AN AUCTION OF KINTSUGI IN AID OF CANCER RESEARCH UK

IN CONJUNCTION WITH

TENNANTS AUCTIONEERS

Tennants

AUCTIONEERS



SEPTEMBER 2026

In September 2026, Nicole Campbell held a sale of traditional kintsugi in aid of Cancer Research UK, which Tennants Fine Art Auctioneers hosted in a timed online charity auction.

The lots in the sale were created by Nicole, a practitioner of traditional kintsugi using ceramics donated by Michelin-starred and Michelin-listed restaurants from around the UK, including L'Enclume, Ynyshir, Opheem and The Black Swan at Oldstead.

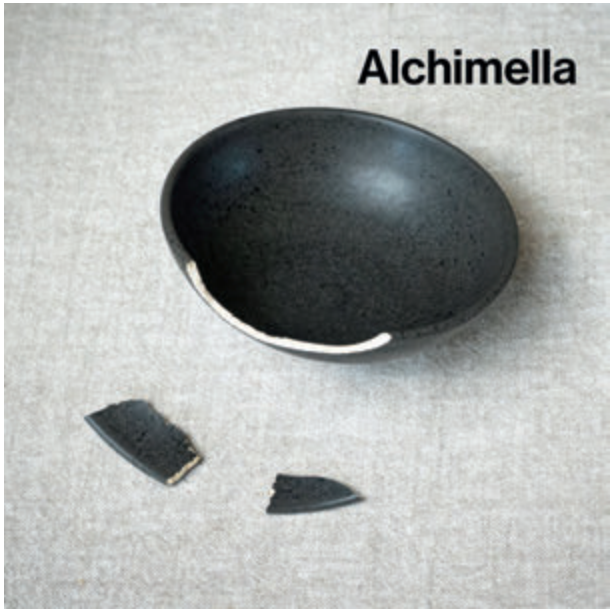
Nicole repaired each of the 69 lots using traditional methods and gold to create unique and beautiful objects. Nicole says: "The philosophy behind Kintsugi is 'That which was broken, once repaired, becomes stronger and more beautiful' – a wonderful metaphor for life and in particular for those of us who are living with cancer. It is about honouring scars, rather than hiding them, and finding hope in renewal."

The sale is thought to be the UK's first dedicated kintsugi auction, and provided a unique opportunity to purchase a piece of a service used by the UK's finest restaurants, whilst raising money for Cancer Research UK.

The auction achieved a rare 100% sold rate, also known in the auction industry as a 'white glove sale', and it raised £20,035, every penny of which was donated to the charity.

ALCHIMELLA, NOTTINGHAM

Alex Bond's food is a delicate fusion of cuisines, focussing on exciting creativity and flavour explosions. Expect world influences, but rooted in British tradition, using the best produce available.





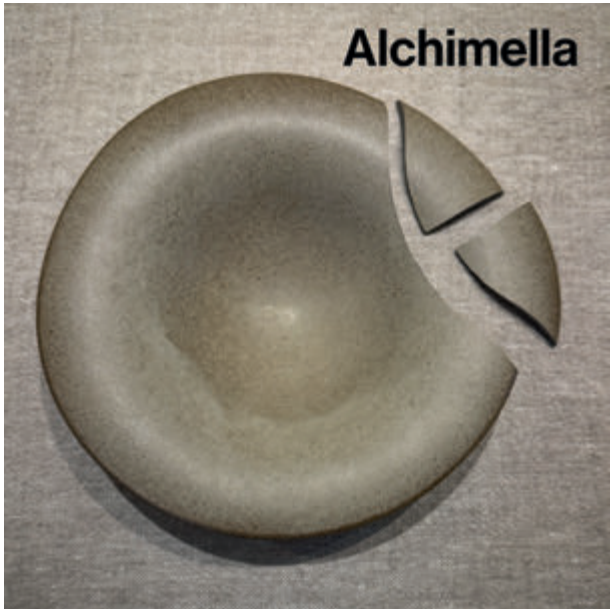
1
Alchimella: Dark Grey Bowl, by Rebecca Proctor
17cm by 6cm; heel-thrown bowl made from white Cornish stoneware clay and twice fired with a layer of matte fog glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Rebecca Proctor *is based in Cornwall, UK. She uses local Cornish clay to make elegant pieces on the potter's wheel. Many of her pots are created for some of Britain's finest restaurants, as well as being found in beautiful homes around the world.*

Sold for £460







2

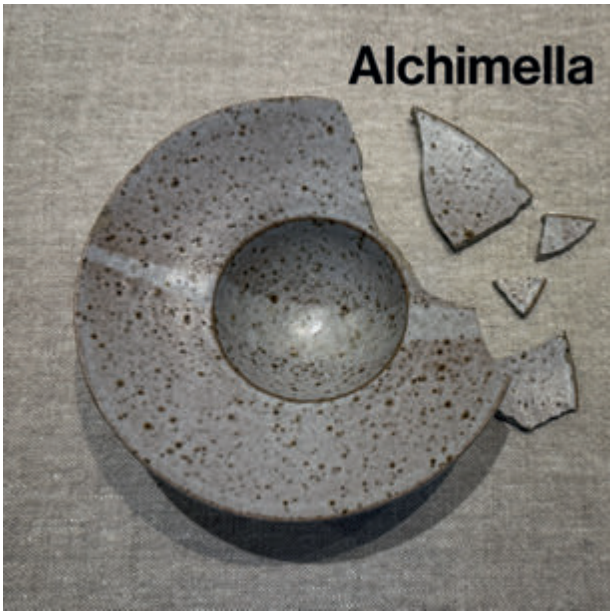
Alchimella: Bowl by Odd Standard, 23.3cm x 5cm; warm grey grogged German stoneware clay with matte moss green glaze on the topside.

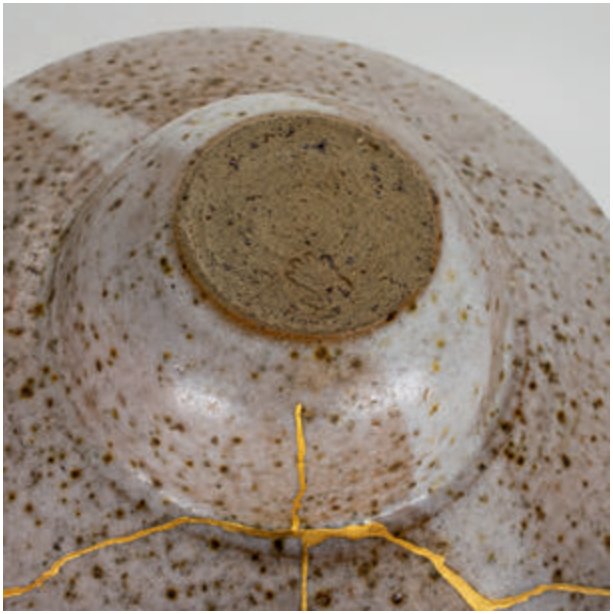
Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Odd Standard *was founded by Norwegians Constance Gaard Kristiansen and Tonje Sandberg and is based in Stavanger. They were brought together by a common passion and fascination for how tableware can enhance the experience of eating. Their shared ambition, to explore the possibilities that different materials and techniques could offer, has grown into a successful venture. Restaurant tableware remains at the core of their work, but they take on many other projects as well.*

Sold for £240







3

Alchimella: Bowl by Victoria Brook, a.k.a. My Giant Hands Made These
19.2cm x 6.4cm; Lava fleck stoneware wing bowl with matt cream glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Following her degree in ceramics, ***Victoria Brook, a.k.a. My Giant Hands Made These,*** *has worked with clay for over 25 years. Right from the start she had a passion for working alongside chefs to create pieces that would complement and enhance the eating experience. Victoria also teaches ceramics, and in recent years has increasingly been creating bespoke pieces, ceramic wall art and commissions for collectors and individuals.*

Sold for £300



ETCH.
BY STEVEN EDWARDS, BRIGHTON & HOVE

This is the flagship restaurant of "Masterchef: The Professionals" winner Steven Edwards. Steven's commitment to, and passion for, sustainability is at the core of all that he does. Championing British seasonal produce, supporting local producers, reducing waste is a priority, along with providing his guests with delicious food and wine.





