
 The Harriet Carlton Goldweitz Collection; Sotheby's, New York, 20 January 2006, lot 131

Literature:
H. Sandon, Coffee Pots and Teapots for the Collector, 1973, p. 63, pl. 72.
H. Carlton Goldweitz, An American Collection of English Pottery: A Chronology 1635-1778, *English Ceramic Circle Transactions*, Vol. 12, part 1, 1984, p. 19 and pl. 26e.

£2,500-3,500



1029

1030 ‡
A STAFFORDSHIRE CREAMWARE
TEAPOT AND COVER
 CIRCA 1765, POSSIBLY THOMAS
 WHIELDON, FENTON VIVIAN
 Moulded with Chinoiserie figures
 below an arched arcade
 11.5cm high



1030

Provenance:
 Bryan T. Harland Collection,
 bearing collection label no.
 M. 8
 David Newbon, London
 The Harriet Carlton Goldweitz
 Collection; Sotheby's,
 New York,
 20 January 2006, lot 141

Exhibited:
 Boston, Massachusetts, Boston
 Public Library, 1973.
 Milton, Massachusetts,
 Museum of the American China
 Trade, I-hsing Ware and
 its Influence on European
 Ceramics,
 1980, no. 1390.14

Literature:
*H. Sandon, Coffee Pots and Teapots for
 the Collector, 1973, p. 54, pl. 63.*
*G. A. Godden, British Pottery, An
 Illustrated Guide, 1974, p. 100, fig. 123.*
*H. Carlton Goldweitz, An American
 Collection of English Pottery: A
 Chronology 1635-1778*

£2,500-3,500

1031 ‡
A GROUP OF STAFFORDSHIRE CAULIFLOWER TEAWARES
THIRD QUARTER 18TH CENTURY
 Comprising:
 A coffee pot, 25cm high
 A teapot, 4.5 cm high
 A bowl and cover, 11 cm diameter
 Two milk jugs, 13cm and 12.5cm
 high respectively
 A tea canister, 13.5cm



1031

Cauliflower-form tea and coffee-
 wares were very fashionable in the late
 18th century. Produced by a variety
 of manufacturers, it is very difficult
 to differentiate one from another.
 Differences in the moulds, in particular
 the edges of the leaves, seems to be a
 key to their identity.

£3,000-5,000



1032

1032 ‡
A STAFFORDSHIRE CREAMWARE 'PINEAPPLE'
TEAPOT AND COVER
 CIRCA 1765-75, POSSIBLY THOMAS WHIELDON,
 FENTON VIVIAN
 Of globular form, with green-glazed rolled cabbage
 leaf spout and serpent handle, the body and cover as a
 yellow pineapple growing from spiky leaves, the finial
 as similar leaves rising from a star-shaped leaf terminal
 12.5cm high

TOGETHER WITH A STAFFORDSHIRE CREAMWARE
'PINEAPPLE' SUGAR-BOWL AND COVER
 CIRCA 1770-75, POSSIBLY WILLIAM GREATBATCH
 Of hemispheric form, the slightly domed cover
 with flower finial and set into the everted mouth,
 naturalistically moulded and glazed
 10.5cm diameter

AND A PAIR OF STAFFORDSHIRE CREAMWARE
'PINEAPPLE' TEA-CANISTERS AND COVERS
 CIRCA 1770-75, POSSIBLY WILLIAM GREATBATCH
 Each of rounded rectangular form, naturalistically
 moulded and coloured, the cover with green spiky
 leaves similar to those extending up the sides of the
 canister
 Each 11.5cm high

The attribution to Thomas Whieldon's factory at Fenton
 Vivian is based on the excavation at this site of a
 biscuit earthenware teapot cover similar to the present
 example. However, other manufacturers are known to
 have used the form. See *Leslie B. Gigsby, English Pottery,
 1650-1800, The Henry H. Weldon Collection, pp. 192,
 193, pl. 91, no. 380.*

£2,500-3,500

1033 ‡
A STAFFORDSHIRE WHITE
SALT-GLAZED STONEWARE
'LANDSKIP' TEAPOT AND COVER
 CIRCA 1755-1765, PROBABLY
 WHIELDON OR WEDGWOOD

With recumbent lamb finial, foliate and beaded spout and foliage scroll handle, moulded with a puce and turquoise house, yellow sheep, brown cows and green trees on shaped panels of diaper and bands of beading
 11.5cm high

Provenance:
 A.C.J. Wall Collection

See the example formerly in the Garbisch collection at 'Pokety Farms', Cambridge Maryland, sold Sotheby Parke-Bernet Inc., 22nd-23rd May 1980, lot 28 where acquired by Herbert and Sylvia Jacobs, sold to Robert J. Kahn, Villanova, PA in their eponymous sale at Christie's, New York, 24 January 1994, lot 50 and subsequently sold in his estate sale at Christie's, New York, 29 January 2002, lot 465

C.f. A 'Landskip' teapot, circa 1765 probably by Josiah Wedgwood, W.B. Goodwin, collection no. 65., Christie's, English pottery and Chinese Export Art, 28th January 2003, lot 319

The attribution of these so-called 'Landskip' teapot has been extensively debated. See Robin Reilly, *Wedgwood*, Vol. I, fig. 153 for an example with identical handles and spout; also see fig. 150 for a closely related block mould now at the Wedgwood Museum, Barlaston.

Please see our website of further details regarding 'Landskip' teapots.

£2,500-3,500

1034 ‡
A STAFFORDSHIRE 'EGYPTIAN BLACK' STONEWARE
FIGURE OF A SHEPHERD
 CIRCA 1755-60

Wearing brimmed hat, tunic and pantaloons tucked into his boots, a bag slung over his left shoulder, holding a staff in his left hand, a posey in his right, standing on an oval mound base and raised on a shaped rectangular plinth, applied on the front with a bouquet, a dog seated at his right
 13.5cm high

Provenance:
 Thomas George Burn, Rous Lench Court; Sotheby's, London, 1 July 1986, lot 133

Compare with the salt-glazed stoneware and lead-glazed earthenware versions of this figure in this collection.

£1,000-1,500



1033



1034

1035 ‡
A STAFFORDSHIRE SALT-GLAZED
STONEWARE WHITE ADMIRAL
LORD VERNON COMMEMORATIVE
MUG AND COVER
 CIRCA 1740

Of cylindrical form with strap handle, moulded with the initials 'GR' above the Royal Arms and a winged angel head, the far side with a figure of Admiral Vernon and the fortress at Portobello harbour beneath the inscription 'PORTO BELLO TAKEN / BY AD. VERNON,' the slightly domed cover with exotic birds amidst foliage, the finial as a head of Bacchus
 25cm high

For a similar example lacking its lid see Anon. sale; Christie's, London, 11 February 1991, lot 10.

£2,500-3,500



1035

1036 ‡
A STAFFORDSHIRE CREAMWARE TEA CADDY
 CIRCA 1755
 Splashed in green and yellow glazes and moulded with a tea bush labelled CIA or TE herb, the obverse with a tree labelled Herb Tang,
 9.5cm high

Provenance:
 Sotheby's, London, February 19, 1991, lot 162
 The Harriet Carlton Goldweitz Collection; Sotheby's, New York, 20 January 2006, lot 142

The relief-moulded designs on the panels are taken from the appendix to Johan Nieuhoff's *An Embassy from the East-India Company, of the United Provinces, to the Grand Tartar Cham or Emperor of China*, published in the first English edition in 1669.

£3,000-5,000



1036



1037

1037 ‡
A STAFFORDSHIRE
CREAMWARE MODEL
OF A DOVECOTE
CIRCA 1755

The octagonal brick house with slate roof, 'A NEW PAVILION' inscribed above the doorway, birds perched on the roof and in the windows, the silver-shaped stand raised on a conical foot, the whole splashed in manganese, green, grey and yellow glazes
 21.5cm high

See R.L. Hobson, *Catalogue of English Pottery*, 1903, pl. XXVI, no. H2 for an example in the British Museum; Frank Partridge's Collection, p. 61, no. 134, for a pair in the Metropolitan Museum; Jonathan Horne, *A Collection of Early English Pottery*; Exhibition Catalogue, London, 1990, part X, no. 275; Leslie B. Grigsby, *English Pottery, 1650-1800*, Grigsby, English Pottery, 1650-1800, The Henry H. Weldon Collection, p. 405, pl. 248; and Anon. sale; Sotheby's London, 25 February 1986, lot 87 for other examples.

