

INTERIORS

SOUTH KENSINGTON • WEDNESDAY 6 APRIL 2016



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1

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cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

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who will always be happy to discuss the lot in greater detail; their contact details are listed opposite.

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next to the lot number can indicate a variety of things, such as where the lot can be collected after the sale or how much if any VAT is payable. There is a key to symbols in the 'all you need to know' section at the back of this catalogue.

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3

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HOW MUCH YOU WILL PAY

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For full post sale storage details and collection information please see the relevant page at the back of the catalogue. There you will find a map to the warehouse and contact telephone numbers.

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FRONT COVER:

Lots 132, 182, 183, 273, 292, 349 & 376
Photography by Joanna MacLennan

BACK COVER:

Lot 216

INTERIORS

SOUTH KENSINGTON • WEDNESDAY 6 APRIL 2016

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Works of Art



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Carpets & Rugs



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Furniture &
Works of Art



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Works of Art



Matilda Burn
European Ceramics
& Glass



Celia Harvey
Clocks



James Richards
Pictures



Fiona Baker
20th Century
Decorative Art & Design

AUCTION

Wednesday 6 April 2016

10.00 am (Lots 1-426)

85 Old Brompton Road,
London SW7 3LD

VIEWING

Thursday	31 March	9.00 am - 5.00 pm
Friday	1 April	9.00 am - 5.00 pm
Saturday	2 April	11.00 am - 5.00 pm
Sunday	3 April	11.00 pm - 5.00 pm
Monday	4 April	9.00 am - 7.30 pm
Tuesday	5 April	9.00 am - 5.00 pm
Wednesday	6 April	9.00 am - 10.00 am (Limited Viewing)

AUCTION CODE AND NUMBER

In sending written bids or making enquiries,
this sale should be referred to as

INT-12035

CONDITIONS OF SALE

The auction is subject to Important Notices,
Conditions of Sale and to Reserves

SALE ENQUIRIES

Robert Tyrwhitt
Tel: +44 (0)20 7752 3212
Email: rtyrwhitt@christies.com

LOTS OF IRANIAN/PERSIAN ORIGIN

Recent changes in US law now permit US persons to purchase and import Iranian/Persian origin carpets into the US. All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid on or import lots of Iranian/Persian origin in contravention of relevant sanctions or trade embargoes.

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Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any DNA analysis or other report required in connection with their proposed import into the USA. A buyer's inability to export or import a lot is not a basis for cancelling their purchase.

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CHRISTIE'S



1

**1
TWELVE DEPICTIONS OF PASTORAL LIFE IN HOLLAND**

LATE 19TH/ EARLY 20TH CENTURY
In the style of Delft decoration, pen, ink and blue wash, each depicting a particular month, in circular giltwood frames
12¾ in. (32.5 cm.) diameter (12)
£1,200-1,800 \$1,700-2,500
€1,600-2,300

**■'2
AN ENGLISH WALNUT AND BIRDSEYE MAPLE STOOL**

INCORPORATING 19TH CENTURY ELEMENTS
Re-upholstered in close-nailed buttoned black leather, on turned legs with castors
16 in. (40.5 cm.) high; 60¼ in. (152.5 cm.) wide; 28¾ in. (72 cm.) deep
£2,000-3,000 \$2,800-4,200
€2,600-3,900



2

**■3
A FRENCH BRASS-MOUNTED WROUGHT AND CAST IRON BUTCHERS TABLE**

LATE 19TH CENTURY/EARLY 20TH CENTURY
With variegated black and grey marble top, on scrolled legs joined by stretchers
33¾ in. (86 cm.) high; 39¾ in. (100 cm.) wide; 19¾ in. (50 cm.) deep
£1,000-1,500 \$1,400-2,100
€1,300-1,900

**■4
THREE REGENCY WROUGHT-IRON GARDEN ORNAMENTS**

EARLY 19TH CENTURY
Formerly the finials of rose climbing piers
37½ in. (95.5 cm.) high; 40½ in. (103 cm.) wide (3)
£2,000-3,000 \$2,800-4,200
€2,600-3,900



3

**■5
A PAIR OF FRENCH BRONZE STATUES OF GIULIANO AND LORENZO DE MEDICI**

LATE 19TH CENTURY, AFTER MICHELANGELO
After the originals in the Medici Chapel, San Lorenzo, Florence, both signed 'Michel-Ange' on integral square bases, on later portoro marble pedestal columns
36 and 35 in. (92 and 89 cm.) high; the figures (2)
£6,000-10,000 \$8,400-14,000
€7,800-13,000



5



4



6

■6
A BLUED-STEEL AND GILT-BRASS FLOOR LAMP

CIRCA 2000
Modelled as a large flowering plant set into a blue enamelled steel base

75 in. (190.5 cm.) high

£2,000-3,000 \$2,800-4,200
€2,600-3,900

■7
A GROUP OF EIGHT SPANISH GILTWOOD SUNBURST MIRRORS

CIRCA 1950S
Of various forms and sizes, two with convex glass
The largest - 28 in. (71 cm.) diameter (8)

£2,000-3,000 \$2,800-4,200
€2,600-3,900

■8
A SPANISH GILT-IRON THREE-LIGHT FLOOR LAMP

CIRCA 1970S
Formed of three sickle moon shapes bearing three white globe shades

64¼ in. (163 cm.) high

£1,500-2,500 \$2,100-3,500
€2,000-3,200



7

■9
A PAIR OF BLACK-PAINTED WROUGHT-IRON GATES

MID-20TH CENTURY
Comprising two side panels and pair of gates
68¾ in. (174.5 cm.) high; 109 in. (277 cm.) wide (2)

£2,000-3,000 \$2,800-4,200
€2,600-3,900

10
A PAIR OF FRENCH PLATED-METAL TABLE LAMPS

MAISON CHARLES, CIRCA 1970S
Modelled as palm trees in urns, stamped to the bases 'CHARLES & FILS MADE IN FRANCE'
20½ in. (52 cm.) high, overall (2)

£2,000-3,000 \$2,800-4,200
€2,600-3,900



8



9



10





11



12



13

■11
TWENTY-FIVE INDIAN MARBLE LOTUS BOWLS

OF RECENT MANUFACTURE
8 in. (20 cm) wide (25)
£2,000-3,000 \$2,800-4,200
€2,600-3,900

PROPERTY OF AN ARISTOCRATIC ITALIAN FAMILY

■12
A PAIR OF SOUTH ITALIAN GLAZED TERRACOTTA MODELS OF THE HOUNDS OF ALCABIADES

SICILY, MID-19TH CENTURY, AFTER THE ANTIQUE
27¾ in. (69.2 cm.) high (2)
£2,000-3,000 \$2,800-4,200
€2,600-3,900

■13
A LARGE JAPANESE BRONZE VASE AND COVER

MEIJI PERIOD (1868-1912)
Of sectional construction, decorated to the sides with depictions of four divine creatures (dragon, phoenix, turtle and kirin) and decorated overall with dragons and clouds, a peacock finial to the cover and signature to the base 'Shohosai Yoshinobu chu'
45½ in. (115.5 cm.) high
£2,000-3,000 \$2,800-4,200
€2,600-3,900

■14
A WHITE-PAINTED CAST-IRON GARDEN BENCH

20TH CENTURY, AFTER A DESIGN BY CARRON
With a pierced hoop back and foliate scroll seat on scroll front legs and straight back legs
36½ in. (93 cm.) high; 69½ in. (176.5 cm.) wide
£2,000-3,000 \$2,800-4,200
€2,600-3,900

■15
A PAIR OF STEEL AND GLASS DISPLAY CASES

SECOND HALF 20TH CENTURY
Each with two glass shelves, flanked by seahorses to the corners, the front legs decorated with acorns and oak leaves, the rear legs of spiral form
46 in. (117 cm.) high; 42½ in. (108 cm.) wide; 13 in. (33 cm.) deep (2)
£2,000-3,000 \$2,800-4,200
€2,600-3,900



14



15



16

■16

A PARCEL-GILT AND PAINTED DAYBED

20TH CENTURY, MANNER OF THOMAS HOPE IN THE EGYPTIAN TASTE

With crocodile legs, white buttoned squab cushion and two bolsters

39 in. (99 cm.) high; 81½ in. (207 cm.) long; 26 in. (66 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900



17

17

TEN HAND-COLOURED BOTANICAL MEZZOTINTS FROM 'PHYTANTHOZA ICONOGRAPHIA'

AFTER JOHANN WILHELM WEINMANN (1683-1741), 18TH CENTURY

In later mounts and gilt frames
18½ x 14¼ in. (47 x 36 cm.) overall

(10)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

18

THREE ENGLISH BRONZE PORTRAIT BUSTS

Comprising George III, George IV, both on socles with square bases, early 19th Century, and a bust of Lord Nelson signed 'COURTENAY POLLOCK RBA, COPYRIGHT 1905'

The tallest 7 in. (18 cm.) high

(3)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■19

A PAIR OF ITALIAN CIPOLLINO MARBLE PEDESTAL COLUMNS

EARLY 20TH CENTURY

Each solid cylindrical stem on a socle with square base
40½ in. (103 cm.) high

(2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■20

A SET OF EIGHT PAINTED IRON GARDEN CHAIRS

20TH CENTURY

With green-painted rope-twist backs and white-painted pierced seats

42 in. (106.5 cm.) high

(8)

£2,000-3,000

\$2,800-4,200
€2,600-3,900



18



19



20

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



21

PROPERTY OF A DISTINGUISHED GERMAN PRIVATE COLLECTOR

21
A GEORGE I IRISH SILVER CUP

MARK OF JOHN CUTHBERT JUNIOR, DUBLIN, 1715

Tapering cylindrical and on stepped spreading foot, with applied reeded band and two bifurcated scroll handles, engraved with a coat-of-arms for George Purdon (d.1740) of Tinerana, co. Clare and his wife

8 in. (20 cm.) high
31 oz. 8 dwt. (978 gr.)

£1,500-2,000

\$2,100-2,800
€2,000-2,600



23

23

A FINE TABRIZ CARPET, NORTH-WEST PERSIA

CIRCA 1940'S

approx: 12ft.10in. x 10ft. (392cm. x 305cm.)

£1,200-1,800

\$1,700-2,500
€1,600-2,300

24

A MAHOGANY NINE-DRAWER PEDESTAL DESK

EARLY 20TH CENTURY AND LATER

With brown leather top surface

29½ in. (75 cm.) high; 54 in. (137 cm.) wide; 30¼ in. (77 cm.) deep

£1,000-1,500

\$1,400-2,100
€1,300-1,900

22

A PAIR OF ORMOLU-MOUNTED PORCELAIN TABLE LAMPS

LATE 19TH CENTURY

Painted with panels of flowers, the dark blue ground with gilt decoration

16 in. (40.5 cm.) high, excluding fittings

£2,000-3,000

\$2,800-4,200
€2,600-3,900

25

A VICTORIAN MAHOGANY BOOKCASE

THIRD QUARTER 19TH CENTURY

The upper section with glazed doors enclosing seven adjustable shelves, the lower section enclosing two adjustable shelves, the central door to each section sliding to release left hand door

89½ in. (227.5 cm.) high; 67½ in. (171.5 cm.) wide; 16 in. (41 cm.) deep

£2,500-4,000

\$3,500-5,600
€3,300-5,100



22



24



25



26

■26
A PAIR OF EDWARDIAN CLUB ARMCHAIRS

EARLY 20TH CENTURY

Upholstered in brown leather, on castors

32 ½ in. (82.5 cm.) high; 35 ½ in. (90 cm.) wide; 34 in. (86.5 cm.) deep

(2)

£2,000-3,000

\$2,800-4,200

€2,600-3,900

■27

AN EDWARD VII SCOTTISH SILVER FREEDOM CASKET

MARK OF BROOKS & SONS, EDINBURGH, 1906

of bombe oblong form, decorated with embossed floral swags and bows, chased with Edinburgh Castle within motto cartouche, on four scrolling foliate paw feet, velvet lined interior, the hinged stepped domed cover with presentation inscription, all on stepped marble base

10 ½ in. (16.5 cm) wide, the box

£1,000-1,500

\$1,400-2,100

€1,300-1,900



27

■28

A VERY FINE SILK KASHAN RUG, CENTRAL PERSIA

CIRCA 1910-20

approx: 6ft.6in. x 4ft.5in.(198cm. x 135cm.)