4
etch. by Steven Edwards: Dark grey plate, 21.6cm diameter, maker unknown, possibly Jars Céramistes but not confirmed.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

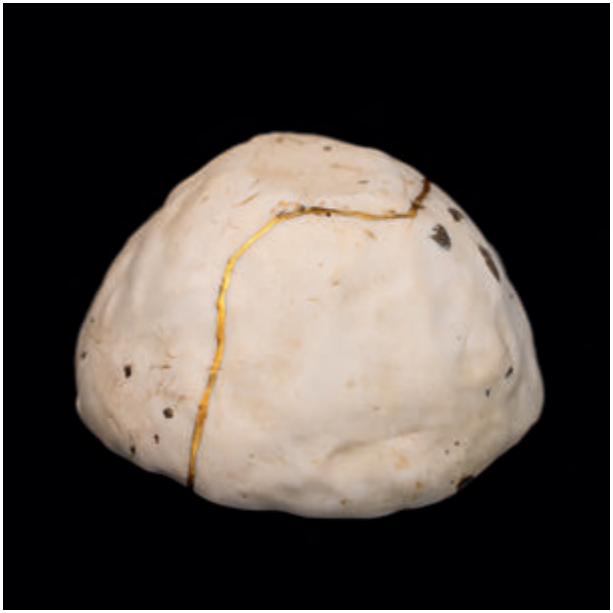
Sold for £380



GRACE & SAVOUR

Located on the Hampton Manor estate, Hampton in Hardon, near Birmingham, Grace & Saviour has a beautifully restored Victorian walled garden, and commitment to hyper seasonality, biodynamic, sustainable and ethical farming. Chef David Taylor and his wife Anette's have created a total experience, with beautiful garden rooms and a magical dining experience.





5
Grace & Savour: Small bowl by Sarah Jerath, 10.1cm x 5cm; earth stone, glaze of ash and stone with fossils.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Sarah Jerath: We are fortunate in this sale to have 2 pieces by Sarah Jerath – it is a *rare opportunity to purchase one of the early works by this now world-renowned potter. Sarah was one of the pioneers of using foraged earth that relates to a place and that transcends time. "Each vessel carries the story of the terrain from whence it comes, each piece a meditation of our relationship with the earth." See also Ynyshir.*

Sold for £340







6

Grace & Savour: Bowl by Gill Thomson of Sytch Farm Studio, 18.2cm x 6.8cm; wheel thrown white stoneware clay from Dobles Clay Pit St Agnes, Cornwall. Glazes are homemade Dolomite derivatives with iron oxide additions. With imprint of a shell, a signature feature often incorporated into Gill's work.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Gill Thompson *fell in love with clay at primary school after making a large pinch pot and was told her pot would not be 'real' as it was not going to be 'fired'. A fascination with the material was born that continues to this day at Sytch Farm Studios in Shropshire, where she works with her husband Jon, who is an artisan carpenter and knife maker.*

Sold for £210



HENROCK, BOWNESS-ON-WINDERMERE

Located within country house hotel Linthwaite House, Henrock by Simon Rogan is deeply rooted in Simon's ethos of sustainability and locality. The menus draw creative influence from his international restaurants in Hong Kong, Malta, and Phuket, using exotic ingredients grown especially for the restaurant at Simon's Our Farm.





7

Henrock: Bowl from Studio Raw, design by Kevala; 13cm x 4.8cm, ceramic stoneware, glaze unspecified.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

"Kevala's *founder and chief designer Wendy Thomas has worked closely with Studio RAW to create … serving dishes that are clean, contemporary and inspiring… Wendy: 'We have been making handcrafted ceramics for some of the world's top restaurants for the past 25 years. We understand that chefs want understated designs that showcase their culinary creations – where the food is the star, not the serving plate. And it is this idea that forms the foundation for our latest collaboration with Studio RAW.' https://kevalaceramics.com https://bystudioraw.com/design-by/*

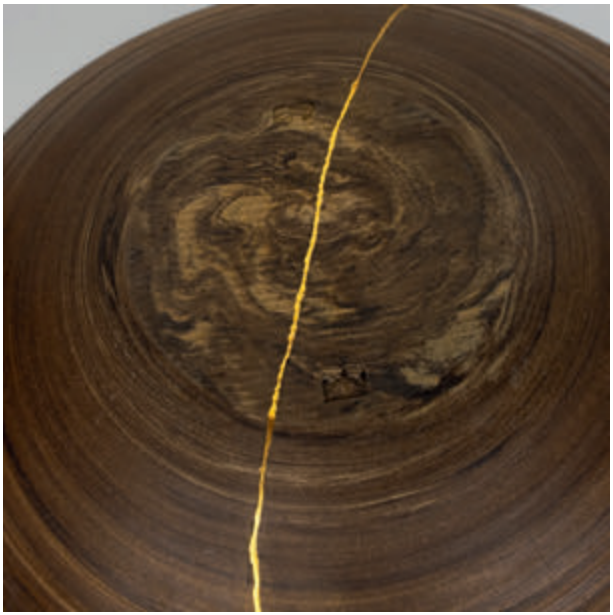
Sold for £500



HIDE, LONDON

True to its name, the entrance is almost hidden, but when you find and open the door the dramatic architecture takes your breath away. Head chef Josh Angus ensures that the stunning food matches and exceeds this experience and unusually for such a restaurant, it is open for breakfast right through to dinner. Exciting, delicious food with excellent service – who can ask for more?





8

Hide: Bowl by Edmund [Ned] Davies, 24cm x 7cm; the bowl is wheel thrown from a blend of light and dark clays to give a marbled almost wood-like appearance, glazed inside in a pale matte glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

*Potter **Edmund [Ned] Davies** makes beautiful objects using a variety of different clays, slips and glazes. His background in architecture informs his ceramics, albeit at a smaller scale. He notes "there is just something different in the texture of a handmade object. The way the curves and lines feel, the slight differences between each one. The idiosyncrasies you just don't find in machine made things".*

Sold for £440







9

Hide: Small bowl by Nôm, 8.1cm x 4.8cm; a wheel-thrown ramekin, made from Cambodian stoneware clay, twice fired, finished with a semi-matte Snow White glaze and unglazed pedestal.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Nôm *is a family business established in 1998 – the story began when Bich Tyler, born in Cambodia to Vietnamese parents, returned to Vietnam for the first time since she had left as a teenager. She noticed beautiful objects made with immense skill – she built relationships with artisans and this tradition continues today; she and her son Tim continue to focus on quality, sustainability, tradition and natural products.*

Sold for £160







10

Hide: Bowl by Edmund Davies, 17cm x 7.8cm; the bowl is slab built from a manganese rich clay, glazed only on the top face in a smooth matte glaze that highlights the textural qualities of the clay.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

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Sold for £280







11

Hide: Bowl by Liz Langley, 21cm x 5.8cm; earthenware, mid temperature 1060 1100 matt glaze, three coats - leadless - contains copper carbonate [what material?].

Repaired using ki-urushi lacquer for the putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Liz Langley *is a studio ceramicist based in Cambridge who has supplied handmade bespoke items to Michelin starred restaurants across the UK. Her highly original designs are often inspired by natural forms, and she has an outstanding eye for effect, having spent 20 years as a successful interior designer before becoming a ceramicist.*

Sold for £210







12

Hide: Plate by Gill Thomson of Sytch Farm Studio, 17cm; wheel thrown white stoneware clay from Dobles Clay Pit St Agnes, Cornwall. Glazes are homemade Dolomite derivatives with iron oxide additions. With imprint of an ear of corn.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Gill Thompson *fell in love with clay at primary school after making a large pinch pot and was told her pot would not be 'real' as it was not going to be 'fired'. A fascination with the material was born that continues to this day at Sytch Farm Studios in Shropshire, where she works with her husband Jon, who is an artisan carpenter and knife maker.*

Sold for £85







13

Hide: Bowl by Liz Langley: 21.5cm x 6cm; earthenware, mid temperature 1060 1100 matt glaze, three coats - leadless - contains copper carbonate [what material?].

Repaired using ki-urushi lacquer for the putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

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Sold for £360



HJEM

Set near Hadrian's Wall, Restaurant Hjem became one of the North East's most celebrated dining destinations, earning a Michelin star for its unique marriage of Northumbrian ingredients and Scandinavian cooking. Created by Alex Nietosvuori and Ally Thompson-Nietosvuori, the restaurant became renowned for elegant, seasonal tasting menus inspired by both Alex's Swedish heritage and the surrounding landscape. Following its closure at the end of 2025, Hjem is currently enjoying a year-long residency at South Causey Inn, County Durham as Alex and Ally prepare for an exciting new chapter.





14

Hjem: Pair of small bowls by Rosie McLachlan, 11cm x 4.8cm and 11.2cm x 5cm; stoneware from Cornwall, with a cobalt glaze.