£10,000-15,000



1038

1038 ‡
A STAFFORDSHIRE SOLID AGATEWARE WAITER OR
CARD TRAY
CIRCA 1760

Based on a silver shape, raised on three paw feet, marbled in cream, brown and blue clays
 15cm diameter

Provenance:
 With D.M. & P. Manheim, New York
 Cf. Ross E. Taggart's *Catalogue of the Frank P. and Harriet C. Burnap Collection of English Pottery*, William Rockhill Nelson Gallery, Kansas City, 1967, p. 108, no. 417; also The Joan and Herbert Klee Collection, Christie's, New York, 19 April 1991, lot 68.

£4,000-6,000

1039 ‡
A WILLIAM GREATBATCH CREAMWARE
COMMEDIA DELL'ARTE TEAPOT AND COVER
CIRCA 1770-1782

Of cylindrical form with ear-shaped handle, one side with Harlequin with his arm around a lady as Pierrot watches from the bushes, the obverse with two gentlemen and a lady, one of the gentlemen wearing a plumed hat, gilding to rims
 13cm high

Provenance:
 E. Sheldon Collection

£2,500-3,500



1039



1040

1040 ‡
A STAFFORDSHIRE SALT-GLAZED
STONEWARE TRANSFER-
PRINTED PLATE
CIRCA 1755, THE PRINTING
PROBABLY BATTERSEA
Printed after François Ravenet
in iron-red with 'The Shining
Acquisition of Mambrino's Helmet'
from Don Quixote
23cm diameter

£2,500-3,500

Provenance:
Tilley & Co., London
Property from the Estate of Majorie Wiggin Prescott; Christie's, New York,
March 6, 1981, lot 51
The Harriet Carlton Goldweitz Collection; Sotheby's, New York, 20
January 2006, lot 95

Literature:
*F. Tilley, "Ravenet an Engraver for Battersea Transfers on Salt-glaze plates:
The Final Link in the Chain of Evidence", The Antique Collector, June 1963,
pp. 121-128.*
*H. Carlton Goldweitz, An American Collection of English Pottery: A
Chronology 16*

The scene is taken from T. Smollett, *The History and Adventures of the
Renown Don Quixote*, London, 1755, Vol. 1, Book 3, Chapter VII, p. 126.

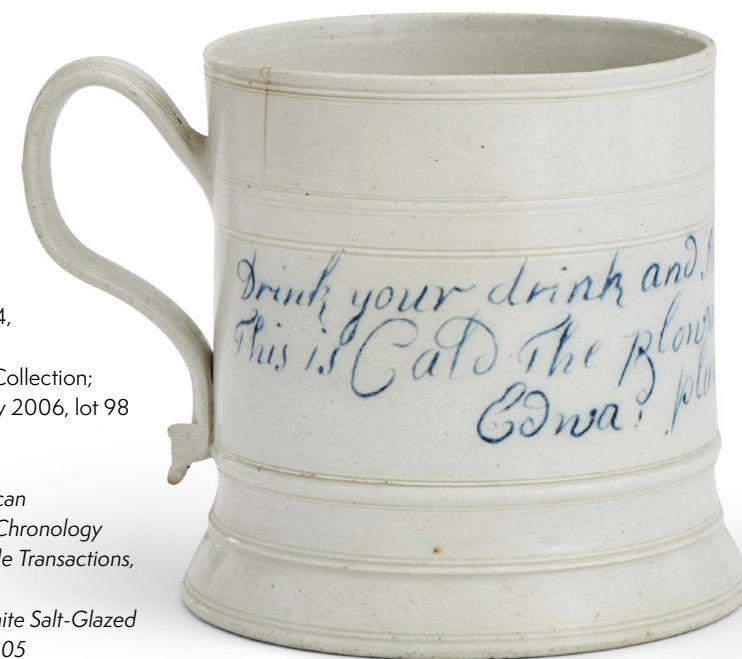
1041 ‡
A STAFFORDSHIRE SALT-GLAZED
STONEWARE 'SCRATCH BLUE' MUG
DATED 1751

The cylindrical body incised
and enriched in cobalt: Drink
your drink and Stand your
Ground For/ This is Cal'd The
Ploughmans Round/ Edwa'd
Plant 1750/1
13cm high

Provenance:
Sotheby's, London, April 17, 1974,
lot 41
The Harriet Carlton Goldweitz Collection;
Sotheby's, New York, 20 January 2006, lot 98

Literature:
*H. Carlton Goldweitz, An American
Collection of English Pottery: A Chronology
1635-1778, English Ceramic Circle Transactions,
vol. 12, part 1, 1984, p. 16.*
*D. Edwards and R. Hampson, White Salt-Glazed
Stoneware of the British Isles, 2005*

£3,000-5,000



1041

1042 ‡
A STAFFORDSHIRE SALT-GLAZED
STONEWARE CASTER
1755-60

Of baluster form, the domed pink top with
scattered clusters of perforations, enamelled in
the *famille rose* palette with a continuous scene
of Chinese figures at various pursuits
12.5cm high

Provenance:
The Price Glover Collection of Fine English
Pottery; Christie's London, 14 June 1988, lot 65

£800-1,200



1042



1043

1043 ‡
A SILVER-MOUNTED ELSERS BROTHERS
RED STONEWARE 'TEA JAR'
 THE STONEWARE CIRCA 1695 AND

RECENTLY MOUNTED
 In the Chinoiserie taste, moulded with two figures below a parasol and exotic birds
 11.5cm high overall (to include the recent mount)

Provenance:
 The Pitt-Rivers Museum, Farnham, Dorset
 Christie's, London, October 11, 1993, lot 3
 The Harriet Carlton Goldweitz Collection;
 Sotheby's, New York, 20 January 2006, lot 30

£5,000-8,000



1044

1044 ‡
A STAFFORDSHIRE SALT-GLAZED
STONEWARE PECTIN-SHELL CREAM-JUG
 CIRCA 1750

Crisply moulded, the foot with acanthus leaf-tips
 7.5cm high

Provenance:
 Sotheby's, London, January 9, 1973, lot 38
 The Harriet Carlton Goldweitz Collection;
 Sotheby's, New York, 20 January 2006, lot 70

Literature:
D. Edwards and R. Hampson, White Salt-Glazed Stoneware of the British Isles, 2005, p. 41, fig. 32.

£600-800

1045 ‡
A STAFFORDSHIRE SALT-GLAZED
STONEWARE JUG
 CIRCA 1755-60

Of baluster form, enamelled below the spout with a vignette of Chinese figures and vases in a garden, the strap handle flanked by flowering prunus and peony, the rim and spout with iron-red trellis and diaper-pattern cartouches
 18.5cm high

Provenance:
 With Jonathan Horne, London

£1,500-2,500



1045

1046 ‡
A PEWTER-MOUNTED
WEDGWOOD 'QUEENSWARE'
MASONIC TANKARD
 LATE 18TH CENTURY

With a pewter cover inset with a coin bearing date 1666
 The body transfer printed with masonic symbols and text 'A HEART THAT CONCEALS AND THE TONGUE THAT NEVER REVEALS'
 Small impressed uppercase mark to underside
 21cm high overall

£1,000-1,500



1046

1047 ‡

A WEDGWOOD AND BENTLEY CREAMWARE PLATE FROM 'THE FROG SERVICE' MADE FOR CATHERINE THE GREAT

1773-4, IMPRESSED WORKER'S CIRCLE AND BLACK SCRIPT NUMERAL 221

Painted in sepia tones with a view of the lock at King's Mills at Castle Donington on the River Trent as part of a pastoral scene showing oxen on the river bank and an oak sapling in the foreground, the well with false gadroons, within an acorn and oak-leaf garland border with an escutcheon at twelve o'clock emblazoned with a green frog, shaped black line rim

24.5cm wide

Note: Catherine the Great commissioned the Frog Service to display and use at the palace she was building as a staging post between St Petersburg and her summer residence. The new palace would be called La Grenouillère, or the frog marsh, a name that inspired the green frog emblem painted on every piece. The service was designed for 50 people and consisted of 944 pieces.