£2,500-3,500

\$3,500-4,900

€3,300-4,500

■*29

A GEORGE III MAHOGANY AND MARQUETRY SECRETAIRE BOOKCASE

EARLY 19TH CENTURY

The cornice inlaid with marquetry shells above a pair of glazed doors enclosing two modern glass shelves, the secretaire drawer inlaid with tulipwood crossbanded ovals enclosing a satinwood interior with an arrangement of drawers with bone handles and an inset-leather writing surface, three graduated drawers below, the locks stamped "HOBBS & CO LEVER MACHINE MADE"

83 ¾ in. (211.5 cm.) high; 37 in. (94 cm.) wide; 21 ¼ in. (54 cm.) deep

£1,200-1,800

\$1,700-2,500

€1,600-2,300



28

■30

A GEORGE IV MAHOGANY LIBRARY TABLE

CIRCA 1825

The gilt-tooled leather top above two frieze drawers on opposing sides and two dummy drawers to the others

30 in. (76 cm.) high; 47 ¼ in. (120 cm.) wide; 39 ¾ in. (101 cm.) deep

£1,200-1,800

\$1,700-2,500

€1,600-2,300



29



30



31

31
A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE CANDLESTICKS

CIRCA 1830, NOW MOUNTED AS LAMPS

Each with fluted shafts on monopodiae triform bases with shades
 19¼ in. (49 cm.) high, excluding fitments (2)

£2,000-3,000

\$2,800-4,200
 €2,600-3,900



(detail)

32
AN ENGLISH GOLD-MOUNTED PALM-WOOD PARASOL WITH A NOVELTY PIG CAMEO HANDLE

CIRCA 1902

The glass handle inset with a pig with a four leaf clover and a ladybird, the mount with 9 CT marks for 1902 and inscribed 'Florence' and inscribed by the retailer 'J.C. Vickery, Regent Street'

36½ in. (93 cm.) long; handle 1½ in. (4 cm.) diameter

£1,000-1,500

\$1,400-2,100
 €1,300-1,900



32

33
A FRENCH GILT-METAL-MOUNTED MAHOGANY CENTRE TABLE

OF LOUIS XVI STYLE, LATE 19TH/EARLY 20TH CENTURY

The later green variegated marble top above a frieze decorated with scenes of playing putti and swags

30 in. (76.5 cm.) high; 42½ in. (108 cm.) wide; 22¾ in. (57 cm.) deep

£2,000-3,000

\$2,800-4,200
 €2,600-3,900



33

34
A PAIR OF FRENCH GILTWOOD FAUTEUILS

OF LOUIS XV STYLE, LATE 19TH CENTURY

Each upholstered in floral silk
 40¾ in. (103.5 cm.) high

(2)

£1,200-1,800

\$1,700-2,500
 €1,600-2,300



34



35

35
A FRENCH GILT-METAL AND SEVRES STYLE PORCELAIN MOUNTED TULIPWOOD JARDINIERE

LATE 19TH/EARLY 20TH CENTURY

With detachable zinc liner, the quadripartite stand on horn castors
 43½ in. (110.5 cm.) high; 20¼ in. (51.5 cm.) wide; 15 in. (38 cm.) deep

£2,000-3,000

\$2,800-4,200
 €2,600-3,900



36



38



37



39

THE PROPERTY OF A GENTLEMAN

36

A SUITE OF FOUR RUSSIAN ORMOLU-MOUNTED BLUE AND CLEAR CUT-GLASS VASES

ATTRIBUTED TO THE IMPERIAL GLASS FACTORY, ST. PETERSBURG, FIRST HALF 19TH CENTURY

Comprising a pair and two smaller vases, each with diamond-cut and faceted body on ormolu foot
8¼ in. (21 cm.) high, 4½ in. (10.5 cm.) diameter; the larger vases (4)

£5,000-8,000

\$7,000-11,000
€6,500-10,000

■ 37

A LOUIS XVI BRASS-MOUNTED MAHOAGANY COMMODE

LATE 18TH CENTURY

With variegated grey marble top above three drawers, the fluted corner columns headed by brass panels

35½ in. (90 cm.) high; 51¼ in. (130 cm.) wide; 24 in. (61 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900

PROPERTY OF A LADY

38

A GERMAN GOLD AND HARDSTONE PILL-BOX

CIRCA 1750

cartouche-shaped box, the cover and base set with panels of lapis lazuli mounted à jour, the borders of the cover and base chased with cartouches of diaper-work, scrolling foliage and trophies of music and love, polished gold sides, slightly raised scroll thumbpiece

2 in. (50 mm.) wide

£1,000-1,500

\$1,400-2,100
€1,300-1,900

~39

A GEORGE II GOLD NECESSAIRE

LONDON, CIRCA 1750, STRUCK WITH THE PARISIAN POST-1838 RESTRICTED WARRANTY MARK FOR GOLD AND THE FRENCH 1838 GOLD GUARANTEE MARK FOR SMALL ITEMS

shaped-baluster form with hinged cover, the chased gold cover opening to reveal an ink well, the polished gold base opening to reveal a secret compartment, the interior fitted with gold-mounted scissors, a gold folding-knife, a gold-mounted pencil, a gold-mounted ear-spoon and two pierced ivory leaves with gold rivet

4 in. (100 mm.) high

£2,000-3,000

\$2,800-4,200
€2,600-3,900

40

A GEORGE II JEWELLED GOLD-MOUNTED HARDSTONE BODKIN-CASE

LONDON, CIRCA 1750

tapering rectangular grey agate étui with hinged cover, the cover and base overlaid with pierced gold cagework, foliate swags, two hunting dogs and a bird, diamond-set push-piece

3¼ in. (95 mm.) high

£1,200-1,800

\$1,700-2,500
€1,600-2,300



40

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41



42



43

~41

FOUR TORTOISESHELL PHOTOGRAPH FRAMES, TWO WITH SILVER MOUNTS

ONE MARK OF J BATSON & SON, LONDON, 1918, THE OTHER MAKER'S MARK CD, LONDON, 1903, TWO FRAMES EARLY 20TH CENTURY

Each with easel-back support, one mounted at the corners with Art Nouveau motifs, another with a silver hinge to the back

7¾ in. (19.2 cm.) high and smaller

(4)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

*42

A PAIR OF WHITE AND BLUE OVERLAY GLASS VASES

MID-19TH CENTURY, POSSIBLY BACCARAT

Each painted with a broad band of flowers

10 in. (25.4 cm.) high

(2)

£1,000-2,000

\$1,400-2,800
€1,300-2,600

■43

AN EXTREMELY FINE SILK HERIZ PRAYER RUG, NORTH-WEST PERSIA

CIRCA 1880'S

approx: 6ft.2in. x 4ft.7in.(188cm. x 140cm.)

£4,000-6,000

\$5,600-8,400
€5,200-7,700

PROPERTY OF A GENTLEMAN

■44

A WILLIAM IV MAHOGANY SIDE TABLE

CIRCA 1830

The rectangular moulded top above two small side drawers, on scrolling acanthus legs with paw feet, on a concave plinth, the top formerly with a plate rack or shelf

37 in. (94 cm.) high; 73 in. (186 cm.) wide; 27 in. (69 cm.) deep

£1,500-2,500

\$2,100-3,500
€2,000-3,200

■45

A GEORGE III MAHOGANY DRUM TABLE

LATE 18TH CENTURY

With circular tooled leather inset top above six frieze drawers and six dummy drawers, with outswep legs

29 in. (74 cm.) high; 53¾ in. (136.5 cm.) diameter

£2,000-3,000

\$2,800-4,200
€2,600-3,900



44



45



46

46
TWO PAIRS OF PATE-SUR-PATE RECTANGULAR PLAQUES

POSSIBLY FRENCH, LATE 19TH CENTURY, INDISTINCT INCISED MONOGRAM TO EACH

Decorated in white slip, the first pair with with Cupid and his companions at various pursuits, the second with a maiden and Cupid, on a black ground, in giltwood frames

The plaques 17½ in. x 8 in. (44.5 cm. x 20.3 cm.) approximately, excluding frame (4)

£2,000-3,000 \$2,800-4,200
 €2,600-3,900

These four plaques are each signed with a monogram that could be read as J.C. for J. Cope. This little-known artist is recorded by Bernard Bumpus, *Pâte-sur-Pâte*, London, 1992, p. 177, where the author refers to ten examples of Cope's work in the Nyman Collection, some signed in full and others with the J.C. monogram and decorated with Cupids and infants amongst other subjects. The location of Cope's workshop remains unknown although one report suggests he was associated with Limoges.

47
A GEORGE VI SILVER JUG

MARK OF REBECCA EMES AND EDWARD BARNARD, LONDON, 1828 tapering cylindrical, lower body chased with wild flowers between matted leaves, the scroll handle with bell flowers and hinged cover with flower finial

12 ½ in. (30.6 cm) high

40 oz. 6 dwt. (1253 gr.)

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

48
A MEISSEN VASE AND COVER EMBLEMATIC OF WAR

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK

The body moulded in relief with a battle scene, flanked by handles in the form of trophies to one side and a soldier and putto to the other, the finial in the form of Zeus riding an eagle and brandishing a lightning bolt, the reverse with a cartouche bearing the inscription 'DIEU ET MON DROIT.'

25¼ in. (64.2 cm.) high

£4,000-6,000 \$5,600-8,400
 €5,200-7,700

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION, LOTS 49-50

■ **49**
A GEORGE III MAHOGANY LIBRARY TABLE

LATE 18TH CENTURY

The rectangular top inset with green leather and with three frieze drawers to each side, on square tapering legs

31 in. (79 cm.) high; 63 in. (160 cm.) wide; 44 in. (112 cm.) deep

£1,500-2,500 \$2,100-3,500
 €2,000-3,200

■ **50**
A GEORGE III MAHOGANY PARTNERS' PEDESTAL DESK

CIRCA 1760

The rectangular top inset with green leather, above three frieze drawers, with simulated drawers to the reverse, each pedestal with four drawers to the front and reverse, on a plinth base, with later centre-located castors

30½ in. (77.5 cm.) high; 59½ in. (152 cm.) wide; 38½ in. (98 cm.) deep

£3,000-5,000 \$4,200-7,000
 €3,900-6,400

PROVENANCE:
 Anonymous sale, Sotheby's, London, 11 July 1997, lot 117.



47



48



49



50



51

51
A CHINESE EXPORT SILVER BASKET

MARK OF WANG HING, HONG KONG, LATE 19TH/EARLY 20TH CENTURY

shaped hexagonal, the sides pierced with panels on bamboo flowering prunis and a dragon, on openwork bamboo foot, with entwined bamboo swing handle
 11 in. (28 cm.) diam.

22 oz. 7 dwt. (696 gr.)

£2,500-3,500

\$3,500-4,900
 €3,300-4,500



52

52
A CHINESE EXPORT SILVER JARDINERE

MARK OF WANG HING, HONG KONG, LATE 19TH/EARLY 20TH CENTURY

circular, the sides pierced with dragons amidst clouds and centred on one side by a shield shaped cartouche engraved with the initial 'S', on four scroll feet with dragon heads and two dragon side handles, with clear glass liner
 10 1/2 in. (26.5 cm) long

20 oz. 19 dwt. (651 gr.)

£2,000-2,500

\$2,800-3,500
 €2,600-3,200

■53
A FRENCH GILT-BRONZE THIRTEEN-LIGHT VASE CANDELABRUM ON A GILTWOOD AND EBONISED PEDESTAL

BY THE BARBEDIEPNE FOUNDRY, PARIS, LATE 19TH CENTURY, IN THE MANNER OF CLODION

The ovoid body cast in relief with classical muses and with roaring animal mask handles, supporting an urn issuing a central candle nozzle surrounded by twelve acanthus-cast branches, on a square verde antico base with laurel-cast surround, the pedestal with spreading pediment above a laurel-swagged frieze fronted by a female mask and fluted column, on conforming base, inscribed *F. Barbedienne*

40 1/2 in. (103 cm.) high, the candelabrum; 91 1/4 in. (230 cm.) high overall

£2,000-3,000

\$2,800-4,200
 €2,600-3,900



53

■54
A VERY FINE SILK QUM CARPET

CENTRAL PERSIA

CIRCA MID 20TH CENTURY

approx: 10ft.7in. x 7ft.1in. (322cm. x 215cm.)

£5,500-7,500

\$7,700-10,000
 €7,100-9,600

■55
A FINE KASHAN DABIR CARPET

CENTRAL PERSIA

CIRCA 1930

approx: 11ft.8in. x 8ft.11in. (354cm. x 271cm.)

£2,500-3,500

\$3,500-4,900
 €3,300-4,500



54



55



56

■56
A VERY FINE SILK QUM RUG

CENTRAL PERSIA

CIRCA SECOND HALF OF 20TH CENTURY

approx: 6ft.11in. x 4ft.7in. (211cm. x 140cm.)

£3,500-5,500

\$4,900-7,700
€4,500-7,100



57

■57
AN ANTIQUE SULTANABAD CARPET

WEST PERSIA

CIRCA LATE 19TH CENTURY

approx: 15ft.5in. x 13ft.1in. (469cm. x 399cm.)

£1,500-2,000

\$2,100-2,800
€2,000-2,600



58

■58
A FINE TABRIZ CARPET

NORTH-WEST PERSIA

CIRCA 1940-50

approx: 12ft.8in. x 9ft.4in. (387cm. x 283cm.)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■59
AN ANTIQUE KARBAGH KELLEH

SOUTH CAUCASUS

CIRCA LATE 19TH CENTURY

approx: 15ft.10in. x 6ft.6in. (482cm. x 198cm.)

£3,000-4,000

\$4,200-5,600
€3,900-5,100

60 No Lot



59



61

■61
A FINE PART SILK NAIN CARPET, CENTRAL PERSIA

CIRCA MID 20TH CENTURY
approx: 15ft.10in. x 3ft.4in.(482cm. x 102cm.)