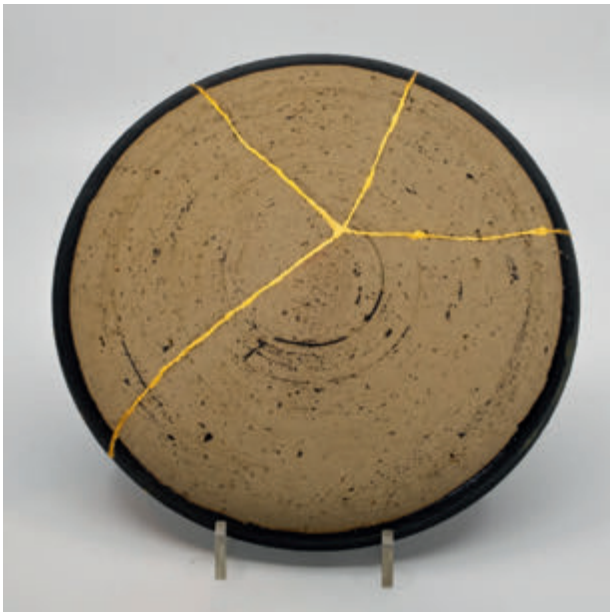
Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

*A rare opportunity to acquire an example of **Rosie McLachlan's** early ceramic work. Her practice is now situated within a contemporary art context, making sculptural forms that are wood fired in an anagama kiln. Rosie McLachlan is an elected member of the Royal Society of Sculptors. Her work has been exhibited at Ohsh Projects (London), Northern Gallery for Contemporary Art (Sunderland), Hatton Gallery (Newcastle), and Cavin Morris Gallery (New York), with solo exhibitions at Arusha Gallery in London and Edinburgh. Her work is held in permanent and private collections internationally, including a recent acquisition by The Shipley Art Gallery, Gateshead.*

Sold for £340







15

Hjem: Plate by Rosie McLachlan, 17.2cm diameter; stoneware from Cornwall with a metallic grey glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

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Sold for £360



JÖRO, OUGHTIBRIDGE, SHEFFIELD

An ultra modernist MICHELIN-starred restaurant with rooms. Founded by Luke and Stacey Sherwood-French, JÖRO is critically acclaimed for their unique dining experiences. Quickly becoming the face of Sheffield's dining scene, Luke & Stacey draw inspiration from local suppliers, classic training, and ancient cooking principles, from Japan to Norway. Making tasting menus exciting again, JÖRO applies true innovation to the finest native ingredients and the relaxed yet refined atmosphere have made it one of the UK's standout destination restaurants.





16

JÖRO: Bowl by Salt Ceramic, 13.2cm x 5.2cm; hand pinched bowl with a white tin glaze, over a stoneware clay with flecked iron inclusions.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

***Salt Ceramic**: Polly Simpson, from her studio in Chipping Norton, on the edge of the Cotswolds, focuses on creating tableware for restaurants. Trading as **Salt Ceramic**, she's drawn to pieces that are quietly beautiful — muted, tactile, and built to survive the chaos of a busy kitchen whilst never losing the unmistakable quality of something that is made by hand.*

Sold for £400







17

JÖRO: Plate by Odd Standard, 25.4cm diameter; warm grey grogged German stoneware clay with matte off-white glaze on the topside, mostly in the centre part.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Odd Standard *was founded by Norwegians Constance Gaard Kristiansen and Tonje Sandberg and is based in Stavanger. They were brought together by a common passion and fascination for how tableware can enhance the experience of eating. Their shared ambition, to explore the possibilities that different materials and techniques could offer, has grown into a successful venture. Restaurant tableware remains at the core of their work, but they take on many other projects as well.*

Sold for £280



KOL, LONDON

Kol celebrates the finest expressions of British ingredients, championing wild food and seasonality, rooted in the bright, fresh flavours of Mexican cooking.





18

Kol: Plate by Jess Joslin, 18cm diameter, vulcan black clay.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Jess Joslin *has a strong connection to pottery through her father, fellow potter Tony Joslin. She has studied pottery throughout her life, from Tony's studio in the New Forest to Camberwell Art College, where she graduated with a BA in Ceramics, 2009. In 2013 Jess established her own studio in Stepney, London.*

Sold for £150







19

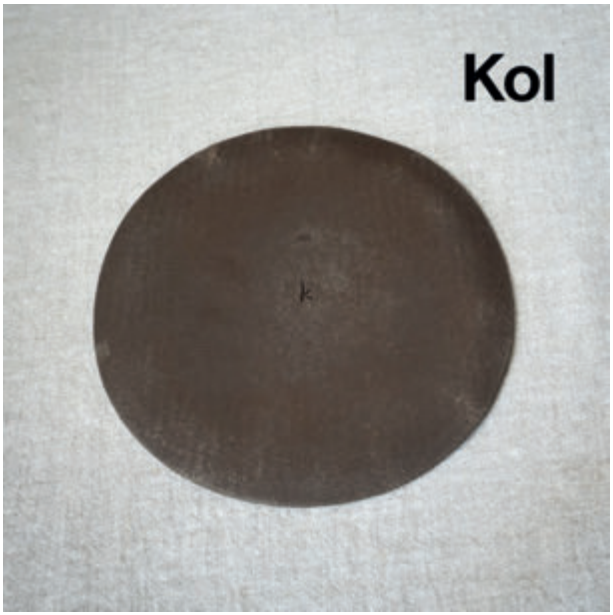
Kol: Plate by **Lucía Ocejo,** 22.5cm diameter, flatware thrown in stoneware on the potters' wheel and glazed with a matte cream dolomite glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

During a visit to the Victoria and Albert Museum, ***Lucía Ocejo*** *handled a Han Dynasty bowl and traced the fingerprint of its maker. The moment reinforced her belief that clay, transformed by fire, carries the essence of place and human presence, and continues to inspire her work.*

Sold for £180







20

Kol: Plate by Edmund [Ned] Davies, 27cm diameter, the plate is slab built from a manganese rich clay glazed only on the top face in a smooth matte glaze that highlights the textural qualities of the clay.

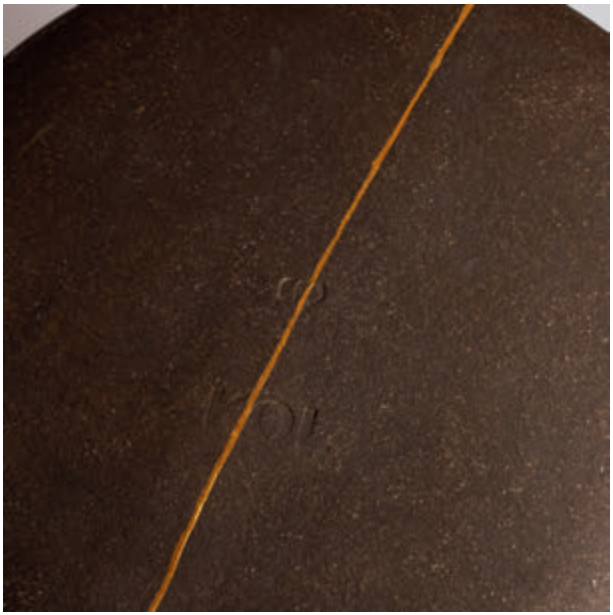
Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

*Potter **Edmund [Ned] Davies** makes beautiful objects using a variety of different clays, slips and glazes. His background in architecture informs his ceramics, albeit at a smaller scale. He notes "there is just something different in the texture of a handmade object. The way the curves and lines feel, the slight differences between each one. The idiosyncrasies you just don't find in machine made things".*

Sold for £170







21

Kol: Plate by Edmund [Ned] Davies, 20.5cm diameter, the plate is slab built from a manganese rich clay glazed only on the top face in a smooth matte glaze that highlights the textural qualities of the clay.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

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Sold for £220







22

Kol: A trio of mezcal bowls by Rosie Victor, 9cm D x 3.5cm H, smooth buff stoneware clay with iron incorporation, the glaze is a rich, satin glaze called 'Dune', resonant of desert pinks and browns.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Ever since a chance encounter with a potter at age 16, ***Rosie Victor*** *has been fascinated by the relationship between people and clay. She went on to study ceramic design at Central St Martins and then to specialise in wheel thrown tableware which aims to balance functionality and intentional design, ultimately directing focus to, and enhancing, both the food that finds its home on her plates, and the relationships of people dining together. Rosie is passionate about conviviality and bringing people together through dining, believing that good tableware must enhance a meal by aiding every small action*

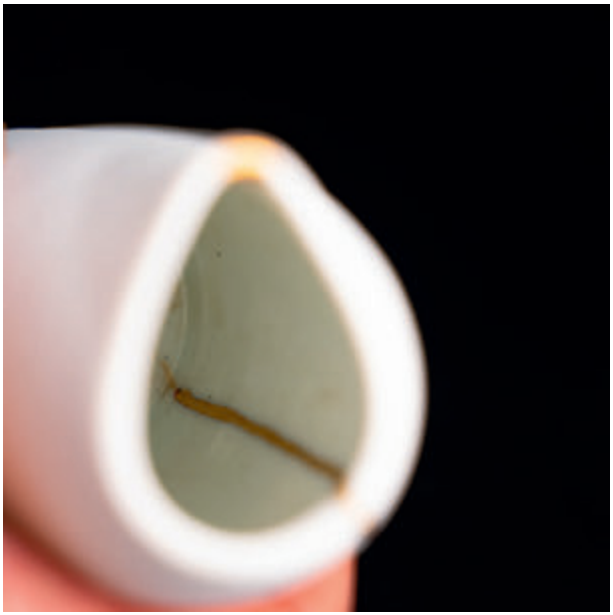
Sold for £320



LE MANOIR AUX QUAT'SAISONS, GREAT MILTON, OXFORDSHIRE

Raymond Blanc and Luke Selby's timeless two-Michelin-starred manor, where sublime French 'haute cuisine' and the estate's legendary gardens intertwine. One of the first to have a garden to plate philosophy at the heart of its menus, Le Manoir became a destination famous all over the world. Temporarily closed in January 2026 for an 18-month major refurbishment.