The Empress used the power of ceramics as a way to display wealth and build her own image both at home in Russia and overseas. A year before the Frog Service was commissioned she received a porcelain service from Frederick the Great of Prussia, which was displayed in her palace so that people of all ranks could admire it. A few years after the Frog Service was made, Catherine commissioned the famous cameo service from Sèvres. The commission of the Wedgwood Frog service was important as a display an affection for the British way of life and as an affirmation of political links between the two countries.

The Frog service was the most important commission Wedgwood ever received and serves as one of the finest surviving pictorial records of eighteenth-century Britain. The iconography on the service ranges from the great British country houses and their landscaped gardens to gothic ruins and areas of natural beauty. The central image on the present lot is an example of one of the many industrial scenes included in the service. It is taken from *A view of Dunnington Cliff on the River Trent*, by F Vivarès, published in 1745 (after a painting by Thomas Smith of Derby). Another, wider view of the same lock is shown on a large oval dish still in the collection at The Hermitage in St. Petersburg (see *Michael Raeburn et. al., The Green Frog Service, London and St. Petersburg 1995*, p.211-212 and illustrated p. 402). In enlightened eighteenth-century Britain, industrial edifices, such as locks, were considered to enhance natural beauty, adding interest and importance to the landscape. At the time King's Mills was probably the largest water-powered site in the country, with four mills, where processes such as paper-making took place. The whole site burnt down in 1927.

Provenance:

George C. Williamson (?).

David Newbon in 1976.

Sotheby's London, 27 July 1976, lot 48, purchased by the present owner

£8,000-12,000



1047



1048

1048 ‡
A WEDGWOOD BLUE JASPER PLAQUE
 LATE 18TH CENTURY
 Sprigged in white relief with 'The Birth and Dipping of Achilles'
 after Camillo Pacetti
 Small impressed uppercase mark
 16cm high, 45cm wide (excluding frame)

Provenance:
 Skinner, Boston, sale 1501, lot 259

£2,500-3,500

1049 ‡
THREE WEDGWOOD & BENTLEY
BLACK BASALT BUSTS OF
SIR ISAAC NEWTON
 LATE 18TH CENTURY
 Each on a socle base
 Impressed Wedgwood & Bentley marks
 In sizes, the largest 24cm high,
 the smallest 16.5cm high

£2,500-3,500



1049



1050



1050 ‡
TWO WEDGWOOD BLACK BASALT AND TWO REDWARE BUSTS OF GEORGE II
 LATE 18TH CENTURY
 Each on a square plinth
 Various impressed marks to underside of the bases
 The larger black basalt example 25.5cm high

Provenance:
 The smaller black basalt example from the Spak Collection, no. 28

£4,000-6,000



1051

1051 ‡
A WEDGWOOD & BENTLEY
BLUE JASPER OVAL PLAQUE
LATE 18TH CENTURY
 Applied with Mercury handing a
 swaddled child to a seated woman
 Impressed Wedgwood & Bentley
 to rear
 16cm wide

£2,500-3,500

1052 ‡
A PAIR OF WEDGWOOD & BENTLEY BLACK BASALT VASES
AND COVERS

LATE 18TH CENTURY
 With pharaoh handles and shrouded figure finials, the sides moulded
 with mythological views including Hercules and the Nemean lion
 Impressed Wedgwood & Bentley,
 Etruria circular mark
 Each 39.5cm high

Provenance:
 Sale tag for 20 October 1986, lot 105

£3,000-5,000



1052

1053 ‡
A PAIR OF WEDGWOOD
AGATEWARE EWERS
CIRCA 1770
 Each with a band of laurel at the
 shoulder, the handle with satyr mask
 terminal, on a key-pattern base
 Impressed Wedgwood & Bentley
 Etruria mark
 Each 28.5cm high

Provenance:
 Spak Collection, no. 132
 Dwight & Lucille Beeson Collection

Exhibited:
 Birmingham Museum, Alabama.

£2,500-3,500



1054



1053

1054 ‡
A WEDGWOOD & BENTLEY FAUX STONE VASE
LATE 18TH CENTURY
 Of shield shape, the tall scroll handles with mask terminals
 atop a basalt plinth base
 Small impressed Wedgwood & Bentley mark to underside of
 the base
 The vase 38cm high
 Set atop an associated, and later, wooden base with
 presentation plaque
 46.5cm high overall

Exhibited:
 Institute of Fine Arts, Wedgwood Society of New York, 1992.

£2,000-3,000



1055

1055 ÷
A PAIR OF WEDGWOOD & BENTLEY WHITE TERRACOTTA AND FAUX-HARDSTONE EWERS
 CIRCA 1770
 Each ewer with serpent handles, marbled with shades of grey, brown and white slip, acanthus leaves at the shoulder, a band of laurel below
 Impressed Wedgwood & Bentley Etruria mark
 Each 29cm high

£2,500-3,500

1056 ÷
A WEDGWOOD AGATEWARE VASE AND COVER
 CIRCA 1770
 Of bottle form, applied with drapery swags, the loop handles with ram's head terminals, ribbon-tied drapery swags suspended from the shoulder, the body marbled with shades of grey, brown and white slip
 30cm high

£1,800-2,500



1056



1057

1057 ÷
A WEDGWOOD & BENTLEY WHITE TERRACOTTA VASE AND COVER
 CIRCA 1770
 Oviform, the short scroll handles with satyr-mask terminals, applied with acanthus leaves and ribbon-tied drapery swags, marbled with shades of grey, brown and black slip
 Impressed Wedgwood & Bentley Etruria marks to base
 33cm high overall

Provenance:
 Unknown auction; 3 July 1976, lot 120

£1,800-2,500

1058 ÷
A WEDGWOOD & BENTLEY VARIEGATED VASE AND COVER
 CIRCA 1770
 Of shield shape flanked by upright scroll handles, the body sponged to simulate porphyry, the lower-body applied with gilt drapery swags, on a black basalt square section base
 Impressed Wedgwood & Bentley & Etruria mark to underside of the base
 45.5cm high, 37.5cm wide

Provenance:
 Sotheby's, London, 3 July 1979, lot 39 (one of a pair)

£3,000-5,000



1058



1059

1059 ‡

A GEORGE IV MAHOGANY AND PARCEL GILT BIDET STAND AND WEDGWOOD QUEENSWARE BIDET
CIRCA 1825, THE STAND IN THE MANNER OF GILLOWS

The kidney shaped basin with impressed marks, the stand with two sets of impressed branded marks for George IV and Queen Victoria and a sticker for Windsor Castle, room 238, no. 12

46cm high, 61cm wide, 38cm deep

Provenance:

The Royal Collection, Windsor Castle, England

Exhibited:

Wellcome Institute Library

£7,000-10,000



1059 (detail)

1060 ‡

TWO WEDGWOOD
& BENTLEY WHITE
TERRACOTTA FAUX MARBLE
VASES AND COVERS
CIRCA 1770

Of shield shape, flanked by
winged maiden term handles
suspending drapery swags, on a
black basalt base

Impressed circular Wedgwood
& Bentley, Etruria mark to
underside of the bases

Each approximately
24cm high

£3,000-5,000



1060

1061 ‡

A PAIR OF WEDGWOOD
& BENTLEY WHITE
TERRACOTTA FAUX
PORPHYRY VASES AND
COVERS

LATE 18TH CENTURY

Applied to the front with a
medallion of either the Three
Graces or the Sacrifice to
Aesculapius, flanked by loop
handles with mask terminals in
the guise of Bacchus

Impressed Wedgwood &
Bentley, Etruria marks
Each 28.5cm high

Provenance:

Mr. and Mrs. David Zeitlin
Collection

£4,000-6,000



1061



1062

1062 ‡
**A WEDGWOOD & BENTLEY WHITE
 TERRACOTTA FAUX-PORPHYRY VASE
 AND COVER**
 CIRCA 1776

The cover with Sibyl finial and laurel rim,
 the vase with upright loop handles at
 neck, faux drapery swags suspending
 from rings at the shoulder, on a black
 basalt base
 Impressed Wedgwood & Bentley, Etruria
 mark to underside of the base
 47cm high

Provenance:
 Christie's London

£3,000-5,000

1063 ‡
**A PAIR OF WEDGWOOD & BENTLEY
 SOLID AGATE VASES AND COVERS**
 CIRCA 1774

Each surmounted by a finial formed
 as an eagle and two chicks, flanked by
 panther handles, on white terracotta
 plinths
 One with Impressed Wedgwood &
 Bentley marks to underside of the base
 Each 23cm high

Pair of solid agate vases of wedged dark-red,
 brown and cream-coloured clays, with gilded
 'monster' handles and eagle-with-chicks finials,
 on white terracotta plinths. The shape is no. 231
 in the Vase Shape Drawing Book; the handles are
 adapted from Stella's Second Livre de Vases, 1667,
 No. 26. (Cf Plate 446.)