£1,000-1,500 \$1,400-2,100
€1,300-1,900



62

■62
A FINE HERIZ CARPET, NORTH-WEST PERSIA

CIRCA SECOND HALF OF 20TH CENTURY
approx: 11ft.5in. x 9ft.9in.(347cm. x 296cm.)

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



64

■64
A FINE TABRIZ CARPET, NORTH-WEST PERSIA

CIRCA 1940'S
approx: 13ft.1in. x 9ft.9in.(399cm. x 296cm.)

£1,000-1,500 \$1,400-2,100
€1,300-1,900



63

■63
A VERY FINE KASHAN MOHTASHEM RUG, CENTRAL PERSIA

CIRCA 1910
approx: 6ft.11in. x 4ft.6in.(211cm. x 137cm.)

£3,500-4,500 \$4,900-6,300
€4,500-5,800



65

■65
AN UNUSUAL AZERBAIJAN CARPET & TABRIZ CARPET

CIRCA 20TH CENTURY
approx: 9ft.11in. x 7ft.1in. and 10ft. x 6ft.7in.

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

(2)



66



68



70



67



69

■66
A VERY FINE MOCHTASHEM KASHAN RUG,
CENTRAL PERSIA

CIRCA 1900'S

approx: 6ft.8in. x 4ft.4in.(204cm. x 132cm.)

£4,000-6,000

\$5,600-8,400
€5,200-7,700

■68
A FINE TABRIZ CARPET, NORTH-WEST PERSIA

CIRCA 1940'S

approx: 13ft.5in. x 9ft.10in.(409cm. x 299cm.)

£1,200-1,800

\$1,700-2,500
€1,600-2,300

■67
A FINE SAROUK CARPET, WEST PERSIA

CIRCA MID 20TH CENTURY

approx: 13ft.6in. x 9ft.6in.(418cm. x 289cm.)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■69
A VERY FINE PART SILK NORTH PERSIAN RUG

CIRCA SECOND HALF OF 20TH CENTURY

approx: 7ft.2in. x 4ft.6in.(218cm. x 137cm.)

£2,500-3,000

\$3,500-4,200
€3,300-3,900

■70
A VERY LONG KARAJA RUNNER, NORTH-WEST PERSIA

CIRCA MID 20TH CENTURY

approx: 26ft.4in. x 2ft.10in.(802cm. x 86cm.)

£1,500-2,000

\$2,100-2,800
€2,000-2,600

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



71

■71
A FINE KASHAN CARPET, CENTRAL PERSIA

CIRCA MID 20TH CENTURY

approx: 13ft.2in. x 10ft.2in.(401cm. x 309cm.)

£1,400-2,200

\$2,000-3,100
€1,800-2,800

■72
A FINE TABRIZ CARPET, NORTH-WEST PERSIA

CIRCA 1940

approx: 15ft.4in. x 10ft.3in.(406cm. x 312cm.)

£1,500-2,000

\$2,100-2,800
€2,000-2,600



73

■73
A KHILA KELLEH, EAST CAUCASUS

CIRCA 1880

approx: 11ft.9in. x 4ft.8in.(357cm. x 142cm.)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■74
AN UNUSUAL BIJAR CARPET, NORTH-WEST PERSIA

CIRCA 1920

approx: 14ft.4in. x 10ft.8in.(436cm. x 324cm.)

£1,200-1,600

\$1,700-2,200
€1,600-2,100



75

■75
A LARGE ANTIQUE MAHAL CARPET, WEST PERSIA

CIRCA LATE 19TH CENTURY

approx: 19ft.2in. x 12ft.(583cm. x 366cm.)

£2,500-3,500

\$3,500-4,900
€3,300-4,500



72



74



76



77



78

■76

A FINE SAROUK CARPET, WEST PERSIA

CIRCA 1940'S

approx: 11ft.10in. x 9ft.(360cm. x 274cm.)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■77

AN UNUSUAL ANTIQUE ANATOLIAN LONG RUG OF GHIORDES DESIGN, TURKEY

CIRCA 1880'S

approx: 13ft.6in. x 4ft.,2in.(412cm. x 127cm.)

£2,000-3,000

\$2,800-4,200
€2,600-3,900



79



80

■78

A VERY FINE KASHAN RUG, CENTRAL PERSIA

CIRCA 1920

approx: 6ft.10in. x 4ft.2in.(208cm. x 127cm.)

£2,500-3,500

\$3,500-4,900
€3,300-4,500

■79

AN ANTIQUE AGRA CARPET, NORTH INDIA

CIRCA 1880

approx: 11ft.7in. x 11ft.11in.(352cm. x 363cm.)

£2,500-3,500

\$3,500-4,900
€3,300-4,500

■80

A FINE COTTON DHURRIE, INDIA

CIRCA SECOND HALF OF 20TH CENTURY

approx: 9ft.10in. x 8ft.7in.(299cm. x 261cm.)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



81



82



83



84



85

■81
A FINE TABRIZ CARPET, NORTH-WEST PERSIA

CIRCA 1940'S

approx: 13ft. x 9ft.8in.(396cm. x 294cm.)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■85
A FINE KASHAN CARPET, CENTRAL PERSIA

CIRCA MID 20TH CENTURY

approx: 14ft. x 10ft.(427cm. x 312cm.)

£1,200-1,800

\$1,700-2,500
€1,600-2,300

■82
A HERIZ CARPET, NORTH-WEST PERSIA

CIRCA 1900-20

approx: 13ft.3in. x 9ft.6in.(403cm. x 289cm.)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■83
AN ANTIQUE TABRIZ CARPET, NORTH-WEST PERSIA

CIRCA 1900

approx: 13ft. x 9ft.5in.(396cm. x 286cm.)

£1,500-2,500

\$2,100-3,500
€2,000-3,200

■84
A VERY FINE SILK HEREKE CARPET, TURKEY

CIRCA MID 20TH CENTURY,

approx: 10ft.4in. x 6ft.11in.(314cm. x 211cm.)

£4,500-6,500

\$6,300-9,100
€5,800-8,300



86

■86
A GEORGE III MAHOGANY PEMBROKE TABLE

CIRCA 1800
The rectangular drop-leaf top with reeded edge above a frieze drawer, on square legs
28½ in. (72.5 cm.) high; 36¼ in. (93.5 cm.) wide, extended; 43 in. (109 cm.) deep

£1,000-1,500



89



90



■87
A REGENCY MAHOGANY COMBINATION LIBRARY / WRITING TABLE

FIRST QUARTER 19TH CENTURY
Strung in ebony overall, the top hinged mid-way and opening to reveal a fitted interior of ratcheted slide flanked by compartments, on standard ends with swept legs
30 in. (76 cm.) high; 36 in. (91.5 cm.) wide; 22¾ in. (58 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900



87

■-88
A SET OF EIGHT REGENCY ROSEWOOD DINING CHAIRS

EARLY 19TH CENTURY
Each pierced back carved with scrolling acanthus above a striped upholstered drop-in seat, on turned reeded legs
33½ in. (85 cm.) high; 18½ in. (47 cm.) wide; 21 in. (53.5 cm.) deep

£1,500-2,500

\$2,100-3,500
€2,000-3,200

■89
A PAIR OF ENGLISH MAHOGANY KNIFE URNS

OF GEORGE III STYLE, LATE 19TH CENTURY
Each rotating body with foliate decoration, the cover surmounted by a flame finial
30 in. (76 cm.) high

£1,500-2,500

\$2,100-3,500
€2,000-3,200

(2)



88

■-90
A PAIR OF VICTORIAN ROSEWOOD SIDE TABLES

LATE 19TH CENTURY
Each with a frieze drawer, on acanthus leaf decorated quadripartite bases, the back ends join together to form a centre table
27¼ in. (70.5 cm.) high; 36¼ in. (92 cm.) wide; 17¾ in. (45 cm.) deep

£1,200-1,800

\$1,700-2,500
€1,600-2,300

(2)

■91
A REGENCY MAHOGANY CONCERTINA-ACTION DINING TABLE

EARLY 19TH CENTURY
The D-shaped table with fold-over top to form a rounded rectangular table and then extending to include four additional leaves, on ring-tuned legs and brass castors
29½ in. (75 cm.) high; 132½ in. (336.5 cm.) wide, extended; 50¼ in. (127.5 cm.) deep

£3,000-5,000

\$4,200-7,000
€3,900-6,400



91



92



94



93



95

92

A WILLIAM IV MAHOGANY STRIKING TABLE CLOCK

FRODSHAM & SON, LONDON, CIRCA 1835

The painted dial with Roman hours, signed *FRODSHAM & SON, Gracechurch St./ LONDON*, the two train fusee movement with recoil anchor escapement, rack striking to bell, the back plate conformingly signed; with pendulum, winding key and two case keys

17 in. (43.5 cm.) high; 12½ in. (32 cm.) wide; 7½ in. (19 cm.) deep

£1,000-1,500

\$1,400-2,100
€1,300-1,900

93

A WILLIAM IV BIRDS EYE MAPLE AND MARQUETRY CENTRE TABLE

CIRCA 1835, LATER RETAILED BY JAMES WINTER

The hinged circular top with a floral marquetry band, above scrolled tripartite legs, on ceramic castors, stamped 'JAMES WINTER/ 101 WARDOUR STREET/ SOHO LONDON'

28 in. (71 cm.) high; 47½ in. (121 cm.) diameter

£4,000-6,000

\$5,600-8,400
€5,200-7,700

The table bears the stamp of the retailer James Winter who founded his business at 101 Wardour Street in 1823. The business survived until 1870, when it was operating from 151, 153 and 155 Wardour Street (*The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 992-3 and C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p. 47 and figs. 1016 - 25).

94

A LATE VICTORIAN POLYCHROME-DECORATED SATINWOOD CARLTON HOUSE DESK

LATE 19TH CENTURY, OF GEORGE III STYLE

Decorated overall with flowering bouquets, scrolling foliage and musical trophy and putti plaques, with various compartments over a black leather writing-surface to the sliding top, with three frieze drawers

36½ in. (93 cm.) high; 36 in. (91.5 cm.) wide; 20 in. (51 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900

95

AN EARLY VICTORIAN MAHOGANY CHAMBER TABLE

MID-19TH CENTURY, IN THE MANNER OF GILLOWS

The gilt-tooled black leather top with hinged pen and ink well, above a single frieze drawer

28½ in. (72.5 cm.) high; 33 in. (84 cm.) wide; 21½ in. (54.5 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900



96

THE PROPERTY OF A LADY

96

AN EQUESTRIAN BRONZE GROUP OF THE DUKE OF WELLINGTON

CAST FROM THE MODEL BY ALFRED-GUILLAUME-GABRIEL, COMTE D'ORSAY, DATED 1848

In military uniform, astride Copenhagen, on a naturalistically-cast base, signed and dated 'COMTE D'ORSAY SCULPT. 1848' and stamped 'T. W. NO. 8'

16¼ in. (41 cm.) high

£1,500-2,500

\$2,100-3,500

€2,000-3,200

■97

A WILLIAM IV MAHOGANY LIBRARY ARMCHAIR

CIRCA 1835

Upholstered in close-nailed leather, with turned and gadrooned front legs

41 in. (104 cm.) high

£1,200-1,800

\$1,700-2,500

€1,600-2,300



97



98

■98

A VICTORIAN WALNUT CHESTERFIELD SOFA

LATE 19TH CENTURY

Upholstered in buttoned brown leather, on porcelain castors

29 in. (74 cm.) high; 67 in. (170 cm.) wide; 34½ in. (88 cm.) deep

£2,000-3,000

\$2,800-4,200

€2,600-3,900

■-99

A PAIR OF PARCEL-GILT AND GONCALO ALVES MIRRORS

LATE 20TH CENTURY

In the Gothic taste

46 in. (117 cm.) high; 18¼ in. (46.5 cm.) wide

(2)

£2,000-3,000

\$2,800-4,200

€2,600-3,900



99

■100

A VICTORIAN PARCEL-GILT OAK PEDESTAL DESK

LATE 19TH CENTURY

Of Gothic style, the leather inset top above three drawers to the frieze and cupboard to each pedestal with parcel-gilt fretwork with coloured highlights

30½ in. (77.5 cm.) high; 54¾ in. (139 cm.) wide; 29 in. (74 cm.) deep

£2,000-3,000

\$2,800-4,200

€2,600-3,900



100

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



101



103



102



104

■101

A PAIR OF GEORGE III MAHOGANY HALL CHAIRS

CIRCA 1810

The floral and reeded carved open backs with double-eagle crests above oval seats on sabre legs
36¼ in. (92 cm.) high; 15¼ in. (40 cm.) wide; 15½ in. (39.5 cm.) deep

(2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■102

A PAIR OF GILTWOOD DEMI-LUNE CONSOLE TABLES

SECOND HALF 20TH CENTURY

Each with green variegated marble top above a frieze decorated with flowers and wheat sheaves, on fluted legs

33½ in. (85 cm.) high; 51 in. (129.5 cm.) wide; 22 in. (56 cm.) deep

(2)

£4,000-6,000

\$5,600-8,400
€5,200-7,700

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

■103

A GEORGE III MAHOGANY PARTNERS' DESK

CIRCA 1800

The rectangular top inset with tan leather writing-surface, above nine drawers to each side, on a plinth base with castors, made as one piece