23

Le Manoir Aux Quat'Saisons: Jug, 12.8cm, and **Bowl,** 24.2cm x 5cm, **both made by Coquet JL, Limoges** – porcelain.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Founded in 1824, ***J L Coquet*** *is one of France's premier French porcelain manufacturers. Located in Saint-Léonard-de-Noblat, near Limoges, it is famous for over two centuries of exceptional artistry, high-whiteness porcelain, combined with modern, textured designs.*

Sold for £400







24

Le Manoir Aux Quat'Saisons: White Plate by Villeroy and Boch 1748, 28cm diameter; premium bone porcelain.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Villeroy & Boch *was founded in 1748 by François Boch and his 3 sons, based in Lorraine, which was then part of the Holy Roman Empire. They can boast of 275 years of European craftsmanship and innovation. Their products are known for blending timeless aesthetics, high-quality materials, and functional design.*

Sold for £180



L'ENCLUME

L'Enclume is located in the Lake District village of Cartmel, housed within a former 13th-century blacksmith's. Overseen by Simon Rogan, executive chef Paul Burgalières, and head chef Alex Rothnie, the restaurant's menu is a celebration of hyper-local, seasonal ingredients grown just minutes away at Simon Rogan's Our Farm. Here, the team continually refines its growing practices in response to the land, the soil, and the changing rhythms of the seasons.





25
L'Enclume: Plate by Odd Standard, 18.8cm diameter, warm grey grogged German stoneware clay with matte bronze glaze on the topside.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Odd Standard *was founded by Norwegians Constance Gaard Kristiansen and Tonje Sandberg and is based in Stavanger. They were brought together by a common passion and fascination for how tableware can enhance the experience of eating. Their shared ambition, to explore the possibilities that different materials and techniques could offer, has grown into a successful venture. Restaurant tableware remains at the core of their work, but they take on many other projects as well.*

Sold for £440







26

L'Enclume: small vase by Common Objects, 7.5cm height; hand thrown using Scarva ES90 clay, with matte oatmeal glaze – stamped on the base with Maker's mark and L'Enclume's signature anvil mark.

Common Objects: Sarah Cranke *is the potter behind* ***Common Objects.*** *She started out in Hackney in 2014, training at Turning Earth before working from Clay Collective. She moved her studio to Kendal, in the Lake District, in 2020. Her work is simple and tactile — pared-back forms that let the food, and the maker's hand, do the talking — and some of the country's finest restaurants, including L'Enclume, Heaney's in Cardiff, and others, have loved putting their food on her plates.*

In late 2023, Sarah suffered a brain injury that left her with no function in her right arm. She has had to adapt her studio and relearn her entire way of working — but she has kept going and continues to make pots at the highest level for some of the best restaurants in the country.

Sold for £550



LUMIÈRE, CHELTENHAM

Chef Jon Howe builds highly refined tasting menus around exceptional seasonal British produce, much of it grown by the restaurant itself. The combination of Michelin-starred cooking, a genuine farm-and-garden-to-table philosophy, and the personal involvement of Jon and Helen Howe creates a dining experience that feels both sophisticated and deeply connected to its ingredients.



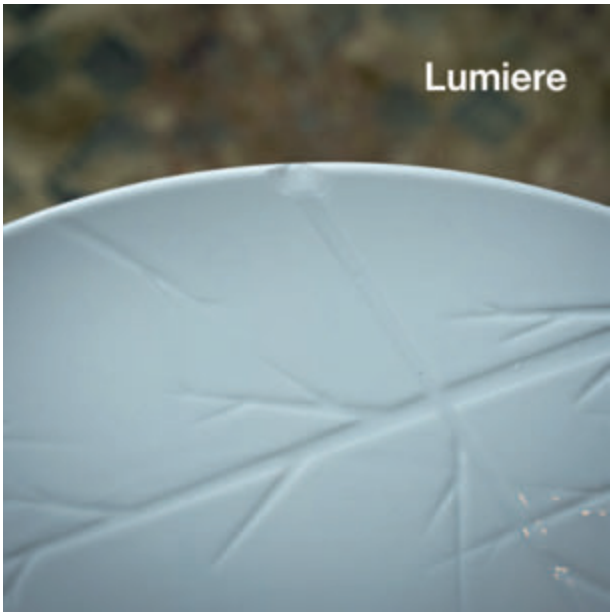
27

Lumière: A pair of large plates by Vista Alegre: design Natura by Vitor Matos, 33.1cm diameter, white porcelain.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Natura by Vitor Matos was launched in 2023 and is a series of porcelain dinnerware designed in collaboration with the chef Vitor Matos and produced by **Vista Alegre**. Founded in 1824, the Vista Alegre factory was the first dedicated to producing tableware in Portugal. The factory started by producing glassware and soapstone pottery, since the composition of porcelain clay was still unknown. In order to overcome difficulties related to porcelain production, Augusto Ferreira Pinto Basto, the founder's son, visited the Sèvres in France, where he studied the composition of porcelain clay and acquired knowledge that would be crucial to the discovery of large kaolin deposits to the North of Ílhavo, in 1832. The factory focused on porcelain thereon until 2009 when a merger between the Vista Alegre Group and the Atlantis Group brought glassware and crystal back to the company.

Sold for £120









28

Lumière: Large plate made by Vista Alegre: design Natura by Vitor Matos, 33.1cm diameter, white porcelain.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

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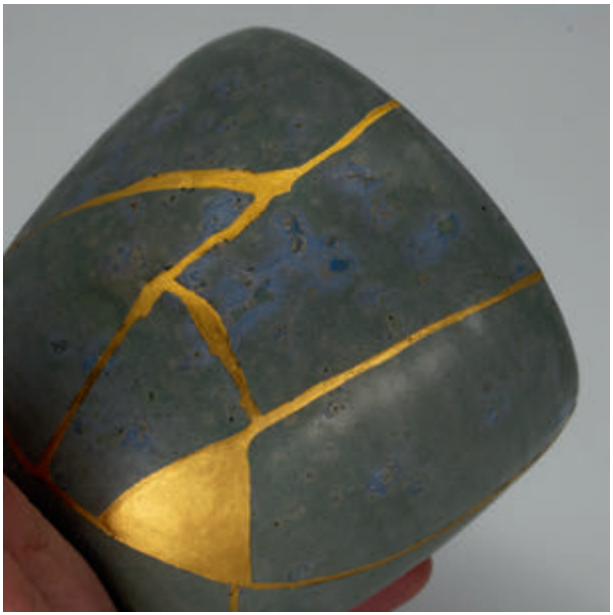
Sold for £170



MÝSE, HOVINGHAM, NORTH YORKSHIRE

Joshua Overington shines a light on the highest quality produce in the local area and beyond. Josh's cooking draws on the area's rich history with a menu that puts his elegant spin on traditional Yorkshire cooking.