£3,000-5,000



1063



1065

1064 ‡
**A WEDGWOOD & BENTLEY WHITE
 TERRACOTTA 'FISH TAIL' EWER**
 LATE 18TH CENTURY, AFTER THE 17TH
 CENTURY DESIGN BY JACQUES STELLA

With mask spout, the handle modelled as a
 scaled-tail, on a black basalt plinth
 Impressed Wedgwood & Bentley marks to
 underside of bases
 32cm high

£2,500-3,500



1064

1065 ‡
**A WEDGWOOD & BENTLEY WHITE
 TERRACOTTA FAUX PORPHYRY VASE
 AND COVER**
 CIRCA 1775

Flanked by four upright arched handles with
 goat's mask terminals suspending drapery
 Impressed Wedgwood & Bentley, Etruria
 mark to underside of the base
 41.5cm high

£2,500-3,500



1066

1066 ‡
A WEDGWOOD & BENTLEY QUEENSWARE FAUX MARBLE 'FISH TAIL' EWER
 CIRCA 1771, AFTER THE 17TH CENTURY DESIGN BY JACQUES STELLA
 With mask spout, the handle as a scaled-tail, on a black basalt plinth
 Impressed Wedgwood & Bentley, Etruria mark to underside of the base
 32.5cm high

Exhibited:
 Merseyside Museums.

£2,500-3,500



1067

1067 ‡
A WEDGWOOD & BENTLEY WHITE TERRACOTTA FAUX PORPHYRY VASE AND COVER
 CIRCA 1775
 Flanked by four upright arched handles with goat's mask terminals suspending drapery
 Impressed Wedgwood & Bentley, Etruria mark to underside of the base
 38.5cm high

Shape no. 14 in the Vase Shape Drawing Book, adapted from the Stefano della Bella, *Raccolta di Vasi diversi* . . . , c.1646, Plate 6. (Cf. Plate 443.)

£2,500-3,500

1068 ‡
A WEDGWOOD & BENTLEY SOLID AGATE VASE AND COVER
 LATE 18TH CENTURY
 The urn surmounted by a finial formed as an eagle and two chicks, flanked by panther handles, on white terracotta plinth
 Impressed Wedgwood & Bentley mark to underside of the base
 23.5cm high

Exhibited:
 Art Institute of Chicago, 1962, no. 316.
 Oshkosh, Wisconsin, Paine Art Center, Wedgwood Exhibit, 1965, no O-6b.
 Hammond Museum, 1984.

£1,500-2,000



1069



1068

1069 ‡
A WEDGWOOD & BENTLEY AGATEWARE VASE AND COVER
 LATE 18TH CENTURY
 Of shield shape, the upright scroll handles suspending a laurel swag, the urn stood on a black basalt plinth base
 Circular Wedgwood & Bentley, Etruria mark to underside of the base
 39.5cm high

£2,500-3,500



1070

1070 ‡
A WEDGWOOD & BENTLEY FAUX GRANITE VASE AND COVER
 LATE 18TH CENTURY
 The side with a gilt medallion of the three graces
 Impressed uppercase Wedgwood & Bentley mark to underside of the base
 42.5cm high

Provenance:
 Milton Milestone Collection, no. 194; a further torn collection label ("??ster Collection 704")

£1,000-1,500

1071 ‡
A PAIR OF WEDGWOOD & BENTLEY FAUX GRANITE VASES AND COVERS
 LATE 18TH CENTURY
 The sides with tied-ribbon swags
 Impressed uppercase Wedgwood & Bentley marks to applied roundels to the undersides of the bases
 Each 28.5cm high

Provenance:
 Sotheby's New York, sale 5541, lot 111. One with F. Rathbone, London label to its underside.

£1,500-2,500



1071

1072 ‡
A PAIR OF WEDGWOOD & BENTLEY FAUX PORPHYRY CHIMNEY ORNAMENTS
 LATE 18TH CENTURY
 The finials as gilt putti
 Impressed uppercase Wedgwood & Bentley mark
 Each 14.5cm high

Provenance:
 One with SBP label inscribed "383/2"

Exhibited:
 Institute of Fine Arts, Wedgwood Society of New York, 1992.

£1,000-1,500



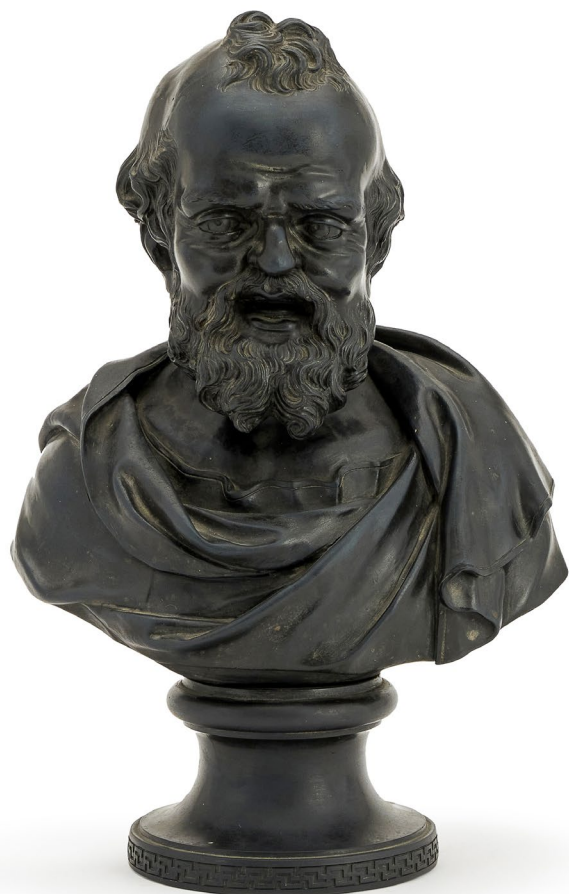
1072

1073 ‡
A PAIR OF WEDGWOOD & BENTLEY BLACK BASALT EWERS
 LATE 18TH CENTURY
 The handles with fish-scale texture, the spout and lower handle terminal as satyr masks
 Impressed uppercase Wedgwood & Bentley marks to underside of the bases
 Each 30.5cm high

£1,500-2,000



1073



1074

1074 ‡
A WEDGWOOD & BENTLEY
BLACK BASALT BUST OF
DEMOCRATES
 CIRCA 1775
 Titled DEMOCRATES to the rear
 Impressed Wedgwood & Bentley
 mark to rear
 38cm high

Provenance:
 Milestone Collection, no. 219

£2,500-3,500



1075

1075 ‡
A WEDGWOOD & BENTLEY BLACK
BASALT BUST OF ARISTOTLE
 CIRCA 1775
 Portrayed wearing a cap
 Titled ARISTOTLE to rear
 Impressed Wedgwood & Bentley mark
 36.5cm high

£2,500-3,500

1076 ‡
A WEDGWOOD & BENTLEY BLACK BASALT
BUST OF A VESTAL VIRGIN
 CIRCA 1775, IMPRESSED WEDGWOOD &
 BENTLEY MARK
 Modelled wearing a shroud about her head
 and shoulders, on a waisted socle moulded with
 Greek Key pattern
 35.5cm high

Wedgwood was keen to capitalise on the fashion
 for neo-classical library busts and he purchased
 a series of plaster moulds from Hoskins and
 Oliver, Parker and others in the early 1770s. He
 produced a series of classical busts in black
 basalt, claiming in 1774 to be able to send to
 Bentley 'a collection of the finest Heads in this
 World', see Robin Reilly, *Wedgwood*, London,
 1989, Vol. I, p. 456. Wedgwood's Catalogue of
 1779 lists 87 busts of 83 subjects.