31 in. (79 cm.) high; 60¾ in. (154 cm.) wide; 42¼ in. (107.5 cm.) deep

£3,000-5,000

\$4,200-7,000
€3,900-6,400

■*104

A PAIR OF FRENCH ORMOLU TWIN-BRANCH WALL-LIGHTS

19TH CENTURY, OF LOUIS XVI STYLE

Each with quiver backplate issuing scrolling foliate branches, fitted for electricity
23 in. (58.5 cm.) high; 16 in. (40.5 cm.) wide, overall

(2)

£1,000-1,500

\$1,400-2,100
€1,300-1,900



105



107



108



106



109

■105

A VICTORIAN GILTWOOD AND MIRRORED WALL ETAGERE

BY CHARLES NOSOTTI, CIRCA 1890

The rectangular mirror plate within a red velvet lined frame, stencilled to the rear 'NOSOTTI'S UPHOLSTERERS & DECORATORS OXFORD STREET LONDON WORKS ROSE STREET SOHO ESTBD 1822' and stamped '22401'

58 in. (147.5 cm.) high; 33 1/8 in. (84 cm.) wide

£2,500-3,500

\$3,500-4,900
€3,300-4,500

■106

A EUROPEAN WALNUT, OLIVEWOOD AND PARQUETRY COMMODE

LATE 18TH CENTURY, POSSIBLY MALTESE

Inlaid to the top and sides with parquetry stars, chequer-banding to the rim, with three long drawers, on square tapering legs

35 1/4 in. (89.5 cm.) high; 48 1/4 in. (122.5 cm.) wide; 23 1/4 in. (59 cm.) deep

£4,000-6,000

\$5,600-8,400
€5,200-7,700

■107

A NORTH EUROPEAN MAHOGANY CONSOLE TABLE

EARLY 19TH CENTURY

With later granite top, on lion monopodiae

36 in. (91.5 cm.) high; 50 1/2 in. (129 cm.) wide; 22 in. (56 cm.) deep

£4,000-6,000

\$5,600-8,400
€5,200-7,700

■108

A VICTORIAN OAK DRUM TABLE

THIRD QUARTER 19TH CENTURY

The green leather inset top above four drawers and four dummies, on elaborately carved supports ending with tripartite base, on castors

29 1/2 in. (75 cm.) high; 54 in. (137 cm.) diameter

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■109

A NEAR-PAIR OF VICTORIAN MAHOGANY STEPPED COMMODES

19TH CENTURY, LATER ADAPTED

Each with hinged top step, one with hinged lower compartment and the other with pull-out hinged compartment, carpeted steps

The larger one 26 1/4 in. (66.5 cm.) high; 17 in. (43 cm.) wide; 28 in. (71 cm.) deep

£1,000-1,500

\$1,400-2,100
€1,300-1,900

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE

THE PROPERTY OF A LADY, LOTS 110-125



110



111



112



113



114

PROPERTY OF A LADY (LOTS 110-125)

110

A PAIR OF ANGELO BROTTTO (1914-2002) PATINATED CUT STEEL LAMPS

ITALY, CIRCA 1985

The base formed at interlocking rectangles, with geometric lampshades
28¼ in. (71.5 cm.) high; 13 in. (33 cm.) wide

£2,000-3,000

\$2,800-4,200
€2,600-3,900

(2)

■111

A BURR ELM AND MIRRORED COFFEE/COCKTAIL TABLE

BY PAUL MICHEL, 1970'S

The top opens to reveal a mirrored central drinks cabinet, the base is mirrored to the exterior

14¾ in. (37.5 cm.) high; 47 in. (119.5 cm.) wide by 37 in. (94 cm.) deep when open

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■112

A LARGE SIX-PANELLED CHROME SCREEN

MODERN

On castors

Each panel 92½ in. (235 cm.) high; 14½ in. (36.5 cm.) wide

£3,000-5,000

\$4,200-7,000
€3,900-6,400

■113

A SIMULATED BAMBOO AND VARIEGATED BLACK MARBLE SIDEBOARD

MODERN

Three cabinet doors resin-coated, with simulated bamboo iron handles, on ebonised wood supports

34¾ in. (88 cm.) high; 71 in. (180.5 cm.) wide; 18 in. (46 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■114

AN ITALIAN BEECH AND INDIAN ROSEWOOD WRITING DESK

SECOND HALF 20TH CENTURY

The painted green glass writing top above seven drawers, on two long triangular wedge supports

31½ in. (80 cm.) high; 72½ in. (184 cm.) wide; 34½ in. (87.5 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900



115



116



118



117



119



120

■115
A MODERN BRASS FLOOR LAMP

THIRD QUARTER 20TH CENTURY

The circular top on three blue-painted supports surmounting three tapering slender columns on blue-painted feet, all on a circular base

64½ in. (164 cm.) high; 13½ in. (34 cm.) diameter

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■116
A LARGE PLASTER SCULPTURE OF A HORSE'S HEAD

MODERN

Painted to simulate a bronze and verdigris patina

28¾ in. (72 cm.) high; 37½ in. (95 cm.) wide

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■117
AN ITALIAN GILT AND NICKEL-PLATED ETAGERE

20TH CENTURY

With four removable tinted glass shelves

71 in. (180.5 cm.) high; 42¼ in. (107 cm.) wide; 16½ in. (41 cm.) deep

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■118
TWO ITALIAN ARMCHAIRS

SECOND HALF 20TH CENTURY

One upholstered in a grey and white patterned velvet, the other in a textured white fabric, both on ebonised wood legs with gilt-metal-capped feet

Each 32 in. (81.5 cm.) high; 27½ in. (70 cm.) wide; 29 in. (73.5 cm.) deep (2)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■119
A BLACK LACQUERED AND GILT-METAL MOUNTED SIDEBORD

MODERN

With white veined black marble top, the cabinets each with one adjustable shelf

36½ in. (92.5 cm.) high; 92 in. (234 cm.) wide; 19 in. (48 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■120
A CREAM-COLOURED SHAGREEN DINING TABLE

MODERN

With bone stringing, on curved gilt-bronze legs

30¾ in. (77 cm.) high; 118¼ in. (300.5 cm.) long; 39½ in. (100 cm.) wide

£6,000-8,000

\$8,400-11,000
€7,800-10,000

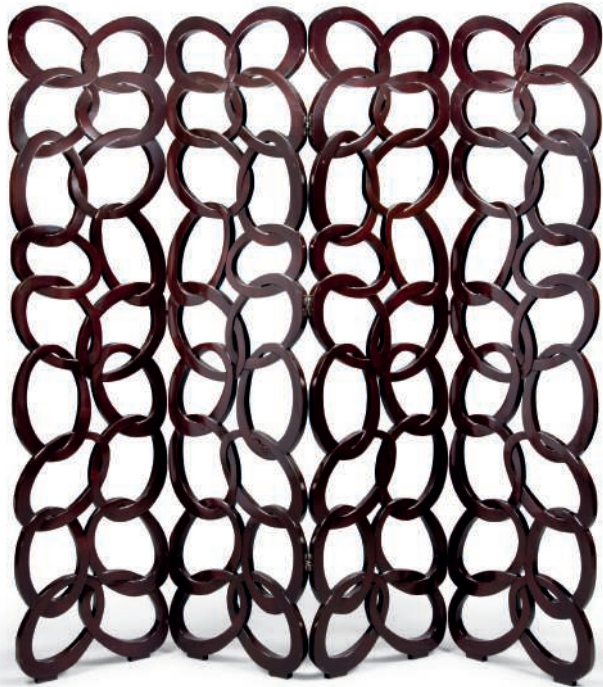
ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



121



124



122



125



123

■121
A SET OF FOUR 'HUGO' SHAGREEN AND
BRONZE SIDE TABLES

OF RECENT MANUFACTURE
Oval, the cream-coloured shagreen applied to mahogany tops
18 in. (45.5 cm.) high; 17¾ in. (45 cm.) wide; 13 in. (33 cm.) deep (4)

£2,000-3,000 \$2,800-4,200
€2,600-3,900

■122
A 'CHAINMAIL' FOUR-FOLD LACQUERED WOOD
SCREEN

MODERN
91 in. (231 cm.) high; each panel 23½ in. (59.5 cm.) wide

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

■123
A PAIR OF MODERN FRENCH KIDNEY-SHAPED
SOFAS

BY HAMILTON CONTE, PARIS
Upholstered in cream velvet, on oak-veneered bases
35 in. (89 cm.) high; 102 in. (259 cm.) wide;
45 in. (114.5 cm.) deep (2)

£3,000-5,000 \$4,200-7,000
€3,900-6,400

■124
AN UPHOLSTERED BRONZE AND ASH-
VENEERED CENTRE TABLE

MODERN
With brocade upholstery around a textured bronze centre, on
circular foot
17 in. (43 cm.) high; 57 in. (145 cm.) diameter

£2,000-3,000 \$2,800-4,200
€2,600-3,900

■125
A MARBLE AND CAST-IRON CONSOLE TABLE
WITH VARIEGATED GREY MARBLE TOP

MODERN
The base formed of crossed bars
33½ in. (85 cm.) high; 64¾ in. (172 cm.) wide; 15 in. (38 cm.) deep

£1,500-2,500 \$2,100-3,500
€2,000-3,200



126



128



127



129

VARIOUS PROPERTIES

■126
A PAIR OF GILTWOOD AND COMPOSITION
THREE-TIER HANGING SHELVES

LATE 19TH CENTURY

Each with mirror-back and cabochon crest

Each 41 in. (104 cm.) high; 15½ in. (39.5 cm.) wide

(2)

£2,000-3,000

\$2,800-4,200

€2,600-3,900

■127
A TWO-SEATER SOFA AND MATCHING
ARMCHAIR

LATE 20TH CENTURY

By Howard Chairs Ltd, each with labels and upholstered in textured fabric

The sofa 67 in. (170 cm.) long

(2)

£2,000-3,000

\$2,800-4,200

€2,600-3,900

■129
AN EDWARDIAN SATINWOOD AND MARQUETRY
ENVELOPE CARD TABLE

LATE 19TH / EARLY 20TH CENTURY

Crossbanded in rosewood and inlaid overall with neoclassical motifs, the swivelling fold-out top lined with green baize above a frieze drawer

29¾ in. (75.5 cm.) high; 23¾ in. (60.5 cm.) square

£2,000-3,000

\$2,800-4,200

€2,600-3,900

■128
A PAIR OF LATE VICTORIAN ORMOLU AND
SEVRES STYLE PORCELAIN-MOUNTED
KINGWOOD DISPLAY CABINETS

LATE 19TH CENTURY

Each with tulipwood crossbanding and porcelain plaques depicting lovers in rural scenes, the paned doors enclosing three adjustable velvet-lined shelves

54½ in. (138.5 cm.) high; 30¾ in. (78 cm.) wide; 1

6½ in. (42 cm.) deep

(2)

£5,000-8,000

\$7,000-11,000

€6,500-10,000

■130
A BUTTONED TUB ARMCHAIR

BY HOWARD CHAIRS LTD, LATE 20TH CENTURY

In floral fabric, the back leg stamped '15859 6080 HOWARD & SONS LTD, BERNERS STREET'

castors also stamped 31 in. (79 cm.) high; 30½ in. (78 cm.) wide; 30½ in. (78 cm.) deep

£1,000-1,500

\$1,400-2,100

€1,300-1,900



130

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



131



134



132



135



133

PROPERTY OF A GENTLEMAN (LOTS 131-140)

■131

A HUMPBACK SOFA

BY HOWARD CHAIRS LTD., LATE 20TH CENTURY

Upholstered in striped sage velvet, the back legs stamped 'HOWARD CHAIRS LTD. / LONDON ENGLAND', on castors

34½ in. (87.5 cm.) high; 84 in. (213.5 cm.) wide

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■132

A PAIR OF FRENCH ORMOLU-MOUNTED BURR ELM GUERIDONS

20TH CENTURY, IN THE MANNER OF ADAM WEISWEILER

Each with circular grey marble top above a tripartite base

29¼ in. (74.5 cm.) high

£1,000-1,500

(2)
\$1,400-2,100
€1,300-1,900

■133

A PAIR OF MAHOGANY CURULE-FORM STOOLS

OF REGENCY STYLE, LATE 19TH CENTURY

Upholstered in faux-cheetah fur

25¼ in. (64 cm.) high; 23¼ in. (59 cm.) wide; 15 in. (38 cm.) deep

(2)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

134

A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE SEVEN-LIGHT CANDELABRA

CIRCA 1830

Each with a central branch fitted with detachable flame finial, flanked by six scrolling foliate branches, fitted for electricity

31½ in. (80 cm) high

(2)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■135

A TWO-SEAT SOFA

BY HOWARD CHAIRS LTD., LATE 20TH CENTURY

Upholstered in red patterned cotton, with squab cushions, with a label beneath for 'HOWARD CHAIRS LTD. / 517349', on castors