29

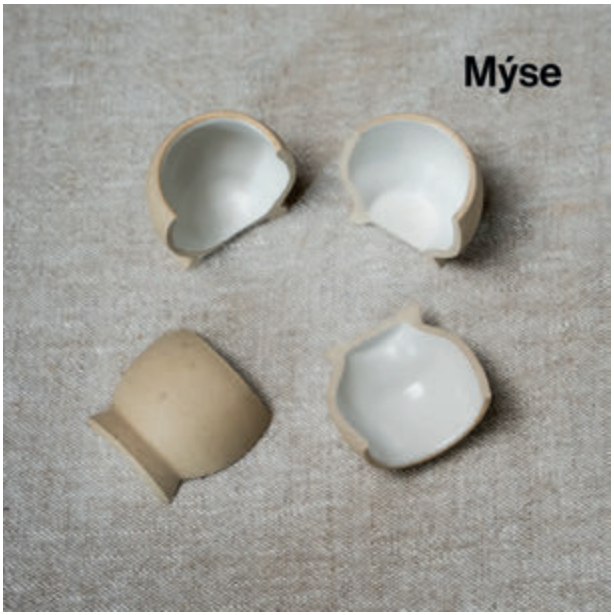
Mýse: Yunomi (handless cup) by Kara Leigh-Ford, 8cm x 7.8; Staffordshire stoneware, transparent glaze inside, speckled crystalline sage glaze on the outside.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Kara Leigh Ford*: Nature and the surrounding landscape and coastlines influence Kara's work, shaping textures and hues. Before becoming a potter, Kara trained as a painter, which means her approach to pottery can be different from others – she often starts with colours and textures which then influences form.*

Sold for £650







30

Mýse: Pair of egg cups, 5.5cm x 5cm by Kara Leigh-Ford; speckled stoneware with satin white glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Kara Leigh Ford*: Nature and the surrounding landscape and coastlines influence Kara's work, shaping textures and hues. Before becoming a potter, Kara trained as a painter, which means her approach to pottery can be different from others – she often starts with colours and textures which then influences form.*

Sold for £420







31

Mýse: Bowl by Kara Leigh Ford, 19.8cm x 5.6cm; speckled stoneware with satin white glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Kara Leigh Ford*: Nature and the surrounding landscape and coastlines influence Kara's work, shaping textures and hues. Before becoming a potter, Kara trained as a painter, which means her approach to pottery can be different from others – she often starts with colours and textures which then influences form.*

Sold for £190



OPHEEM, BIRMINGHAM

Renowned for Chef Aktar Islam's boundary-pushing, progressive Indian cuisine. Opheem creates blends traditional Indian flavours with global techniques and British seasonal produce, presented through an imaginative, personal, and artistic tasting menu. Opheem is one of only four Indian restaurants in the world to hold 2 Michelin stars.





32

Opheem: Large Plate by Montgolfier Ceramique, France, 30.6cm diameter; material is stoneware or porcelain, and the company hand-applies its own developed glazes, often in double layers, and uses techniques that create satin and matte finishes.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Montgolfier *is rooted in a rich tradition of craftsmanship; every piece is meticulously crafted to ensure durability and beauty. The brand emphasizes artisanal techniques while integrating modern manufacturing processes, it also focuses on using eco-friendly materials.*

Sold for £550







33

Opheem: Small Jug by Nathalie and Christophe Hurtault, Poterie des Guimards, 7.4cm height, 6.5cm diameter; the jug is hand-thrown in St-Amand stoneware clay, coloured in an exclusive home-made dark grey glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Nathalie and Christophe Hurtault *are carrying on the tradition of their parents, who founded* ***Poterie des Guimards*** *in Bitry, Burgundy, France in 1976. The clay is local and extracted from their quarry and they continue to explore glazes and form to find new ways of creating 'table art'.*

Sold for £300







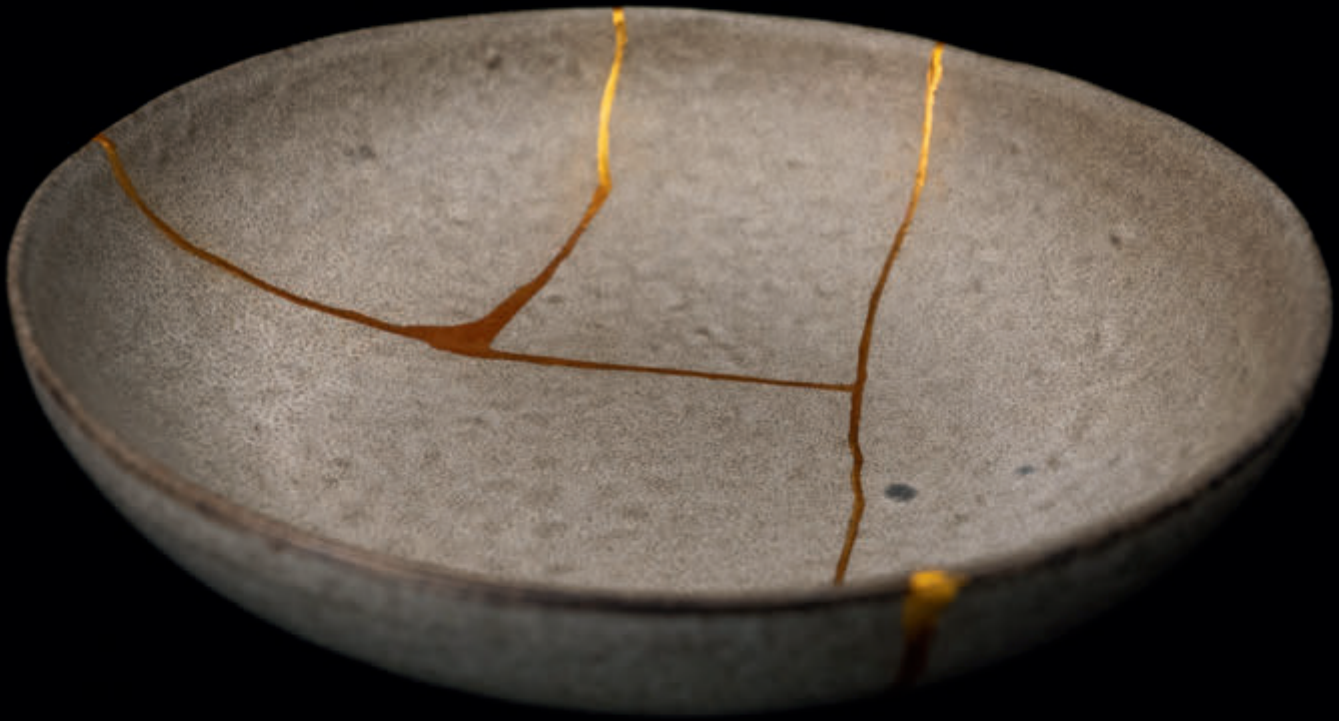
34

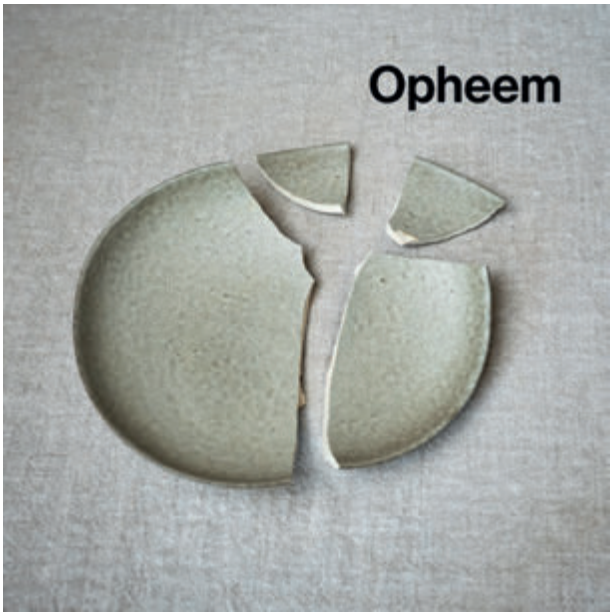
Opheem: Bowl by Strata, 22.2cm x 5.5cm; stoneware, fired three times – once to produce raw biscuit, and a further two firings to create the two tone difference in colour and texture.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Based in Birmingham, ***Heritage Collection*** *is a family business, rooted in the UK, founded in 1976 by husband and wife team Martin and Mireille McDonagh and the tradition is being continued by their son and daughter, Anthony and Nathalie. Heritage Collection are the leading British tableware manufacturer for top hotels and restaurants around the world. Heritage is continually innovating and developing new and interesting luxury tableware products and services.*

Sold for £400







35

Opheem: Bowl by Strata by Heritage Collection, 22.2cm x 5.7cm; stoneware, fired three times – once to produce raw biscuit, and a further two firings to create the two tone colour and texture difference.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

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Sold for £320



PAUL AINSWORTH AT NO.6

Tucked into a Georgian townhouse in Padstow, No.6 earns its Michelin star through cooking that's technically rigorous, combined with outstanding Cornish produce, studded with playful creative touches — dishes that aim to delight, be delicious rather than simply impress. You feel that everyone there, front of house included, want you to have the best time.