£2,500-3,500



1076

1077 ‡
A WEDGWOOD CANEWARE HARE'S HEAD
STIRRUP-CUP
 LATE 18TH OR EARLY 19TH CENTURY
 Modelled with ears erect, protruding eyes and finally
 delineated fur, and with metal mount around the neck
 16.5cm high

Provenance:
 Rathbone Collection, South Kensington
 Christie's East, New York, 6 May 1986, lot 256

£2,500-3,500



1077



1078

1078 ‡
A WEDGWOOD BLACK BASALT
BUST OF WILLIAM PITT, 1ST EARL
OF CHATHAM
LATE 18TH CENTURY
Titled CHATHAM to the rear
Small impressed uppercase mark
65cm high

Provenance:
Skinner, Boston, sale 1481, lot 142

£4,000-6,000

1079 ‡
A WEDGWOOD & BENTLEY
BLACK BASALT BUST OF
WILLIAM SHAKESPEARE
LATE 18TH CENTURY
Titled SHAKESPEARE to the rear
Small impressed Wedgwood &
Bentley mark to rear
34.5cm high

£2,500-3,500



1079

1080 ‡
A BLACK BASALT PLAQUE, ATTRIBUTED
TO WEDGWOOD
19TH CENTURY
Moulded with a scene of angels above
a battle with figures and horses possibly
depicting the Destruction of Niobe's
Children
The black basalt plaque 20cm high,
28cm wide

Provenance:
The Milton Mileston Collection

After designs by Guglielmo della Porta
(1515 - 1577) for bronze plaques.
Della Porta produced sixteen
designs of episodes taken
from Ovid's Metamorphoses,
they were modelled in clay
by his workshop assistant,
Jacob Cobaert. For a similar
bronze plaque attributed to
Wedgwood, see the example
formerly in the Buten collection,
now in the Birmingham Museum
of Art, a gift through the Wedgwood
Society of New York, AFI.1739.2008.

£3,000-5,000



1080



1081

1081 ‡
A WEDGWOOD BLUE JASPER VASE ON PLINTH
 LATE 18TH CENTURY, THE FIGURES MODELLED BY
 FLAXMAN OR MRS. LANDRE AND LATER BY JOHN DE VAERE
 The tall upright loop handles entwined with snakes, the body
 sprigged with Bacchic figures
 The Vase 46cm high, the plinth 30cm high
 76cm high overall

Provenance:
 Unknown auction; 3 October 1984, lot 516

£2,500-3,500

1082 ‡
TWO WEDGWOOD BLUE JASPER FIGURAL CANDLESTICKS
 LATE 18TH OR 19TH CENTURY
 Each modelled as a triton holding a whorled shell or a
 cornucopia, one with an elaborate net thrown over his shoulder
 and around his waist
 Impressed uppercase mark to one
 Both with impressed uppercase marks
 29.5cm high and 26cm high respectively

Provenance:
 Mr. and Mrs. David Zeitlin Collection

£3,000-5,000



1082

1083 ‡
A WEDGWOOD BLACK JASPER TRIAL
'FIRST EDITION' MODEL OF THE
PORTLAND VASE
 CIRCA 1789
 The twin-handled black basalt
 urn applied in white relief with
 the typical frieze of draped
 classical figures and the base
 with Paris in the Phrygian cap
 25cm high

The Portland Vase, now
 in the British Museum, is
 believed to have been
 made around 27 BC. The
 superb example of cameo
 glass-cutting inspired
 Josiah Wedgwood to try
 to match the skill of the
 ancient craftsmen but
 using black jasperware,
 the unique clay material
 developed by Josiah
 Wedgwood himself. He
 persuaded the third Duke
 of Portland to lend the glass
 original to him for modelling
 and began five years of trials
 to perfect his version. The
 vase was thrown on a
 potter's wheel with the
 handles and hand-formed
 figures and architecture
 were added in white before
 firing. The 'oven book',
 of the factory details the
 many challenges he
 experienced; the first
 attempts show air
 bubbles had formed on
 the surface where gases
 from inside the clay
 expanded in the heat.
 Later attempts show the
 reliefs failing to adhere
 correctly to the base
 vase. Both of these
 features can be seen on
 the present lot, along
 with slight warping of
 the vase in the firing.
 The asymmetry of the
 handles, however, is
 deliberate and emulates
 the ancient original.



1083

Only forty-five copies of the perfected first edition vase were believed to have been made. This vase shows the distinctive features of the first edition but is unnumbered and it is probably an early trial. The portrait of Paris faithfully copies the glass original, with the tip of his elbow being cut off by the edge of the base. The tiny pin pricks visible around the edge of the base suggest that the vases were fired in the upright position, perhaps on a support dusted with sand to prevent sticking. See the trial of the Portland Vase in the collection of the Wedgwood Museum, dated circa 1787, which shows similar blistering to the surface, but also a lack of shading and undercutting which is more evident on the present vase, Robin Reilly, *Wedgwood*, Vol. I, London, 1989, p. 670, fig. 1,031.

£4,000-6,000



1084



1084 ‡
**A PAIR OF WEDGWOOD
 BLACK BASALT MODELS OF
 RECUMBENT LIONS**
 CIRCA 1770
 Each modelled lying down with
 front paws outstretched atop
 rectangular plinth bases
 Impressed lowercase marks
 Each 12.5cm high, 23.5cm long,
 8cm wide

Provenance:
 Unknown auction; 23 October
 1984, lot 396

The models likely came to
 Wedgwood via Sir William
 Chambers and are based on the
 lions flanking the staircase of the
 Piazza Araceli in Rome.

£2,500-3,500

1085 ‡
**A PAIR OF WEDGWOOD &
 BENTLEY BLACK BASALT VASES
 AND COVERS**
 CIRCA 1775
 Each flanked by winged female herm
 handles suspending drapery swags
 Impressed Wedgwood & Bentley marks
 Each 25cm high

Provenance:
 Kadison Collection

£2,500-3,500



1085



1086 ‡
A WEDGWOOD BLACK JASPER PORTLAND VASE
 PROBABLY CIRCA 1790
 Of typical form and after the Antique original,
 the handles with bearded mask terminals, sprigged in
 relief with a continuous frieze among trees and columns,
 the base with a portrait of Paris with a Phrygian cap
 27cm high

See lot 1083 for full note regarding the Portland Vase

£4,000-6,000

1087 ‡
**A PAIR OF WEDGWOOD & BENTLEY BLACK
 BASALT VASES**
 CIRCA 1770
 Each flanked by four upright arched handles
 with goat's mask terminals suspending drapery
 Impressed uppercase Wedgwood & Bentley,
 Etruria mark to underside of the bases
 Each 36.5cm high

The shape, no. 14 in the Vase Shape Drawing Book,
 is adapted from Stefano della Bella, Raccolta di Vasi
 diversi . . . , c.1646, Plate 6.

£2,500-3,500



1086



1087



1088

**1088 ÷
A WEDGWOOD BLUE AND
WHITE JASPER MODEL OF THE
PORTLAND VASE
CIRCA 1791**

The twin-handled blue urn applied in white relief with the typical frieze of draped classical figures and the base with Paris in the Phrygian cap 25cm high

£4,000-6,000

The Portland Vase, now in the British Museum, is believed to have been made around 27 BC. The superb example of cameo glass-cutting inspired Josiah Wedgwood to try to match the skill of the ancient craftsmen but using black jasperware, the unique clay material developed by Josiah Wedgwood himself. According to Robin Reilly, *Wedgwood: The New Illustrated Dictionary*, p. 340, when supplies of the black clay ran out in 1791 some fine blue Portland vases, were produced. There is no record of any solid blue vases produced during the previous ten years and this vase was probably one of those made during the shortage of black clay. See the sold blue jasperware example of circa 1791 in the British Museum (1802,0312.1).