33 in. (84 cm.) high; 66½ in. (169 cm.) wide

£1,000-1,500

\$1,400-2,100
€1,300-1,900



136



138



137



139



140

■136
A KINGWOOD WRITING DESK WITH PAINTED GLASS WRITING SURFACE
 THIRD QUARTER 20TH CENTURY
 Veneered in a chevron pattern and stained to enhance striations, with string inlay and gilt-metal mounts on the tapering legs, five drawers
 31½ in. (80 cm.) high; 63 in. (160 cm.) wide; 31 in. (78.5 cm.) deep
 £1,000-1,500 \$1,400-2,100
 €1,300-1,900

■137
A JOHN WIDDICOMB SIDEBOARD
 LATE 20TH CENTURY, WITH LABEL FOR JOHN WIDDICOMB GRAND RAPIDS, USA
 Lacquered to simulate vellum, three central drawers flanked by side doors enclosing two further drawers, on brass feet
 32¼ in. (82 cm.) high; 78 in. (198 cm.) wide; 22 in. (56 cm.) deep
 £1,000-1,500 \$1,400-2,100
 €1,300-1,900

■138
A CURVED ITALIAN SOFA
 THIRD QUARTER 20TH CENTURY
 Upholstered in black velvet with a line of buttons to the seat back, on five brass feet
 35 in. (89 cm.) high; 78½ in. (199.5 cm.) wide; 46 in. (117 cm.) deep
 £1,500-2,500 \$2,100-3,500
 €2,000-3,200

■139
A PAIR OF A FAUX COQUILLE D'OEUF AND LACQUERED ARCHITECTURAL SIDE TABLES
 LAST QUARTER 20TH CENTURY
 Depicting a *trompe l'oeil* of a Palladian exterior, fitted with four drawers
 24½ in. (62.5 cm.) high; 16¼ in. (41.5 cm.) diameter (2)
 £1,000-1,500 \$1,400-2,100
 €1,300-1,900

■140
A WALNUT DAYBED
 MODERN
 Covered in long-pile shearling, on sabre legs
 36 in. (91.5 cm.) high; 20½ in. (52 cm.) wide; 80 in. (203 cm.) long
 £1,200-1,800 \$1,700-2,500
 €1,600-2,300

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



141



144



142



145



143

VARIOUS PROPERTIES

■141
A CONTINENTAL WHITE-MARBLE
ARCHITECTURAL MODEL FACADE

MID-19TH CENTURY

Carved as a classical triple arch with a cartouche crest in relief, steps carved into the rear

17 in. (43 cm.) high; 27½ in. (70 cm.) wide

£1,500-2,500

\$2,100-3,500
€2,000-3,200

■142
A MATCHED SET OF SIX OAK CORONATION
STOOLS

THREE FOR GEORGE VI, 1937, THE OTHER THREE FOR ELIZABETH II, 1953

Upholstered in blue velvet, various stamps and marks to the undersides

19 in. (48 cm.) high; 18½ in. (47 cm.) wide; 12 in. (30.5 cm.) deep (6)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■143
AN EDWARDIAN OAK-PANELLED POST BOX

EARLY 20TH CENTURY

With enamelled steel aperture inscribed 'PRIVATE POSTING BOX', hinged door to front

48½ in. (123 cm.) high; 20 in. (51 cm.) wide; 18¾ in. (47.5 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■144
A PAIR OF STRAND THEATRE SPOT-LIGHTS

MID-20TH CENTURY

On original adjustable tripod stems, stamped 'STRAND ELECTRIC' and with adjustable light shutters

54 in. (137 cm.) high, *unextended*

(2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■145
AN 'EGYPTIAN REVIVAL' HARDWOOD AND
BONE-INLAID IBIS CHAIR

SECOND QUARTER 20TH CENTURY

Modelled as an ibis with its wings and tail forming the back, with applied sprung seat depicting Egyptian deities

30¾ in. (78 cm.) high

£3,000-5,000

\$4,200-7,000
€3,900-6,400

PLEASE REFER TO THE IMPORTANT NOTICES AT THE FRONT & BACK OF THE CATALOGUE REGARDING LOTS OF IRANIAN/PERSIAN ORIGIN



146



149



147



148



150

■146
A NEON, ALUMINIUM AND PLASTIC HEART-SHAPED WALL APPLIQUE
LATE 20TH CENTURY

33 in. (84 cm.) high and wide

£1,500-2,500

\$2,100-3,500
€2,000-3,200

■147
A 1965 RIVA AQUARAMA MODEL SPEEDBOAT

LATE 20TH CENTURY

Of 1:10 scale, with leather trimmed seating and sunbathing deck, caned seat backs, and chromed trim including twin propellers and rudders

34¼ in. (87 cm.) long

£2,000-3,000

\$2,800-4,200
€2,600-3,900

PROVENANCE:
Retailled by Pullman Gallery

■148
A MOTORING TRUNK IN BLACK VUITTONITE CANVAS

LOUIS VUITTON, FIRST HALF 20TH CENTURY

Brass bound, with brass handles to either end, the interior lined in ivory linen, with a removable tray, the lock stamped 'BTE S.G.D.G. PATENT, LOUIS VUITTON, MADE IN FRANCE' and marked with the letter 'B', a brass 'Motor Trunks' label to either end, the interior linen numbered '158015' with 'Louis Vuitton' paper label

10½ in. (26.5 cm.) high; 41 in. (104 cm.) wide; 20½ in. (52 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900

THE PROPERTY OF A LADY

■149
A LARGE 1/24TH FIBREGLASS SCALE MODEL OF THE CONCORDE G-BBDG

LATE 20TH CENTURY

In British Airway livery, with an acrylic bespoke fitted stand

103 in. (262 cm.) long

£4,000-6,000

\$5,600-8,400
€5,200-7,700

By repute, this model was displayed in the reception area of British Airway's office, Heathrow London

■150
A WARDROBE TRUNK IN MONOGRAM CANVAS

GOYARD, PARIS, 20TH CENTURY

Leather and brass bound, opening to the side and top, the monogram 'R.A.L.' painted to one end, the interior lined in orange canvas, with two metal hanging rails, the lock stamped 'E. GOYARD AINE PARIS, 8...' and with a metal plaque stamped 'MALLES GOYARD, 233 RUE ST HONORÉ, PARIS, MONTE CARLO, BIARRITZ' to one side

13¼ in. (33.5 cm.) high; 41¼ in. (106 cm.) wide; 21½ in. (54.5 cm.) deep

£2,500-3,500

\$3,500-4,900
€3,300-4,500

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE

151

A COMPOSITE BACCARAT 'LORRAINE' CUT-GLASS PART TABLE-SERVICE

20TH CENTURY, ACID ETCHED MARKS FOR BACCARAT

Comprising: a silver-mounted cocktail shaker, three decanters in various forms, twelve champagne glasses, twelve large red wine glasses, eleven medium white wine glasses, eleven small sherry glasses

The tallest decanter - 11¼ in. (30 cm.) high

£3,000-5,000

\$4,200-7,000
€3,900-6,400

152

A VICTORIAN SILVER TABLE-SERVICE

MARK OF GEORGE ADAMS, LONDON, 1854, 1856, 1866, THE KNIVES MODERN

Feather-Edge pattern, engraved with a crest within a garter motto for *Johnson*, comprising: eighteen each of table-spoons and teaspoons, twenty-four each of table-forks, dessert-spoons, dessert-forks, table-knives, with stainless steel blades, cheese knives, with stainless steel blades, and four basting-spoons and sauce ladles, six serving-spoons, a pair of soup-ladles, a sifting-ladle, two pairs of butter-knives, a pair of sugar-tongs, a mustard-spoon and three each of coffee and salt spoons; all contained in a fitted oak canteen with five drawers

weighable silver, 244 oz. (7,585 gr.)

(185)

£3,000-5,000

\$4,200-7,000
€3,900-6,400



151



152



153

■153

A LIMOGES SEVRES-STYLE TURQUOISE-GROUND PART DINNER-SERVICE

1960, PRINTED BLACK AND GREEN LIMOGES MARKS, GILT SCRIPT *ANCIENNE FABRIQUE ROYALE/LIMOGES/DECOR EPOQUE L.H.V./DECORANT UNE PIECE D'APPARAT/OFFERTE POUR SON MARIAGE A/S.A.R. LA PRINCESSE MARGARET/MAI 1960*

Printed with vignettes of exotic birds in landscape, after *d'Artois*, within shaped borders of three quatrefoil cartouches of bouquets issuing gilt leafy branches, within gilt rims, comprising: a two-handled circular tureen, cover and stand, a double-lipped sauceboat on fixed stand; a footed circular bowl; a circular bowl; a circular dish; two shaped oval meat dishes; two shaped oval dishes; twenty-four dinner-plates; twelve soup-plates; twelve entrée plates; twelve side-plates; a coffee-pot and cover; a sugar basin and cover; a milk-jug and twelve teacups and saucers

£3,000-5,000

\$4,200-7,000
€3,900-6,400

This Limoges service was one of a pair commissioned as a gift from France to Princess Margaret on her marriage to Lord Snowdon in 1960. As a reserve service it was kept should there be any breakages to the gifted service; it was eventually sold in 1978 when the factory closed.

Cf. Property from the Collection of Her Royal Highness The Princess Margaret, Countess of Snowdon, Vol. II: Silver, Furniture and Works of Art, Christie's King Street, Wednesday 14th June 2006, lot 763, for a tureen from the service.

■154

A MAHOGANY THREE-PART D-END DINING TABLE

SECOND QUARTER 19TH CENTURY

Comprising centre drop-leaf section and two D-ends, the frieze with reeded edge
29 in. (74 cm.) high; 109 in. (277 cm.) extended; 43½ in. (111 cm.) wide

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■155

AN ITALIAN SILVER-PLATED METAL DRINK'S TROLLEY

CIRCA 1940

With two mirror glass bottomed tiers and pierced gallery

30½ in. (77.5 cm.) high; 35 in. (89 cm.) wide; 18 in. (47.5 cm.) deep

£1,500-2,000

\$2,100-2,800
€2,000-2,600



154



155



156

156
AN AUSTRIAN SILVER JARDINIÈRE AND MIRROR-PLATEAU

MARK OF JOSEPH CARL KLINKOSCH, VIENNA, CIRCA 1890
 The oval *jardinière* shaped, fluted below a frieze of scrolling foliage and applied with ribbon-tied floral swags, foliate scroll side handles, the oblong mirror plateau with incurved corners, on four acanthus scroll supports with reeded side handles the *jardinière*, 20 ½ in. (52 cm.) long the mirror plateau, 27 in. (68.7 cm.) long weighable silver 107 oz. 14 dwt. (3,350 gr.) (2)

£8,000-10,000 \$12,000-14,000
 €11,000-13,000

Under Emperor Franz Joseph, the firm of Klinkosch had an importance comparable to that of Fabergé for Emperor Nicholas II. Under the direction of Josef Carl Klinkosch (1822-1888) and his two sons Isidor (1852-1914) and Arthur (1854-c.1900), the firm became the most important suppliers of gold and silverware to the Imperial Court of Austria.

PROPERTY OF A DISTINGUISHED GERMAN PRIVATE COLLECTOR

157
A PAIR OF GERMAN SILVER TWO-LIGHT CANDELABRA

MARK OF JOHAN JULIUS BAHLSEN JR., HILDESHEIM, 1803
 Each on square base, the stem chased with foliage, with two branches, each with foliage cast socket and detachable nozzle, with central foliage chased finial 14 ¼ in. (36 cm.) high 70 oz. 14 dwt. (2,199 gr.) (2)

£2,000-3,000 \$2,800-4,200
 €2,600-3,900

PROVENANCE:
 with Gemälde-Galerie Abels, Cologne, 4 April 1966.

***158**
A BERLIN (K.P.M.) GREEN-GROUND PIERCED TABLE-CENTREPIECE BASKET

CIRCA 1815, BLUE SCEPTRE MARK
 The pierced basket supported on a matt gilt spreading acanthus-leaf stem with a gilt-metal band mount, surrounded by three biscuit putti, on a tripartite foot 13 ¾ in. (35.2 cm.) high

£1,800-2,500 \$2,600-3,500
 €2,400-3,200



157

159
AN ELIZABETH II SILVER PART TABLE-SERVICE

MARK OF WILLIAM H WILSON LTD., LONDON, 1977-1980
 Hanoverian pattern, comprising twelve each of table-spoons, table forks, dessert spoons, teaspoons, six dessert forks; together with twelve each of fish knives, fish forks and butter knives by the same maker with faceted tapering filled handles, twelve table knives and size dessert knives by C.W. Fletcher and Son, London, 1977-78; various additional plated items 91 ozt. 17 dwt. (2856 gr.) gross weight (132)

£2,000-3,000 \$2,800-4,200
 €2,600-3,900

■160
A REGENCY MAHOGANY BREAKFAST TABLE

EARLY 19TH CENTURY
 With reeded rectangular tilt-top above a turned column with downswept reeded legs 28 in. (71 cm.) high; 60 in. (152.5 cm.) wide; 47 in. (119.5 cm.) deep

£1,000-1,500 \$1,400-2,100
 €1,300-1,900



158



159



160

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



161

161
A VICTORIAN SILVER JUG

MARK OF ROBERT HENNEL, LONDON, 1854

Baluster form, the sides chased with cartouches of a courting couple in a row boat, the handle modelled as vines applied with lily pads with ivory insulators, the trefoil shaped hinged cover with water lily finial, gilt interior

12 in. (30.5 cm) high

38 oz. 1 dwt. (1184 gr.)