36

Paul Ainsworth at No.6: Large plate by Bernardaud, design: Cronos Platine, 26.2cm diameter, with silver border line around the inner circle.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer. The chip on the back of the plate has been finished with silver, to link with the silver border on the front of the plate. It is the only piece in the sale not finished with gold.

***Bernardaud**: For 160 years, the company bearing this family's name has been synonymous with Limoges porcelain. Over the generations, Bernardaud has grown into a major player on the French luxury and international decorative arts scene.*

Sold for £40







37

Paul Ainsworth at No.6: Large plate made by Jaune de Chrome, Limoges, 32cm diameter. Jaune de Chrome often uses metallic, and textured enamel glazes.

This is one of 3 lots in this sale where the yobitsugi method has been used. Yobitsugi is identical to kintsugi, but where there is a part missing, rather than filling it, a piece of a different material is incorporated, often a different ceramic, but also it can be wood or, as in this case, glass. The glass was donated by glass artist Juliet Forrest www.julietforrest.comRepaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Jaune de Chrome *and J.L. Coquet [see Le Manoir aux Quat'Saisons lots] are sister brands under the same manufacture in Saint-Léonard de Noblat, near Limoges, France. The share a 200-year tradition of artisanal porcelain excellence. J.L. Coquet produces white, structured porcelain, while Jaune de Chrome provides vibrant, metallic, and textured enamel glazes, with both often marketed together*

Sold for £180



PINE, EAST WALLHOUSES, NORTHUMBERLAND

Cal Byerley comes from a local farming family who have farmed in Northumberland since 1805. Together with his friend Ian Waller, he has co created the food offerings at Pine. Everything is rooted in the local terroir, rather than flying in produce. Cal and Ian are pioneers of creating what they need by foraging, evolving and perfecting preservation techniques, nose to tail butchery, minimising waste. One of the most exciting restaurants in the country.





38

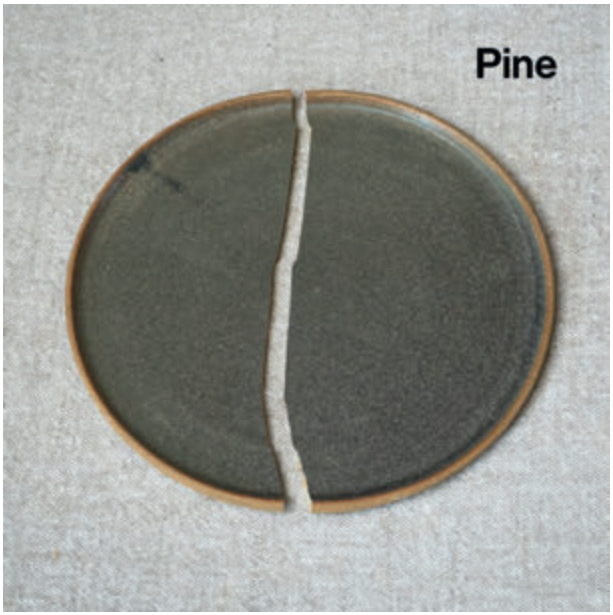
Pine: Bowl by Victoria Brook, aka My Giant Hands Made These, 13.8cm x 5.2cm; smooth stoneware with a charcoal glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

*Following her degree in ceramics, **Victoria Brook**, aka My Giant Hands Made These, has worked with clay for over 25 years. Right from the start she had a passion for working alongside chefs to create pieces that would complement and enhance the eating experience. Victoria also teaches ceramics, and in recent years has increasingly been creating bespoke pieces, ceramic wall art and commissions for collectors and individuals.*

Sold for £400







39

Pine: Plate by Victoria Brook, aka My Giant Hands Made These, 20.3cm; smooth stoneware with a dark charcoal glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Following her degree in ceramics, ***Victoria Brook****, aka My Giant Hands Made These, has worked with clay for over 25 years. Right from the start she had a passion for working alongside chefs to create pieces that would complement and enhance the eating experience. Victoria also teaches ceramics, and in recent years has increasingly been creating bespoke pieces, ceramic wall art and commissions for collectors and individuals.*

Sold for £320



ROGAN & CO, CARTMEL, LAKE DISTRICT

Rogan & Co is Simon Rogan's Michelin-starred neighbourhood restaurant, set in a 14th-century building in the heart of Cartmel. The restaurant offers a welcoming atmosphere that serves both locals and visitors alike. Head chef Tom Reeves leads the kitchen, and the menu focuses on comforting dishes that showcase local, seasonal produce.





40

Rogan & Co: Plate by Paul Mossman, 27cm diameter; stoneware clay from Stoke-on-Trent with an oatmeal glaze mixed by Paul from various dry ingredients.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

*Over the past 40 years **Paul Mossman** has created hand thrown bespoke pottery which is made to last, from designer tableware to large scale garden pots. He has worked with some of the finest and most respected designers and chefs in the country. Paul's work is innovative; he works to offer something genuinely different to customers.*

Sold for £420







41

Rogan & Co: Small cup by Paul Mossman, 5.8cm at its widest and 5.6cm height; stoneware clay from Valentine's, with a glaze specially designed in partnership with Snyed Ceramics, both companies based in Stoke-on-Trent. Could also be used as a vase.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

*Over the past 40 years **Paul Mossman** has created hand thrown bespoke pottery which is made to last, from designer tableware to large scale garden pots. He has worked with some of the finest and most respected designers and chefs in the country. Paul's work is innovative; he works to offer something genuinely different to customers.*

Sold for £210







42

Rogan & Co: Bowl made by K. H. Würtz, 13cm x 6cm; stoneware, glaze unspecified.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

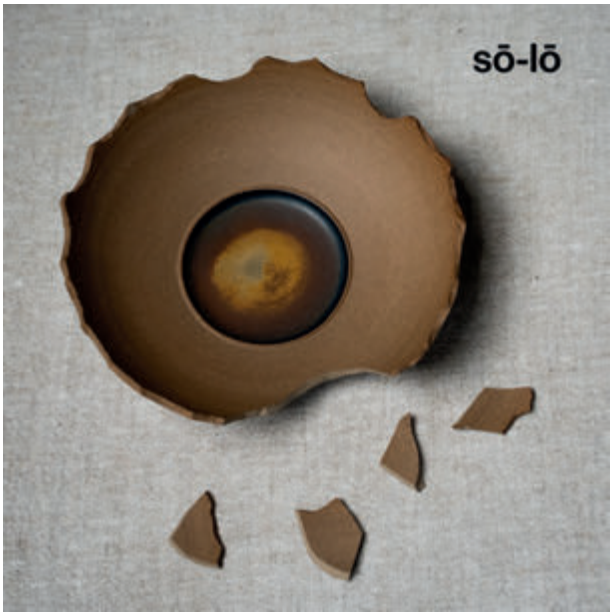
K H Würtz *was formed in 2009, when* ***Kasper*** *took over from his father Aage, who had started working as a ceramicist in the 1970s and was heavily influenced by Leach's Pottery School. Kasper combines a deep respect for time honoured wheel turning traditions, with a Nordic aesthetic, but it is the glazing process that has become Kasper's speciality. Each piece is handmade in Denmark by Kasper and his team in Horsens. To learn more: https://entertheloft.com/pages/journal-kh-wurtz*

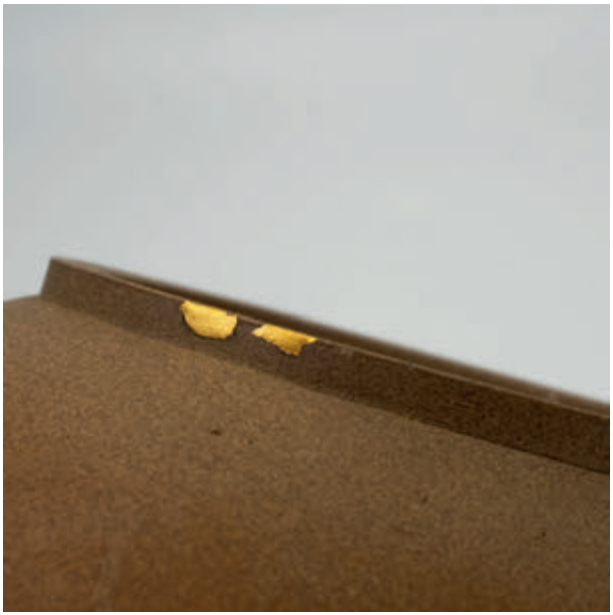
Sold for £340



SŌ-LŌ

sō-lō is Tim Allen's first independent venture in Aughton, West Lancashire, where he presents modern British cuisine that weaves in global influences — crafting deeply memorable dishes from the finest seasonal, locally sourced ingredients. His commitment to quality extends beyond the kitchen through close partnerships with a curated network of artisans, from food producers and growers to ceramicists, woodworkers, and glassmakers. All of this reflects is passion for authenticity and the highest possible quality. Every handcrafted and bespoke element of the dining experience is chosen to complement and enrich the story of each dish.