This vase shows the distinctive features of the early Wedgwood Portland vases, but is unnumbered. The portrait of Paris faithfully copies the glass original, with the tip of his elbow being cut off by the edge of the base. The tiny pin pricks visible around the edge of the base suggest that the vases were fired in the upright position, perhaps on a support dusted with sand to prevent sticking.



1089

**1089 ÷
A WEDGWOOD BLACK JASPER PORTLAND VASE
PROBABLY CIRCA 1790**

Of typical form and after the Antique original, the handles with bearded mask terminals, sprigged in relief with a continuous frieze among trees and columns, the base with a portrait of Paris with a Phrygian cap 27.5cm high

See lot 1083 for full note regarding the Portland Vase

£4,000-6,000

1090 ‡
A PAIR OF
WEDGWOOD &
BENTLEY BLACK
BASALT VASES AND
COVERS
 CIRCA 1775
 Of shield shape, flanked
 by upright lion mask
 handles, the shoulder
 suspending swags of
 drapery from faux rings
 Impressed Wedgwood &
 Bentley, Etruria mark to the
 underside of the bases
 Each 44cm high

£3,000-5,000



1090

1092 ‡
A WEDGWOOD BLUE DIP JASPER
'MICHELANGELO' VASE
 LATE 18TH OR 19TH CENTURY
 With sprigged decoration, the bowl
 supported by a bearded male figure
 and two further youthful male figures
 atop a tripartite base
 Impressed uppercase mark
 31cm high

£2,000-3,000



1092

1093 ‡
A WEDGWOOD CANEWARE
SUNFLOWER TUREEN,
COVER AND STAND
 LATE 18TH CENTURY
 Naturalistically modelled as
 sunflowers, the handle as
 crossing stalks
 Small impressed uppercase
 mark and S
 The stand 17cm diameter

£1,500-2,000



1093

1091 ‡
A PAIR OF WEDGWOOD JASPER
TRICOLOUR DIP VASES AND
COVERS
 LATE 18TH CENTURY
 Each sprigged with a continuous band
 of classical figures between bands of
 upright vine alternate with flower-heads
 Small impressed uppercase mark and U
 to undersides
 Each 31.5cm high

£2,500-3,500



1091



1094

1094 ‡
A WEDGWOOD BLACK BASALT
ENCAUSTIC-DECORATED
RECTANGULAR PLAQUE
LATE 18TH CENTURY

Painted in the Pompeian taste with a winged figure within a dodecagonal painted surround
 20.5 x 25.5cm within mount
 (excluding frame)

Exhibited:
 Josiah Wedgwood Jubilee Exhibition, 1980, no. 1930. Hammond Museum, 1984.

Literature:
 David Buten, *18th Century Wedgwood*, London, 1980, p. 96.

Wedgwood developed and patented the 'encaustic' painting technique in 1769. It was the only process, apart from bronzing, which Wedgwood patented. The Wedgwood and Bentley catalogue of 1779 notes that the colours had 'all the Advantages of Enamel, without its essential defects' (see Robin Reilly, *Wedgwood: The New Illustrated Dictionary*, Woodbridge 1995, p. 150). Plaques and vases were made to imitate Greek and Roman vases. The present lot may have been painted at the Chelsea studio, under the supervision of Thomas Bentley, as The First Day's vases of 13 June 1769 were.

This plaque is taken from plate 35, Vol. II of William Hamilton's *Collection of Etruscan, Greek and Roman Antiquities* (1766-67). D'Harcaville interpreted the figure to be a genie leaning on a symbolic column.

£7,000-10,000



1095

1095 ‡
A STAFFORDSHIRE CERAMIC BLACK ENCAUSTIC-DECORATED
RECTANGULAR PLAQUE
PROBABLY LATE 18TH CENTURY

Painted in the Pompeian taste, the painted oval frame, with a figure, possibly Terpsichore, strumming a lute, within a gilt wood frame
 14 x 10.5cm, excluding frame

£5,000-8,000



1096

1096 ‡
A WEDGWOOD & BENTLEY BLACK BASALT VASE
FORM OIL-LAMP BASE
LATE 18TH CENTURY
Of shield shape, the neck flanked by upright foliate
scrolling nozzles, the body applied with drapery swags
Impressed Circular Wedgwood & Bentley mark
56cm high

£4,000-6,000

1097 ‡
A WEDGWOOD & BENTLEY BLUE DIP JASPER
PLAQUE
LATE 18TH CENTURY
Sprigged in white with 'The Apotheosis of Homer'
after John Flaxman
Impressed Uppercase Wedgwood & Bentley mark
19.5cm high, 37.5cm wide (excluding frame)

Provenance:
Oster Collection
Skinner, 5th December 1992, lot 239

£2,500-3,500



1097

1098 ‡
A WEDGWOOD GREEN
JASPER CIRCULAR PLAQUE
PROBABLY 18TH CENTURY
Sprigged in white in high relief
with a central centaur carrying
a Bacchic maiden on his back,
within an integral frame and
mounted on a later velvet and
giltwood frame
The plaque 40cm diameter

£2,500-3,500



1098



1099

1099 ‡
A WEDGWOOD BLACK BASALT
BUST OF 'GROTIUS'
LATE 18TH CENTURY, AFTER THE
MODEL BY MICHEL JANSZON
VAN MIERVELT (1566-1641)
Titled GROTIUS
Small impressed Wedgwood & Bentley
mark to the rear
50.5cm high

£2,500-3,500



1100

1100 ‡
**A WEDGWOOD BLACK
 BASALT CIRCULAR PLAQUE**
 LATE 18TH CENTURY
 With simulated patinated
 bronze appearance, from the
 Herculaneum Pictures
 series, moulded with a male
 Bacchanalian dancer holding a
 staff, within an integral frame
 37.5cm diameter

Provenance:
 Oster Collection, no. 23

£2,500-3,500



1101

1101 ‡
**A WEDGWOOD BLACK
 BASALT CIRCULAR PLAQUE**
 LATE 18TH CENTURY
 With simulated patinated
 bronze appearance, from the
 Herculaneum Pictures
 series, moulded with two embracing
 classical figures, within an
 integral frame
 39cm diameter

£2,500-3,500

1102 ‡
**A WEDGWOOD BLACK
 BASALT CIRCULAR PLAQUE**
 LATE 18TH CENTURY
 With simulated patinated
 bronze appearance, from the
 Herculaneum Pictures
 series, moulded with 'Polyphemus and
 Cupid', within an integral frame
 39cm diameter

This plaque comes from a small
 number of surviving examples
 from Wedgwood's famed
 Herculaneum Pictures, a series
 of fourteen large circular and
 oval plaques that were inspired
 by Roman wall-paintings at
 Herculaneum and Pompeii. See
 the pair sold Christie's, London,
 4 July 2019, lot 136 for a further
 discussion.