£3,000-5,000

\$4,200-7,000
 €3,900-6,400



162

163
A GEORGE III SILVER TABLE SERVICE

MARK OF ROBERT PEPPIN, LONDON, 1818 AND 1819

Old English Pattern, comprising twelve each of table-spoons, table forks, dessert spoons, dessert forks and teaspoons

77 oz. 13 dwt. (2415 gr.) gross weight

(60)

£2,000-3,000

\$2,800-4,200
 €2,600-3,900

162
A MEISSEN GREEN INDIANISCHE BLUMEN PATTERN PART TABLE-SERVICE

20TH CENTURY, BLUE CROSSED SWORDS MARKS WITH INCISED LINES THROUGH, PAINTED NUMERALS IN VARIOUS COLOURS AND PRESSNUMERN

Each piece painted with Oriental flowering plants within gilt-line rims, comprising: an oval soup-tureen and cover, a circular vegetable dish and cover, an oval serving-dish, a circular serving-dish, two sauce-boats and fixed stands, a shaped oval serving-dish, three shaped square serving-bowls, in sizes, a square dish, a leaf-shaped dish, two pierced circular dishes, a pierced comport, two pierced plates, seven dinner-plates, thirteen soup-plates, nine salad-plates, twelve side-plates, nine two-handled soup-bowls, a coffee-pot and cover, a hot-water jug and cover, a milk jug, a sugar-bowl and cover, thirteen coffee-cups and twelve saucers, a cylindrical paw-footed vase and a bottle vase

13¾ in. (35 cm.) wide

£5,000-8,000

\$7,000-11,000
 €6,500-10,000



163

164
A PAIR OF SATINWOOD AND SANTOS ROSEWOOD PARQUETRY OCCASIONAL TABLES

MODERN

Each with a rectangular crossbanded and parquetry top above a frieze drawer 30 in. (76 cm.) high; 21¼ in. (55 cm.) wide; 15¼ in. (40 cm.) deep

(2)

£2,000-3,000

\$2,800-4,200
 €2,600-3,900

PROPERTY OF A GENTLEMAN

165
A SET OF SIX WILLIAM IV SILVER CANDLESTICKS AND TWO THREE-LIGHT CANDLE-BRANCHES EN SUITE

MARK OF SAMUEL HENNEL, LONDON, 1823, ONE CANDLESTICK APPARENTLY UNMARKED

Each on shaped square domed base, with foliage and scroll cast borders, with detachable nozzles, the branches with scrolling arms and with two alternate flammiform finials, engraved with a coat-of-arms for Samuel Bright J.P. (1799-1870)

the candlesticks 12¼ in. (31 cm.) high

with branches 18¾ in. (48 cm.) high

(6)

£5,000-7,000

\$7,000-9,800
 €6,500-9,000

PROVENANCE:

Samuel Bright J.P. (1799-1870), of Sandheys, Liverpool and Ashfield, co. Lancaster and then by descent to his eldest son

Henry Arthur Bright (1830-1884) of Ashfield, co. Lancaster and then by descent to his son

Allan Heywood Bright (1862 -1941) M.P., of Thingwall Hall Ashfield, Knotty Ash, Liverpool and then by descent.

Samuel Bright's father was a Bristol merchant. His brother Richard Bright (1789-1858) was an early pioneer in the research of kidney disease after whom Bright's disease is named.



165



164



166



168

168
AN EDWARD VII AND A GEORGE V SILVER
COFFEE POTS

MARK OF WILLIAM COMYNS AND SONS, LONDON, 1913 AND 1936
 Of octagonal faceted form, with hinged lids and wooden handles,
 the bases inscribed 'R.A 24. JULY 1936 M.D.A'
 9 ¼ in. (23.5 cm) high
 42 oz. (1306 gr.) the pair including handles (2)

£1,000-1,500 \$1,400-2,100
 €1,300-1,900



167

■166
AN EIGHT-PIECE COPPER BATTERIE-DE-CUISINE

ENGLISH AND FRENCH, 19TH CENTURY
 Comprising a large French fish kettle and cover, a smaller fish kettle
 with cover and liner, a hot water urn by Benham and Froud, a large
 cylindrical stock pot and cover, and four further items
 larger fish kettle 31 in. (79 cm.) long; large stock pot 15½ in. (39.5
 cm.) high (8)

£2,000-3,000 \$2,800-4,200
 €2,600-3,900

■169
A NEAR-SET OF TEN VICTORIAN GRADUATED
COPPER SAUCEPANS AND COVERS

LATE 19TH CENTURY
 A few with impressed initials and marks, on later stand
 stand 77½ in. (197 cm.) high; largest pan 11½ in. (29.5 cm.)
 diameter (11)

£2,000-3,000 \$2,800-4,200
 €2,600-3,900

■167
A VICTORIAN ARTS AND CRAFTS OAK GONG

CIRCA 1880
 Of spherical form on a tripod base, with a beater
 48½ in. (123 cm.) high

£1,000-1,500 \$1,400-2,100
 €1,300-1,900

■170
A PAIR OF VICTORIAN MAHOGANY BUFFETS

MID-19TH CENTURY
 The three tiers on pilaster supports with scrolled spandrels, the
 scrolled feet on castors
 52 in. (132 cm.) high; 60 in. (152.5 cm.) wide; 28 in. (71 cm.) deep (2)

£3,000-5,000 \$4,200-7,000
 €3,900-6,400



170



169



171



172

THE PROPERTY OF A GENTLEMAN, LOTS 171-187.

■171
A FRENCH GILTWOOD AND COMPOSITION MIRROR

LATE 19TH / EARLY 20TH CENTURY
With overall foliate detail and pierced trophy crest
48 in. (122 cm.) high; 32 in. (82 cm.) wide;

£1,000-1,500 \$1,400-2,100
€1,300-1,900

173
A PAIR OF LOUIS PHILIPPE GILT-BRASS CANDLESTICKS

SECOND QUARTER 19TH CENTURY
Each with a figure holding a parasol by a palm tree suspending a spray of lustre drops, on rectangular bases
10¼ in. (26 cm.) high (2)

£1,200-1,800 \$1,700-2,500
€1,600-2,300



173

172
NINE ENGRAVINGS OF YOUTHFUL DISCOVERY

BY JOSEPH ANTOINE COCHET (1630-78), AFTER JOHANNE POPELS (CA. 1600-1683), 17TH CENTURY
In later giltwood frames
11¼ x 15¼ in. (30 x 39 cm.), overall (9)

£1,000-1,500 \$1,400-2,100
€1,300-1,900

■174
AN AMERICAN MAHOGANY FOUR POSTER BED

LATE 19TH CENTURY
With foliate and swag carved posts
86¼ in. (219 cm.) high; 60 in. (150 cm.) wide;
78½ in. (199.5 cm.) deep

£1,200-1,800 \$1,700-2,500
€1,600-2,300



174

■175
A PAIR OF FRENCH PAINTED FAUTEUILS

FIRST HALF 20TH CENTURY, OF LOUIS XVI STYLE
Each upholstered in floral fabric
38½ in. (98 cm.) high; (2)

£1,000-1,500 \$1,400-2,100
€1,300-1,900



175



176

■176
A FRENCH GILTWOOD AND COMPOSITION
OVERMANTEL MIRROR

LATE 19TH CENTURY, OF LOUIS XVI STYLE
The later bevelled plate within a beaded and egg-and-dart
moulded frame surmounted by a trophy crest, losses to crest
69 in. (175.5 cm.) high; 56¼ in. (143 cm.) wide

£1,000-1,500 \$1,400-2,100
€1,300-1,900



177

■177
A FRENCH GILTWOOD AND COMPOSITION
OVERMANTEL MIRROR

LATE 19TH CENTURY
The later bevelled plate with a beaded, foliate decorated and grey-
painted frame surmounted by a crest of birds, ribbons, flowers,
torch and quiver
65 in. (165 cm.) high; 53¼ in. (135.5 cm.) wide

£1,000-1,500 \$1,400-2,100
€1,300-1,900



179



178 (part)

178
TWELVE HAND-COLOURED ENGRAVINGS FROM
WEINMANN'S 'PHYTANTHOZA ICONOGRAPHIA'

JOHANN WILHELM WEINMANN (1683-1741), 18TH CENTURY
In later decalcomania style and giltwood frames
19¼ x 14½ in. (49 x 37 cm.), overall (12)

£2,000-3,000 \$2,800-4,200
€2,600-3,900

■179
A PAIR OF BALTIC NEOCLASSICAL
POLYCHROME-DECORATED AND PARCEL-GILT
FAUTEUILS

LATE 18TH/ EARLY 19TH CENTURY
Upholstered in striped silk
36½ in. (93 cm.) high (2)

£1,500-2,500 \$2,100-3,500
€2,000-3,200



180

■180
A REGENCY MAHOGANY AND LINE-INLAID
BOWFRONT CHEST

EARLY 19TH CENTURY
With four long graduated drawers
35½ in. (90 cm.) high; 34¼ in. (87 cm.) wide; 19 in. (49 cm.) deep

£1,000-1,500 \$1,400-2,100
€1,300-1,900

■181
A FRENCH CHERRY SEMAINIER

LATE 18TH / EARLY 19TH CENTURY
The bottom deep drawer with twin drawer-fronts
63¾ in. (162 cm.) high; 21 in. (54 cm.) wide; 13 in. (33 cm.) deep

£1,000-1,500 \$1,400-2,100
€1,300-1,900



181

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE

THE PROPERTY OF A GENTLEMAN, LOTS 171-186

■182

A FRENCH PROVINCIAL OAK PARQUETRY EXTENDING DINING TABLE

LATE 19TH/ EARLY 20TH CENTURY

With two pull-out end leaves

29¾ in. (74 cm.) high; 77 in. (195.5 cm.) long, extended; 35½ in. (89.5 cm.) wide

£1,000-1,500

\$1,400-2,100
€1,300-1,900



182



183

■183

A GREY-PAINTED AND PARCEL-GILT CONSOLE TABLE

OF LOUIS XVI STYLE, LATE 20TH CENTURY

The rectangular marble top above two frieze drawers

35¾ in. (91 cm.) high; 63 in. (160 cm.) wide; 14½ in. (37 cm.) deep

£1,200-1,800

\$1,700-2,500
€1,600-2,300

■184

A PAIR OF EBONISED AND GILTWOOD, BRASS AND VERRE EGLUMISE TWO TIER ETAGERES

LATE 20TH CENTURY, IN THE MANNER OF MALLETT

Each with x-frame supports, together with four botanical prints in conforming frames

The etageres: 22¾ in. (58 cm.) high; 28 in. (71 cm.) wide; 20¾ in. (52.5 cm.);

The prints: 17½ in. (44.5 cm.) high; 14 in. (35.5 cm.) wide (6)

£1,500-2,500

\$2,100-3,500
€2,000-3,200



184 (part)

■185

A GILTWOOD MIRROR

LATE 20TH CENTURY, OF GEORGE III STYLE

The bevelled plate within a c-scroll frame surmounted by a ho-ho bird crest

40 in. (101.5 cm.) high; 21 in. (53.5 cm.) wide

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■186

A GEORGE II BLACK AND GILT-JAPANNED DOUBLE-DOMED BUREAU-CABINET

EARLY 18TH CENTURY

Decorated overall with chiniserie scenes, the interior of the cabinet adapted, the secretaire drawer containing an arrangement of pigeonholes, drawers and a leather inset writing surface, three drawers below, on later feet

82½ in. (209.5 cm.) high; 41¼ in. (105 cm.) wide; 21¼ in. (54 cm.) deep

£2,000-4,000

\$2,800-5,600
€2,600-5,100



186

187 No Lot



184 (part)



185



188

VARIOUS PROPERTIES

■188

A FRENCH ORMOLU SIX-LIGHT CHANDELIER

LATE 19TH CENTURY

The stem decorated with floral scrolls supporting foliate branches
43 in. (109 cm.) high

£1,000-1,500

\$1,400-2,100
€1,300-1,900

189

A PAIR OF MULTI-TONAL MURANO GLASS TABLE LAMPS

LATE 20TH CENTURY

Each of twisted baluster form surmounted by an arrangement of glass petals, on a wood base, with cream oval shade
22 in. (56 cm.) high, excluding fittings (2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900



189

■190

A GEORGE III STEEL FIREGRATE

LATE 18TH CENTURY

The bowed front with a pierced engraved apron and open column supports with urn finials

30¼ in. (77 cm.) high; 36¼ in. (92 cm.) wide; 19¼ in. (49 cm.) deep

£3,000-5,000

\$4,200-7,000
€3,900-6,400



190

■191

A FRENCH WHITE MARBLE CHIMNEYPIECE

LATE 19TH CENTURY

With foliate scrolled relief jambs and shaped frieze supporting a shaped and moulded mantel