43

sō-lō: Bowl by Rebecca Morris, 22cm x 6.2cm; the bowl was thrown in a blend of stoneware clays with Tamba glaze on the inner serving circle. This was designed and made specifically for sō-lō.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Rebecca Morris: *Rebecca Morris' tactile pottery is made slowly, carefully and entirely by hand - a level of craftsmanship that has seen it grace tables at some of Britain's finest restaurants. Rebecca is based in Manchester.*

Sold for £260







44

Sō-lō: Plate by David Green Ceramics, 26cm diameter; buff stoneware clay and is glazed in the centre with a zirconium glaze. Fired in a reducing atmosphere in a gas fired kiln to 1300 degrees celsius.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Dave Green *has been a potter for over 20 years and is rooted in Lancashire. "I'm always amazed that you can take something as humble as clay and transform it into something useful or beautiful that will remain unchanged for possibly thousands of years - it's like alchemy!"*

Sold for £320



ST. JOHN RESTAURANT

This restaurant in Smithfield is legendary for pioneering nose-to-tail eating — chef Fergus Henderson's philosophy of using every part of the animal, making offal and forgotten cuts genuinely desirable rather than merely tolerable. Its stripped-back, whitewashed former smokehouse setting perfectly matches the unfussy, honest cooking, where roast bone marrow with parsley salad has become one of Britain's most iconic dishes. It's widely credited with inspiring a generation of chefs worldwide and reshaping how we think about British food.





45

St John Restaurant: St John's 2024 Christmas Pudding Bowl with logo, no mark but similar to a Mason Cash bowl; 16.5cm x 8.8cm and **Plate by Schönwald**, 23.4cm diameter.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Schönwald *is known for its classic, clear and simple designs. The timeless designs by Dr Hermann Gretsch laid the foundation for Schönwald's design expertise since the 1930s until the present time.*

Sold for £360


St. JOHN
2024

THE BLACK SWAN AT OLDSTEAD, NORTH YORKSHIRE

Owned and run by the Banks family, who have lived and farmed around Oldstead for many generations, The Black Swan is very much their creation. Stylishly grounded in tradition and culture yet cut through with modern, gastronomic creativity, their dining experience is an intimate reflection of their character, their place and their lives.





46

The Black Swan at Oldstead: Green Bowl by Jane Schaffer, aka Jane the Potter, c.15.8cm x 3.2cm; made with stoneware clay, the rims cut to resemble waves, and a semi matt teal glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

***Jane Schaffer**, aka Jane the Potter has been a professional potter since 1989. Her pottery has been influenced by working at Gania Stans Krukmakeri in Stockholm and her artist in residency time in Shigaraki, Japan. In 1998 she moved to York and has focused on producing a range of work that is both beautiful and functional.*

Sold for £170







47

The Black Swan at Oldstead: 6 Yunomi (handless) beakers by Jane Schaffer, aka Jane the Potter, 3 are 7cm diameter x c.9cm height, 3 are 6.6cm diameter x c.9cm height, the beakers are thrown in stoneware clay & glazed with a teal glaze & then a layer of semi matt cream glaze. The ripple shape is inspired by Japanese tea bowls.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

***Jane Schaffer**, aka Jane the Potter has been a professional potter since 1989. Her pottery has been influenced by working at Gania Stans Krukmakeri in Stockholm and her artist in residency time in Shigaraki, Japan. In 1998 she moved to York and has focused on producing a range of work that is both beautiful and functional.*

Sold for £300







48

The Black Swan at Oldstead: Green Bowl by Jane Schaffer, aka Jane the Potter, c.17cm x 3.2cm; made with stoneware clay, the rims cut to resemble waves, and a semi matt teal glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

***Jane Schaffer**, aka Jane the Potter has been a professional potter since 1989. Her pottery has been influenced by working at Gania Stans Krukmakeri in Stockholm and her artist in residency time in Shigaraki, Japan. In 1998 she moved to York and has focused on producing a range of work that is both beautiful and functional.*

Sold for £280







49

The Black Swan at Oldstead: Pair of Shallow Bowls by Jane Schaffer, aka Jane the Potter, 21cm x 3.2cm and 21.2cm x 4.2cm; the shallow bowls are thrown in stoneware clay & then glaze in an oxidation temmoku glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

***Jane Schaffer**, aka Jane the Potter has been a professional potter since 1989. Her pottery has been influenced by working at Gania Stans Krukmakeri in Stockholm and her artist in residency time in Shigaraki, Japan. In 1998 she moved to York and has focused on producing a range of work that is both beautiful and functional.*

Sold for £140







50

The Black Swan at Oldstead: 4 Yunomi (handless) beakers by Jane Schaffer, aka Jane the Potter, one is 5.5 wide x6.2cm height, one is 6cm diameter x 6.6cm, two are c.6cm diameter x 6.8cm height, the beakers are thrown in stoneware clay & glazed with a teal glaze & then a layer of semi matt cream glaze. The ripple shape is inspired by Japanese tea bowls.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

***Jane Schaffer**, aka Jane the Potter has been a professional potter since 1989. Her pottery has been influenced by working at Gania Stans Krukmakeri in Stockholm and her artist in residency time in Shigaraki, Japan. In 1998 she moved to York and has focused on producing a range of work that is both beautiful and functional.*

Sold for £340



THE CLOVE CLUB

Under chef-owner Isaac McHale, The Clove Club has become one of the defining restaurants of modern British cooking. His menus combine exceptional British produce with influences from across the world, creating dishes that feel fresh, distinctive and deeply considered.



51

The Clove Club: Small sake cup by Britta James from the Leach Pottery, 4.3cm height, French 'terre de St Amand' stoneware, the glaze is a celadon glaze, also used by Bernard Leach and is often known as Leach celadon or 4321 Celadon. The piece is from a set originally made for an exhibition in Japan in 2012.

This is one of 3 lots in this sale where the **yobitsugi** method has been used. **Yobitsugi** is identical to kintsugi, but where there is a part missing, rather than filling it, a piece of a different material is incorporated, often a different ceramic, but also it can be wood or, as in this case, glass. The glass was donated by glass artist Juliet Forrest www.julietforrest.comRepaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Britta James *was born in Germany and now lives in Cornwall, having travelled extensively. In 2012 she became a permanent member of the Leach Pottery where she continues to teach and produce pottery. Bitta's pots range from quiet and serene to luscious and playful, drawing inspiration from European and Oriental pottery traditions, as well as the landscapes of West Penwith.*

Sold for £700









52

The Clove Club: Bowl by Tom Butcher Ceramics, 21.2cm x 7.5cm; hand thrown grogged stoneware with a dolomite glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Tom Butcher's *work is inspired by the Japanese philosophy of wabi-sabi where beauty is found in imperfections. Tom is also inspired by Scandinavian simplicity of form and tone***.** ***Wabi-sabi*** *is at the core of the art of traditional kintsugi, so Tom's work is very apt for this auction.*

Sold for £320







53

The Clove Club: Brown Sake Kousai, 5.5cm height x 11.4cm width; imported from Japan, handmade, maker unknown.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Sold for £340







54

The Clove Club: Bowl by Tom Butcher Ceramics, 25.2cm x 7.8cm; hand thrown grogged stoneware with a dolomite glaze. Please note that this bowl weighs 1.69 kilos.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Tom Butcher's *work is inspired by the Japanese philosophy of wabi-sabi where beauty is found in imperfections. Tom is also inspired by Scandinavian simplicity of form and tone***.** ***Wabi-sabi*** *is at the core of the art of traditional kintsugi, so Tom's work is very apt for this auction.*

Sold for £260



THE LITTLE CHARTROOM

The Little Chartroom is celebrated for its modern Scottish cooking, showcasing exceptional seasonal local ingredients with refined French-inspired technique. Despite its national acclaim, it maintains a relaxed, intimate atmosphere, making it one of Edinburgh's most sought-after dining experiences.