£2,500-3,500



1102

1103 ‡
**A WEDGWOOD BLACK
 BASALT CIRCULAR PLAQUE**
 LATE 18TH CENTURY
 From the Herculaneum Pictures
 series, moulded with a centaur
 and another figure, within an
 integral frame
 39cm diameter

£2,500-3,500



1103



1104

1104 ‡
A WEDGWOOD BLACK BASALT RECTANGULAR
PLAQUE
LATE 18TH CENTURY
Moulded in relief with a procession of classical figures
each bearing a laurel leaf bouquet
24cm high, 49cm wide (excluding frame)

£2,000-3,000



1105

1105 ‡
A WEDGWOOD BLACK BASALT RECTANGULAR
PLAQUE
LATE 18TH CENTURY
Moulded in relief depicting 'The Death of a Roman
Warrior'
26cm high, 48.5cm wide (excluding frame)

£2,500-3,500

1106 ‡
A WEDGWOOD BLACK JASPER
'PEGASUS' VASE AND COVER
19TH CENTURY
Surmounted by a Pegasus finial, the body
sprigged in relief with 'The Apotheosis of
Homer' after John Flaxman
Impressed uppercase mark and 'A' to
underside
48.5cm high

£2,000-3,000



1106



1107

1107 ‡
A PAIR OF WEDGWOOD CANEWARE
BLUE AND WHITE RETICULATED VASES
LATE 18TH OR EARLY 19TH CENTURY
Each spiral fluted and sprigged with
acanthus leaves
Each with impressed uppercase mark and '5'
slight height variance, the slightly taller
22cm high

Provenance:
Oster Collection, no. 1110

£1,500-2,000



1108

1108 ‡
A PAIR OF WEDGWOOD
CANEWARE BOUGH-POTS
LATE 18TH OR EARLY 19TH
CENTURY
Each moulded with an urn on a
pedestal within a blue ground
medallion and painted to simulate
sprigging
Impressed uppercase mark and 'M'
Each 12.5cm high

£2,000-3,000



1109

1109 ‡
TWO WEDGWOOD CANEWARE
CUPS AND PIERCED COVERS
LATE 18TH CENTURY
Applied all over with trelliswork and
with rope-twist handle
Small impressed uppercase mark
and 'H' to undersides
8 and 7.5cm high respectively

Provenance:
Oster, no. 345

Exhibited:
Josiah Wedgwood Jubilee
Exhibition, 1980, no. 14.249.

£1,500-2,000

1110 ‡
A WEDGWOOD BLUE JASPER
FIGURAL BOUGH-POT
LATE 18TH CENTURY
Sprigged in white and modelled
with Psyche seated before a
vase and a boughpot in the
shape of a sarcophagus
Impressed uppercase mark
14cm high, 21.5cm long

Exhibited:
Josiah Wedgwood Jubilee
Exhibition, 1980, no. 19.29.
Compare the example
illustrated by R. Reilly,
Wedgwood I, plate 975.

£2,500-3,500



1110



1111

1111 ‡
A WEDGWOOD BLUE JASPER MODEL OF A RENAISSANCE PRINCESS
LATE 19TH CENTURY
The Princess modelled in white wearing a wimple and kneeling in prayer
upon a cushion, with two small bowing attendants holding the train of her
dress
Impressed uppercase mark and 'T' to underside
13.5cm high, 21cm long

Provenance:
Sotheby's, no. 4399, lot 250
Spak Collection, no. 205

This form is also known in majolica.

£2,500-3,500



1112

1112 ÷
A GROUP OF SIX SMALL WEDGWOOD SOLID
JASPER CUSTARD CUPS
CIRCA 1785

Each variously coloured and in the form of both
or teardrop shape, the exterior of two sprigged with
white netting
All with small impressed uppercase marks
Size variance, the largest 7.5cm wide overall

Provenance:
Collection of J.D & Louise Trabue, no. 236 + 346
(the blue and cane coloured examples)
Christie's East, 26 January 1987, lot 125
(the lavender example)

£1,000-1,500

1113 ÷
A PAIR OF FRENCH
EARTHENWARE FIGURES
OF 'LA NOURRICE'
FIRST HALF 17TH
CENTURY, PROBABLY
FONTAINEBLEAU,
ATELIER OF CLAUDE
BERTHELEMY, OR AVON
After a model by
Guillaume Dupré
21.5 and 22cm high
respectively

£2,500-3,500



1113



1114

1114 ÷
A GROUP OF FOUR
WEDGWOOD & BENTLEY
BLACK BASALT CANOPIC
JARS AND CANDLESTICK
COVERS

LATE 18TH CENTURY
The bodies oviform, the
headdresses mounted with
candle-nozzles
Impressed uppercase marks
The tallest 30cm high

Provenance:
The tallest: with Seal Simons, Philadelphia.
The second-tallest: Skinner, Boston, sale 1321, lot 143
The other second-tallest: The Spak Collection, no. 11
The shortest: Christie's East, 23 October 1984, lot 395

Exhibited:
The tallest: North Salem, New York, The Hammond Museum, All About
Wedgwood, May 13-October 28, 1984
The second-tallest: Los Angeles, Los Angeles County Museum of Art,
Wedgwood from California Collections, January 27-Mar 21, 1976

£5,000-8,000

1115 ÷
A WEDGWOOD BLACK BASALT PORCUPINE
PATTERN BULB-POT AND STAND
LATE 18TH CENTURY

The back of the rodent pierced for bulb-shoots
Impressed uppercase marks to the underside
of the tray
17cm high overall, the tray stand 28.5cm long

£800-1,200



1115



1116

1116 ‡
A WEDGWOOD & BENTLEY BUST OF VENUS
 LATE 18TH CENTURY
 Inscribed VENUS to the rear and with Small impressed
 Wedgwood & Bentley marks
 22.5cm high

£1,500-2,000



1117

1117 ‡
AN ASSEMBLED GARNITURE OF
THREE WEDGWOOD & BENTLEY
BLACK BASALT VASES
 VARIOUS DATES LATE 18TH
 CENTURY
 Comprising a pair of campana urns
 with pierced covers, modelled with
 flanking tritons, the lower portions
 modelled as wavy seas
 27.5cm high

And an amphora vase with moulded
 decoration comprising winged putti
 and swans amid clouds
 43cm high
 Impressed Wedgwood & Bentley
 marks to undersides of all bases
 (3)



Exhibited:
 Philadelphia, First Bank of the
 United States., Josiah Wedgwood
 Jubilee Exhibition, 1980, no. 19.9.

£2,500-3,500

1118 ‡
A WEDGWOOD BLUE JASPER PORTLAND VASE
 LATE 18TH CENTURY
 Of typical form and after the Antique original, the
 handles with bearded mask terminals, sprigged in relief
 with a continuous frieze among trees and columns, the
 base with a portrait of Paris with a Phrygian cap
 26.5cm high

See lot 1083 for full note regarding the Portland Vase

£4,000-6,000



1118

1119 ‡
A WEDGWOOD BLUE JASPER VASE
 POSSIBLY LATE 18TH CENTURY
 Flanked by snake handles, the body sprigged
 with clouds and putti
 Uppercase marks to the underside of the base
 39.5cm high

£3,000-5,000



1119



1120

1120 ‡
A WEDGWOOD BLACK BASALT FIGURE OF CUPID
 19TH CENTURY
 Portrayed standing with head lowered beneath his right arm, his bow and quiver in his left hand and with a pair of doves at his feet
 Impressed uppercase mark to the underside of the base
 58.5cm high

£2,500-3,500

1121 ‡
A WEDGWOOD BLACK BASALT RECTANGULAR PLAQUE
 LATE 18TH CENTURY
 Moulded in relief depicting 'The Death of the Roman warrior'
 Impressed uppercase mark to rear
 25.5cm high, 47.5cm wide (excluding frame)

£2,500-3,500



1121



1122

1122 ‡
TWO WEDGWOOD BLACK BASALT BUSTS OF THE GREEK POETS, 'HORACE' AND 'HOMER'
 LATE 18TH CENTURY
 Respectively inscribed verso HORACK (*Horace*) and HOMER Each with impressed Wedgwood & Bentley marks to the rear
 34.5 and 36cm high respectively

£3,000-5,000



1123

1123 ‡
TWO WEDGWOOD BLACK BASALT BUSTS OF THE WRITERS,
'DRYDEN' AND 'CHAUCER'
 LATE 18TH CENTURY
 Depicting John Dryden and Geoffrey Chaucer
 Each respectively titled to rear
 Each with small impressed Wedgwood and Bentley marks to the rears
 37 and 35.5cm high respectively

£3,000-5,000



1124

1124 ‡
A GROUP OF SIX WEDGWOOD BLUE JASPER OVAL PLAQUES
 LATE 18TH CENTURY
 Each plaque with a dancing nymph in relief
 All with impressed uppercase Wedgwood & Bentley marks to the rear
 Each oval plaque 25.5cm high, 17.5cm wide (excluding frames)

£4,000-6,000



1125

1125 ‡
A WEDGWOOD & BENTLEY BLACK BASALT BUST OF ADDISON
 LATE 18TH CENTURY
 Small impressed Wedgwood & Bentley mark
 35.5cm high