46¾ in. (119 cm.) high; 61 in. (155 cm.0 wide

£6,000-8,000

\$8,400-11,000
€7,800-10,000



191

■192

TWO VICTORIAN MAHOGANY AND WALNUT SOFAS

THIRD QUARTER 19TH CENTURY

Each upholstered in buttoned beige fabric, the curved backs and scrolled arms above serpentine seats, on cabriole legs with castors
36½ in. (92.5 cm.) high; 75 in. (190.5 cm.) wide; 32 in. (81 cm.) deep and smaller (2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900



192



193



194



195



196



197

~193

AN INDIAN STAG-ANTLER WORK-BOX

VIZAGAPATAM, EARLY 19TH CENTURY

The sandalwood interior with a lift out compartmented tray with engraved ivory covers, a matching compartment under the lid
14.9 in. (38 cm.) wide

£1,000-1,500

\$1,400-2,100
€1,300-1,900

194

A PAIR OF MEI PING STYLE VASE TABLE LAMPS

LATE 20TH CENTURY

With surfaces simulating shagreen, on gilded wood bases
15 in. (38 cm.) high, excluding light fittings (2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■195

A LARGE BRONZE AND GLASS TWO-TIER CENTRE TABLE

EARLY 20TH CENTURY

With three winged siren monopodiae supports
31½ in. (79 cm.) high; 41 in. (104 cm.) diameter

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■196

A GREY AND GILT-JAPANNED BOWFRONT CHEST

EARLY 19TH CENTURY, THE JAPANING MODERN

Decorated overall with figures within chinoiserie landscapes, with two short and three long drawers

40¼ in. (102 cm.) high; 41 in. (104 cm.) wide; 20¼ in. (51.5 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■~197

A REGENCY BRASS-INLAID AND MOUNTED CALAMANDER AND ROSEWOOD GAMES TABLE

EARLY 19TH CENTURY

The ratcheted top section sliding off to reveal a tooled leather backgammon well, a further games board slide to the underside, one side section with swivel-top covering a counter drawer, on castors

28½ in. (72.5 cm.) high; 34 in. (86.5 cm.) wide; 17¼ in. (44 cm.) deep

£2,500-3,500

\$3,500-4,900
€3,300-4,500



198

■198
A PAIR OF SIMULATED RED TORTOISESHELL TABLE LAMPS

CIRCA 1970S
The urn shaped bodies with simulated bone bands, surmounted by large red shades
42 in. (107 cm.) high, including shades (2)
£1,500-2,500 \$2,100-3,500
€2,000-3,200

■199
A PAIR OF RED AND GILT JAPANED RECTANGULAR MIRRORS

THE MIRRORS LATE 20TH CENTURY, THE JAPANING MODERN
The bevelled plate within a chinoiserie decorated frame
41½ in. (105.5 cm.) high; 29½ in. (75 cm.) wide (2)
£2,000-3,000 \$2,800-4,200
€2,600-3,900



199

~200
A CHINESE EXPORT IVORY CHESS SET

LATE 19TH CENTURY
The white side carved as Europeans, the King modelled as George III, the red-stained side as Chinese, on puzzle ball spheres and circular bases, and a later parquetry chess board
the Kings 5¾ in. (14.5 cm.) high
£1,000-1,500 \$1,400-2,100
€1,300-1,900



200 (part)

■201
A NEST OF FOUR CHINESE HONGMU TABLES

LATE 19TH/EARLY 20TH CENTURY
The legs and openwork friezes carved with bamboo
The largest 28 in. (71 cm.) high; 19 in. (48 cm.) wide; 14 in (35.5 cm.) deep (4)
£2,000-3,000 \$2,800-4,200
€2,600-3,900



201

■202
A RED LACQUER AND CHINOISERIE-DECORATED LOW TABLE

20TH CENTURY INCORPORATING AN EARLIER PANEL
14¾ in. (38 cm.) high; 43¼ in. (110 cm.) wide; 20¼ in. (51 cm.) deep
£1,000-1,500 \$1,400-2,100
€1,300-1,900



202



203



206



204



207



205

■203

A FRENCH AMBOYNA AND EBONY CARD TABLE

EARLY 19TH CENTURY

The tulipwood crossbanded top inlaid with geometric brass and mother-of-pearl bands enclosing a cartouche flanked by winged beasts, the top enclosing green baize, the back legs pulling out to support the fold-over top, a well contained between the moveable legs

30 in. (76 cm.) high; 34¼ in. (87 cm.) wide; 17½ in. (44.5 cm.) deep

£3,000-5,000

\$4,200-7,000

€3,900-6,400

■204

A EUROPEAN WALNUT CENTRE TABLE

18TH CENTURY AND ADAPTED

Carved floral motifs to the frieze and glass sheet to the top
30½ in. (76.5 cm.) high; 66¾ in. (169.5 cm.) wide;
39 in. (99 cm.) deep

£1,200-1,800

\$1,700-2,500

€1,600-2,300

■205

A LARGE FRENCH MAHOGANY AND ORMOLU-MOUNTED DESK

MID-20TH CENTURY, AFTER THE MODEL BY JACOB DESMALTER

With leather top and three frieze drawers, on Ionic column supports with plinths, each drawer with stencil 'LECOULES 62 RUE TAITBOUT 75009 PARIS'

29½ in. (76 cm.) high; 78½ in. (200 cm.) wide;
39½ in. (100 cm.) deep

£2,500-3,500

\$3,500-4,900

€3,300-4,500

Founded in 1905 by Justin Lécoules, Maison Lécoules was a prominent furniture gallery in Paris located at 62 Rue Taitbout, specialising in fine French furniture

206

A GERMAN COLD-PAINTED SPELTER ORIENTALIST GROUP OF AN ARAB CHIEFTAIN WITH A NUBIAN BOY

AFTER A MODEL BY HENRY WEISSE, CIRCA 1900

The figure dictating to the child, on a carpet base adorned with Islamic furniture, signed 'HENRY WEISSE, SC', on wood base

26 in. (66 cm.) high

£1,500-2,500

\$2,100-3,500

€2,000-3,200

207

A FRENCH BRONZE GROUP OF AN ARAB WARRIOR

AFTER A MODEL BY JEAN JULES SALMSON, CIRCA 1890

The naturalistic base signed 'SALMSON'

21½ in. (55 cm.) high

£1,800-2,500

\$2,600-3,500

€2,400-3,200



208

■-208
A FRENCH BRONZE AND IVORY ARAB HUNTSMAN ON HORSEBACK

BY DOMINIQUE ALONZO, CIRCA 1910
 With variegated patina and gilt highlights on naturalistic base signed 'ALONZO. D' above a green marble plinth, the musket a separate cast

27 in. (69 cm.) high

£6,000-8,000

\$8,400-11,000
 €7,800-10,000



209

209
AN ITALIAN ALABASTER AND BRONZE ORIENTALIST GROUP OF A WOMAN ON A CAMEL

BY S. ROMANO, CIRCA 1910
 Holding an ostrich feather fan, gilt painted details, and signed 'S Romano', the bronze camel on naturalistic base and green marble plinth

23 in. (59 cm.) high

£4,000-6,000

\$5,600-8,400
 €5,200-7,700



210

■210
A FRENCH BRONZE FIGURE OF A HAREEM DANCER

AFTER A MODEL BY CHARLES JANSON, CIRCA 1900
 With gilt highlights, signed 'CH JANSON' and with 'A. Basset Editeur Paris' foundry stamp numbered 'J.558'

37½ in. (95 cm.) high

£4,000-6,000

\$5,600-8,400
 €5,200-7,700



211

■211
A LARGE FRENCH CHINOISERIE RED AND GILT-JAPANED ARMOIRE

LATE 19TH CENTURY
 The pair of bevelled mirror doors enclosing an arrangement of shelves, slides and drawers

95 in. (241.5 cm.) high; 79½ in. (202 cm.) wide; 22 in. (56 cm.) deep

£3,000-5,000

\$4,200-7,000
 €3,900-6,400

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



212

PROPERTY FROM THE COLLECTION OF JACQUES GRANGE (LOTS 212-224)

■212

MARTIAL CHERRIER

Etat d'urgence, 2013

image 31 in. x 43¼ in. (79 cm. x 110 cm.) chromogenic print
signed in ink, titled and numbered '1/1' on affixed typed MEP label (frame backing board)
sheet 38¾ in. x 51½ in. (98.5 cm. x 130.5 cm.)

£1,500-2,000

\$2,100-2,800
€2,000-2,600



213

■213

MARTIAL CHERRIER

Etat d'urgence, 2013

chromogenic print
signed in ink, titled and numbered '1/1' on affixed typed MEP label (frame backing board)
image 31 in. x 43¼ in. (79 cm. x 110 cm.)
sheet 38¾ in. x 51½ in. (98.5 cm. x 130.5 cm.)

£1,500-2,000

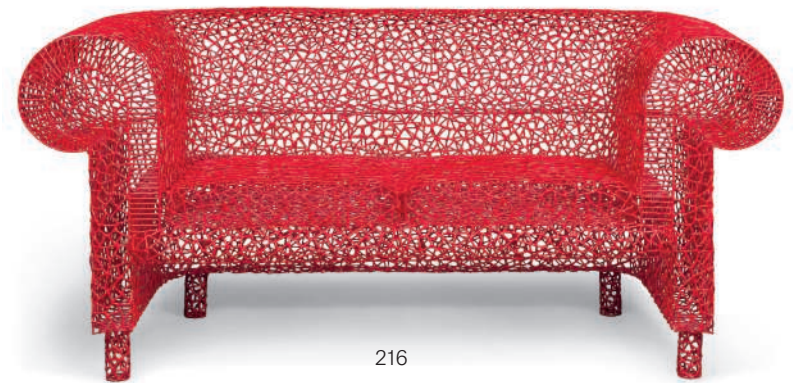
\$2,100-2,800
€2,000-2,600



214



215



216

214

MORIMURA, YASUMASA (B. 1951)

Look, this is Fashion, 2005

chromogenic print
signed and numbered '4/10' in ink on dated affixed credit label (frame backing board)
image 31 in. x 23 in. (78.7 cm. x 58.5 cm.)
sheet 31½ in. x 23¾ in. (80 cm. x 60 cm.)
This is number 4 from the edition of 10.

£1,500-2,000

\$2,100-2,800
€2,000-2,600

■215

A PAIR OF RED-PAINTED METAL OPENWORK ARMCHAIRS

MODERN, RETAILED BY CLETO MUNARI

Soldered in a geometric pattern, on four cylindrical supports
30¼ in. (77 cm.) high; 44 in. (112 cm.) wide; 31 in. (78.5 cm.) deep

(2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■216

A RED-PAINTED OPENWORK METAL TWO-SEAT SOFA

MODERN, RETAILED BY CLETO MUNARI

The metal is soldered in a geometric pattern, on four cylindrical supports
30¼ in. (77 cm.) high; 64½ in. (164 cm.) wide; 31 in. (78.5 cm.) deep

£1,500-2,500

\$2,100-3,500
€2,000-3,200



217

■217

LYNN DAVIS (B. 1944)

Glass House, Architect Pierre Chareau, Paris 2001

chromogenic print

signed, dated and numbered '4/10' in pencil (verso)

image 39½ in. x 39½ in. (100 cm. x 100 cm.)

sheet 51¼ in. x 51½ in. (130 cm. x 131 cm.)

This is number 4 from the edition of 10.

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■218

A METAL OPENWORK ARMCHAIR

MODERN, RETAILED BY CLETO MUNARI

Covered with clear paint, soldered in a geometric pattern, on four cylindrical supports

30¼ in. (77 cm.) high; 44 in. (112 cm.) wide; 31 in. (78.5 cm.) deep

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■219

LYNN DAVIS (B. 1944)

Arromanches, 2002, 2002

signed, titled, dated and numbered '2/10' in ink (verso)

image 39½ in. x 39½ in. (100.3 cm. x 99.7 cm.)

sheet 51¼ in. x 50¾ in. (130 cm. x 128 cm.)

This work is number 2 from the edition of 10.