55

The Little Chartroom: Small dish by Cara Guthrie, 10cm x 3.3cm; stoneware clay, fired in oxidation.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

***Carra Guthrie**: Born and raised in Scotland, Cara gained experience in London, Stockholm, rural Denmark and the Lake District. Now based in Highland Perthshire, Cara fires with both electricity and wood and experiments with local and waste materials in her glazes and clay bodies"*

Sold for £160







56

The Little Chartroom: Bowl by Rebecca Proctor, 17.3cm x 6cm; wheel-thrown bowl made from white Cornish stoneware clay and glazed in a matte iron-rich Soil glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Rebecca Proctor *is based in Cornwall, UK. She uses local Cornish clay to make elegant pieces on the potter's wheel. Many of her pots are created for some of Britain's finest restaurants, as well as being found in beautiful homes around the world.*

Sold for £130







57

The Little Chartroom: Plate by Carra Guthrie, 28cm diameter; stoneware clay, fired in oxidation.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

***Carra Guthrie**: Born and raised in Scotland, Cara gained experience in London, Stockholm, rural Denmark and the Lake District. Now based in Highland Perthshire, Cara fires with both electricity and wood and experiments with local and waste materials in her glazes and clay bodies"*

Sold for £75



THE WALLED GARDENS, MANCHESTER

The Walled Gardens is the critically acclaimed plant-based restaurant, based in chef Eddie Shepherd's home. Eddie both hosts and cooks and over the years has won countless Awards for his ground-breaking, creative and delicious food. The Walled Gardens, away from the centre of Manchester and with only 8 [very much sought after] seats, is a hidden gem.



58

The Walled Gardens: Plate by Rebecca Morris, 21.8cm diameter; thrown on a potters' wheel in a speckled stoneware clay and glazed with a matte white dolomite glaze.

This is one of 3 lots in this sale where the yobitsugi method has been used. Yobitsugi is identical to kintsugi, but where there is a part missing, rather than filling it using sabi urushi or kokuso [2 different types of urushi putty], a piece of a different material is incorporated, often a different ceramic, but also it can be wood or, as in this case, glass. The glass was donated by glass artist Juliet Forrest www.julietforrest.com. Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

***Rebecca Morris**, based in Manchester, makes bespoke, handcrafted ceramics for many of the best restaurants in the country. Originally, a television producer, Becky became a potter with a passion for making ceramics for chefs and restaurants.*

Sold for £300





UPSTAIRS BY TOM SHEPHERD

In October 2021, Tom opened his own restaurant, located above his father's jewellery shop in Lichfield, giving it a deeply personal, family feel that's rare in fine dining. Within 4 months, he achieved a Michelin star, the first in Staffordshire. At Upstairs, Tom has realised his dream by creating a refined but relaxed dining experience with modern British tasting menus, emphasising seasonal and local produce with subtle influences from Japan and East Asia.





59

Upstairs by Tom Shepherd: Teapot by K O Ceramics, 11cm high x 17cm spout to handle; wheel thrown grey stoneware teapot with a tin white glossy glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Founded in 2019 by Zoe Blair, ***KO Ceramics*** *produces purposeful ceramics for chefs, restaurants, interior spaces, and private clients from its riverside Cambridgeshire studio. Guided by the intersection of design, aesthetics, and practicality, the work draws inspiration from contemporary interiors and everyday rituals, creating pieces that encourage a slower, more considered way of living. Today, KO Ceramics is run by Zoe Blair and Ellie Loveday through Blair Loveday. They balance bespoke commissions with the ongoing development of new work.*

Sold for £200







60

Upstairs by Tom Shepherd: Bowl by K O Ceramics, 22cm x 6.5cm; wheel thrown grey stoneware bowl with a matte transparent glaze.

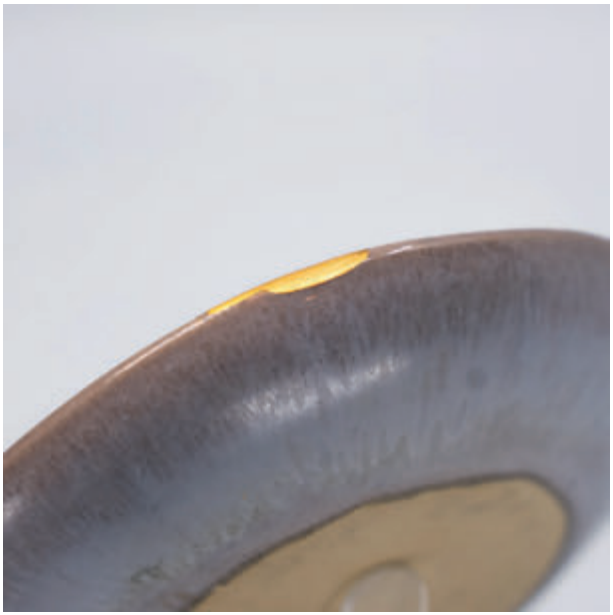
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Sold for £120







61

Upstairs by Tom Shepherd: Small plate by H. Skjalm P., 15cm diameter, stoneware, glaze unknown.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

*The company **H. Skjalm P.** was established as a retail store in the historic surroundings of Nikolaj Plads in 1953 by Hagbarth Skjalm Petersen and his wife Lisbeth Westergaard. It was in H. Skjalm P. that design-conscious Copenhageners came…. Since then, it has developed into a recognized design brand that presents a new collection every six months, based on the company's founder's philosophy of innovative designs based on good quality natural materials and with a Scandinavian look.*

Sold for £160



WHERE THE LIGHT GETS IN, STOCKPORT

From the outset, chef Sam Buckley has been completely committed to local sourcing, low-waste cooking, foraging, and produce grown on their own farm and rooftop garden. Whilst never compromising on flavour, WTLGI is more than just a restaurant – it is a living creative community, built around food, farming, artisans and conversation.





62

Where The Light Gets In, Stockport: Small goblet by Natalia Kasprzycka, 6cm; wood and salt-fired stoneware, grogged with granite, ash glaze from Where The Light Gets In's waste.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Natalia Kasprzycka *is a visual artist and potter based in Stoke-on-Trent. Her practice investigates the processes of circulation and transformation of matter.*

Sold for £150







63

Where The Light Gets In: Pair of bowls by Mari-Ruth Oda, one 20.5cm in diameter, one 21cm in diameter; The bowls are slab built with hand-building white stoneware clay, glazed with a matte glaze and stoneware fired. Maker's mark and WTLGI on base.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

***Mari-Ruth Oda**: This is a rare opportunity to buy an early work by Mari-Ruth Oda, who is now a world renown sculptress – you can view her current work here: https://www.mari-ruthoda.com*

Sold for £170







64

Where the Light Gets In: Bowl by Joe Hartley, 18.5cm x 5.5cm; stoneware with zirconium glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Joe Hartley *is a designer based in Manchester working with a wide range of materials and people to create spaces and communities by doing things, exploring ideas and investigating processes. Hartley's experience and endless enthusiasm for ceramics can be seen throughout his work.*

Sold for £105



YNYSHIR, EGLWYS FACH, WALES

A fiercely original Michelin-starred retreat where chef Gareth Ward's intense, ingredient-driven tasting menus, influenced by cuisines around the world, redefine modern British cooking – fun dining - way beyond just fine dining.





65

Ynyshir: Bowl by Sarah Jerath, 13.5cm x 4cm; black earthstone with tree ash glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

*This is a rare opportunity to buy an early work the renowned potter **Sarah Jerath**, one of the pioneers of using foraged earth that relates to a place and that transcends time. Now focussing more on large sculptural vessels, "… each carries the story of the terrain from whence it comes, each piece a meditation of our relationship with the earth."*

Sold for £520







66

Ynyshir: Rectangular plinth by Muzuri Ware, 3.6cm high x 8.8cm wide x 13cm long; a grogged white stoneware with Dartmoor Kaolin, Raku fired and reduced in Hay.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Muzuri Ware *is a ceramics studio based in Highgate, founded by* ***Kyri Mouzouris****. With a background in architectural design and a hands-on foundation in carpentry, blacksmithing, and ceramics - the studio specialises in the creation of refined, functional utility ware. Kyri's practise is deeply influenced by Japanese craft and design principles, with a particular emphasis on texture, material integrity, and the beauty of imperfection.*

Sold for £280







67

Ynyshir: Bowl by Muzuri Ware, 15cm x 6.5cm; pinched from a stabilised London clay body, lined with a Tin White glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

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Sold for £240







68

Ynyshir: Bowl by Muzuri Ware, 15cm x 5cm; pinched from a stabilised London clay body, lined with a Tin White glaze.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

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Sold for £190







69
Ynyshir, Yunomi mug by unknown maker, 8.8cm high – material and glaze unspecified.

Repaired using ki-urushi lacquer for the glue and putty, kuro urushi lacquer for the intermediary layers of lacquer and bengara urushi for the final layer of lacquer beneath the 23.75 carat gold.

Sold for £380



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The Auction Centre, Leyburn
North Yorkshire DL8 5SG
01969 623780
enquiry@tennants-ltd.co.uk
www.tennants.co.uk