£2,000-3,000



1126

1126 ‡
DAISY MAKEIG-JONES FOR WEDGWOOD, DANA - CASTLE
ON A ROAD, A FAIRYLAND LUSTRE SQUARE SECTION VASE
 CIRCA 1920
 Of square tapering form with flared rim, the exterior printed and
 enriched with typical landscapes to the reserves, and with turquoise
 lustre interior
 Gilt Portland vase mark and indistinct pattern no. Z5125 R
 19.5cm high, 14cm wide at the top

Provenance:
 Spak Collection, no. 259 (paper label to underside)

£2,500-3,500



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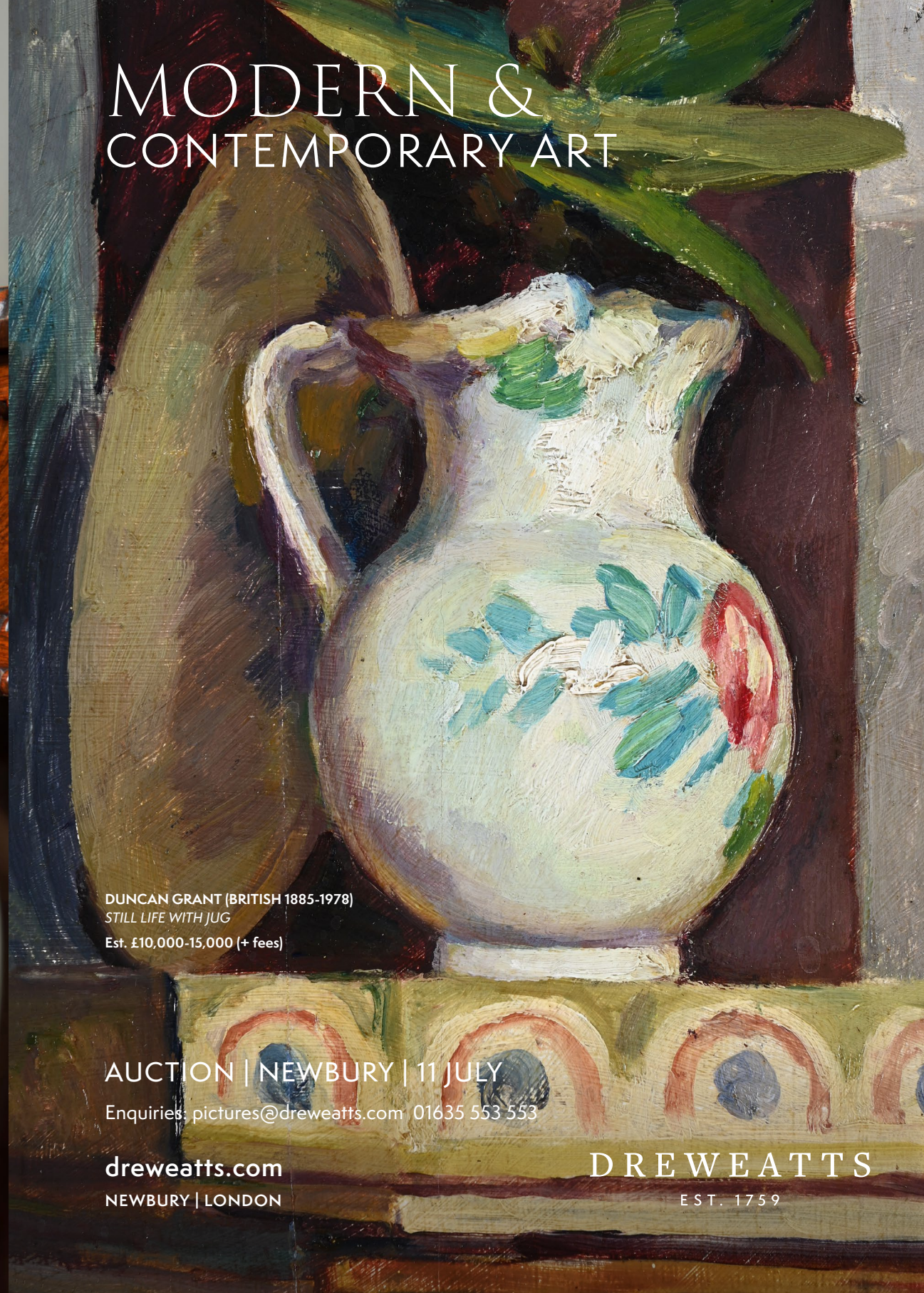
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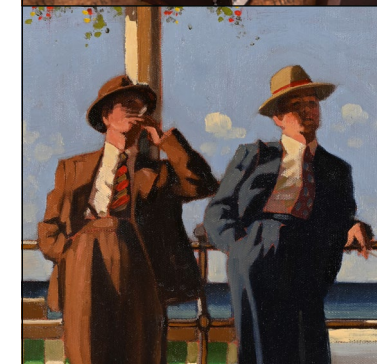
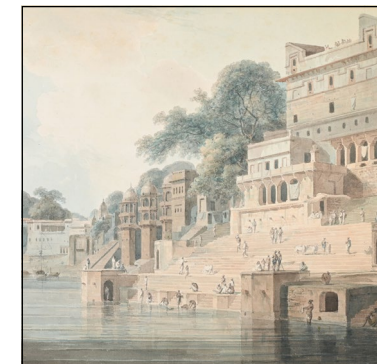
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IMPORTANT NOTICES

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (\dagger) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (\ddagger) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Υ) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTION OR DELIVERY

Buyers are advised that all lots offered in this sale have been subject to temporary importation and Dreweatts is required to complete the relevant customs procedure prior to the property leaving its premises or when being exported.

Dreweatts will issue the import instruction to a customs broker upon the receipt of full payment for the lots and advise the buyer when the lot(s) are released for collection. Please note, it can take a few days to obtain the clearance from HMRC.

Buyers wishing to export the lots are advised to use one of the shippers recommended on our website, who will be able to complete the required export procedure. Dreweatts will issue the export clearance instruction directly to the buyer's shipper of choice.

All lots will be available for collection at Dreweatts' Donnington Priory saleroom from Monday to Friday (9am–5pm) by appointment only. Collections are not possible at weekends.

We regret that, as we have no packing facilities, we are not able to pack any lots for a shipper or carrier to collect. Those collecting the lots are advised to bring packing materials appropriate for the transportation of fragile objects.

FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. INTRODUCTION. The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. AGENCY. As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. ESTIMATES. Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. BUYER'S PREMIUM. The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. VAT. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (\dagger) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (\ddagger) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation (\ddagger or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols \ddagger or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. DESCRIPTION AND CONDITION. Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. ELECTRICAL GOODS. These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. EXPORT OF GOODS. Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/ delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

9. BIDDING. Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. COMMISSION BIDDING. Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. METHODS OF PAYMENT. Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. COLLECTION AND STORAGE. Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **λ DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents, and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than £1,000. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than £1,000. The

royalty charge will be added to all relevant buyer's invoices and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than £1,000 but less than £50,000 is 4%. For qualifying items that sell for more than £50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see www.dacs.org.uk. There is no VAT payable on this royalty charge.

TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and en-cumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. LOSS AND DAMAGE OF GOODS

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's

risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. RESERVES

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be

re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS

In these Conditions:

- (a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
- (b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
- (e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

17. AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
- (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (d) Bidders shall be deemed to act as principals;
- (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. **PAYMENT**
(a) Immediately a Lot is sold you will:
(i) give to us, if requested, proof of identity, and
(ii) pay to us the total amount due or in such other way as is agreed by us.
(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.
(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

7. **TITLE AND COLLECTION OF PURCHASES**
(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.
(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**
(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
(i) to proceed against you for damages for breach of contract;
(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due [after crediting any part payment and adding any resale costs]. Any surplus so arising shall belong to the seller;
(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
(vi) to retain that or any other Lot sold to you until you pay the total amount due;
(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.
Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. **DESCRIPTIONS AND CONDITION**
(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".
(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL
17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.
18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.
(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.
21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.
22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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