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■220

A FRENCH 'VERTEBRE' CHAIR

BY VINCENT DARRE, 2008

The seatback formed as a spine and ribs, the legs formed as bones, the seat embroidered with pelvic bones

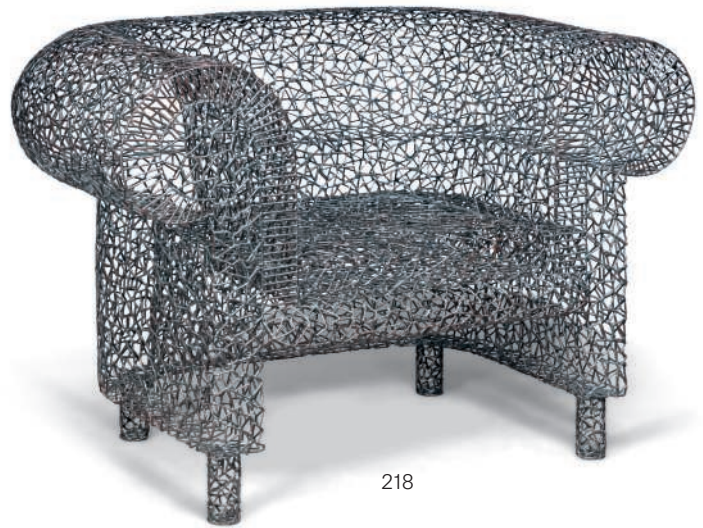
30½ in. (77.5 cm.) high; 25 in. (63.5 cm.) wide; 26 in. (66 cm.) deep

£1,500-2,500

\$2,100-3,500
€2,000-3,200



220



218



219

■221

A WHITE-PAINTED METAL OPENWORK BENCH

MODERN, RETAILED BY CLETO MUNARI

Soldered in a geometric pattern, the arms formed as loops

31¼ in. (80.5 cm.) high; 54 in. (137.5 cm.) wide; 19¼ in. (50 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900



221

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



222



223

■222
A BRASS AND WHITE-PAINTED CHANDELIER,
ATTRIBUTED TO PAOLO BUFFA (1903-1970)

MID-20TH CENTURY

With sixteen lights formed as stylised flowers with white petals, fitted for electricity

35½ in. (90 cm.) diameter

£1,500-2,500

\$2,100-3,500
€2,000-3,200

■223
A PAIR OF HANS VOLLMER (1879-1946) WICKER
ARMCHAIRS

FIRST QUARTER 20TH CENTURY, WITH PRAG-RUDNICKER
MANUFACTURERS LABEL, VIENNA

Woven wicker on pine frame, with sprung drop-in seat upholstered in
blue and brown striped fabric

30½ in. (77.5 cm.) high; 29 in. (73.5 cm.) wide; 25 in. (63.5 cm.) deep (2)

£1,500-2,500

\$2,100-3,500
€2,000-3,200

■224
A JACQUES ADNET (1900-1984) MACASSAR EBONY
VENEERED BOOKCASE

CIRCA 1933

Three tiers of alternating closed and glass panels with nickel-plated
handles

51¼ in. (130 cm.) high; 78¼ in. (200 cm.) wide; 15¼ in. (40 cm.) deep

£6,000-8,000

\$8,400-11,000
€7,800-10,000

LITERATURE:

A-R Hardy and G. Millet, *Jacques Adnet*, Paris, 2009, p. 204 il.
COMPARABLE LITERATURE.



224

THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

225
A DANISH COFFEE-POT DESIGNED BY JOHAN
RODHE

MARK OF GEORG JENSEN, COPENHAGEN, 1915-1919

Baluster and on spreading foot with beaded knob, the detachable cover
with a part ebonised wood finial, with an ebonised wood handle, the base
later engraved with a date, no. 88, marked underneath, further marked
with Swedish import marks

9¾ in. (24.5 cm.) high

£2,000-3,000

\$2,800-4,200
€2,600-3,900

VARIOUS PROPERTIES

Δ226
A MULLER CROISMARE 'FLUOGRAVURE' CAMEO,
ENAMELLED AND WHEEL CARVED VASE

CIRCA 1910, SIGNED MULLER CROISMARE

Acid-etched in relief with a shepherdess, her hair and dress wheel
carved, with two sheep, standing beside a tree, painted in colours and
with slight iridescent sheen to the background, (restoration to foot)

11½ in. (29.2 cm.) high

£1,000-1,500

\$1,400-2,100
€1,300-1,900



225



226



227



229

227

'LEDA AND THE SWAN' A MARCEL-ANDRE BOURAINE (1886-1948) SILVERED AND COLD-PAINTED BRONZE

CIRCA 1925, SIGNED A BOURAINE, FOUNDRY SEAL FOR LA STELE, STAMPED 32

Cast by La Stele from a model as the naked Leda and a swan with large stylised wings

18¼ in. (46.5 cm.) wide

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■228

A FRENCH ART DECO WROUGHT-IRON FIRE SCREEN

CIRCA 1930

Stylised central motif of sailing boat, clouds and waves, textured frame and splayed supports

41¼ in. (106 cm.) high 31¼ in. (80 cm.) wide

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■229

'SCARF DANCER' A RAYMONDE GUERBE COLD-PAINTED BRONZE FIGURE

CIRCA 1930, SIGNED R. GUERBE

Cast from a model as a seated naked young woman with bobbed hair and holding a trailing scarf painted with shooting star motifs

19½ in. (50.5 cm.) high; 30¾ in. (78 cm.) long

£3,000-5,000

\$4,200-7,000
€3,900-6,400

230

AN ENGLISH PICNIC HAMPER

CIRCA 1930'S

Fitted with six plates, cutlery, a thermos, a flask, a pair of ceramic and plated sandwich boxes, with 'The Coracle brand' maker's stamps, and six graduated glasses in wicker frames

19½ in. (50 cm.) wide

£1,000-1,500

\$1,400-2,100
€1,300-1,900



228



231



230

■231

A NICS, FRENCH ART DECO WROUGHT-IRON STAND WITH REVOLVING MARBLE TOP

CIRCA 1930, STAMPED NICS ON FOOT

Revolving top with marble inset, three supports with hammered finish and applied with roses

47¼ in. (120 cm.) high; marble 10¼ in. (26 cm.) diameter

£2,000-3,000

\$2,800-4,200
€2,600-3,900

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



232



234



233



235



236

■ 232

A PAIR OF GILT BRONZE AND ALABASTER WALL SCONCES

CIRCA 1940, FRENCH, STYLE OF PASCAUD

Alabaster up-lighter shades, on tapering stems, rectangular wall bracket

15½ in. (39 cm.) high

(2)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■ 233

A LIBERTY & CO ARTS AND CRAFTS OAK AND INLAID HALL STAND

CIRCA 1905, APPLIED LABEL LIBERTY & CO LTD, LONDON

Oak frame, inlaid and applied ebony, mother-of-pearl and blue hard stone decoration, brass and metal hooks and drip pan

71¼ in. (182 cm.) high; 19¾ in. (50 cm.) square

(2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

234

A CHRISTOPHER DRESSER (1834-1904) SILVER PLATED AND BOXED PICNIC SET

REGISTRATION MARK FOR 1879, STAMPED MARKS FOR HUKIN & HEATH, DESIGNED BY DR C. DRESSER

Comprising a kettle, folding tripod, burner and spirit flask, a teapot and cover, milk jug and sugar bowl, original oak case

9¼ in. (23.5 cm.) high

£1,000-1,500

\$1,400-2,100
€1,300-1,900

~235

'PIERROT', A DOROTHEA CHAROL COLD-PAINTED AND SILVERED BRONZE AND IVORY FIGURE

CIRCA 1930, SIGNED D. CHAROL, FOUNDRY MARKS AKT.GES GLADENBECK, D1296

Cast and carved from a model as a sad Pierrot holding a mask in one hand, bronze and marble base

15¼ in. (38.5 cm.) high

£1,500-2,500

\$2,100-3,500
€2,000-3,200

236

A PAIR OF CONTINENTAL GILT-BRASS, SILVER AND ENAMEL TABERNAACLE DOORS

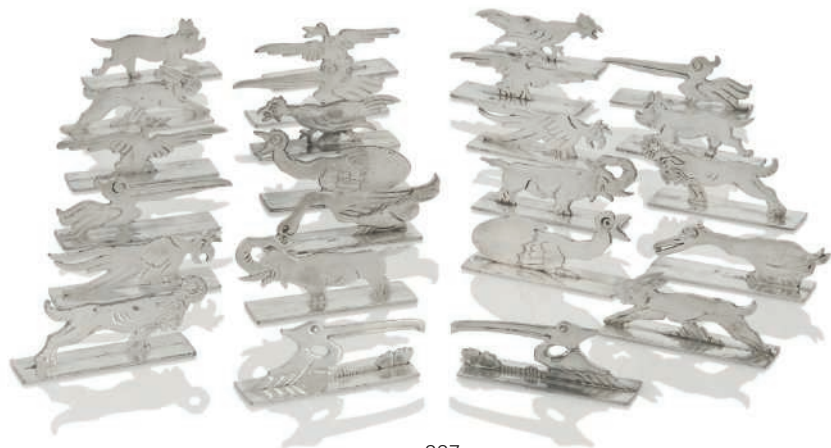
LATE 19TH CENTURY

With diamond studded eyes and garnets simulating drops of blood from the breast of the Pelican in her piety, the rays with a maker's mark, the reverse re-enforced with steel plates now set on modern stand, the working lock with a key

23 in. (58 cm.) high overall

£2,000-3,000

\$2,800-4,200
€2,600-3,900



237



238



241



239



240 (part)



**237
TWO SETS OF TWELVE ART DECO PLATED
METAL KNIFE RESTS**

MARK OF PD, CIRCA 1920S

Each set comprising eight different birds a dog, a goat, an elephant and a rabbit, original boxes
Longest 3½ in. long

(26)

£1,500-2,000

\$2,100-2,800
€2,000-2,600

**238
'PARROTS', AN ALEXANDRE KELETY COLD-
PAINTED BRONZE GROUP**

CIRCA 1930, SIGNED KELETY

Cast from a model as two parrots sitting on a perch, polished black slate base

24% in. (62.5 cm.) high

£3,000-5,000

\$4,200-7,000
€3,900-6,400

**241
A FRENCH BRONZE MODEL OF A BACCHANTE**

AFTER THE MODEL BY JACQUES-LOUIS GAUTIER, CIRCA 1900

On naturalistic base eating grapes from a vine, signed 'J. Gautier' on integral plinth

13½ in. (35 cm.) high

£1,000-1,500

\$1,400-2,100
€1,300-1,900

**239
'PANTHERS', A MAX LE VERRIER COLD-PAINTED
SPELTER GROUP**

CIRCA 1930, ENGRAVED M. LE VERRIER

Cast from a naturalistic model as two panthers, on onyx base

26¾ in. (68 cm.) long

£2,000-3,000

\$2,800-4,200
€2,600-3,900

**240
TWELVE HAND-COLOURED ETCHINGS FROM 'A
NATURAL HISTORY OF UNCOMMON BIRDS'**

GEORGE EDWARDS (1694-1773), 18TH CENTURY

In later giltwood frames

22 x 19 in. (56 x 48.5 cm.), overall

(12)

£2,000-3,000

\$2,800-4,200
€2,600-3,900



242



243



244



245

246

242

A PAIR OF ART NOUVEAU SILVER, ENAMEL AND OAK PHOTOGRAPH FRAMES

MARK OF HORTON & ALLDAY, BIRMINGHAM 1903

The silver embossed with flowers and sinuous stems and decorated with enamels, oak back with easel support, glazed 9 in. (22.8 cm.) high (2)

£3,000-5,000

\$4,200-7,000
€3,900-6,400

243

A PAIR OF VICTORIAN SILVER AND MAHOGANY PHOTOGRAPH FRAMES

MARK OF WILLIAM COMYNS, LONDON 1900

Openwork and embossed decoration of masks, doves, snakes, flowers and foliage, mahogany backs, easel supports and bevelled glass, one inscribed 11¼ in. (28.5 cm.) high; 9¾ in. (24.7 cm.) wide (2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

244

A NEAR PAIR OF VICTORIAN SILVER PHOTOGRAPH FRAMES ON MAHOGANY BACKS

MARK OF S J, LONDON HALLMARKS FOR 1895 AND 1896

The silver embossed with florets and mounted on mahogany, with easel supports and bevelled glass 13¼ in. (32.5 cm.) high (2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

245

A SILVER AND MAHOGANY PHOTOGRAPH FRAME

MARK OF THOMAS DUCROW, BIRMINGHAM 1901

With central aperture and five smaller satellite ovals, the silver with raised and shaped edge, mahogany back, glazed 11.3/5 in. (30 cm.) high

£2,500-3,500

\$3,500-4,900
€3,300-4,500

Δ246

A GEORGE H. BERRY FOR DERBY SILVER PLATE COMPANY 'GOLFING' COCKTAIL SHAKER AND BEAKERS

CIRCA 1925-30, STAMPED DERBY S. P. CO. INTERNATIONAL S. CO. 1921, PAT APPL'D FOR

Comprising: a shaker and cover with cork seal, and four beakers, each in the form of golf bag Shaker 13. ¾ in. (35 cm.) high (4)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

LITERATURE:

Simon Khachadourian, *The Cocktail Shaker*, London 2000, p. 34 (similar illustrated)



247

■247
**A PAIR OF FRENCH ORMOLU-MOUNTED TULIPWOOD AND MARQUETRY
 BEDSIDE TABLES**

MID-20TH CENTURY

Each with a single frieze drawer

27½ in. (70 cm.) high; 17 in. (43 cm.) wide; 12½ in. (32 cm.) deep

(2)

£2,000-3,000

\$2,800-4,200

€2,600-3,900

■248
A VICTORIAN BRASS-MOUNTED TEAK FIVE-DRAWER CAMPAIGN CHEST

LATE 19TH CENTURY, RETAILED BY ARMY & NAVY

With ivory disc 'ARMY & NAVY O.S.L MAKERS', in two parts

41 in (105 cm.) high; 39 in. (99 cm.) wide; 18 in. (46 cm.) deep

£2,000-3,000

\$2,800-4,200

€2,600-3,900



248



249

249
A VICTORIAN SILVERED-BRONZE FIGURE OF A GRENADIER GUARDSMAN

AFTER THE MODEL BY GEORGE EDWARD WADE, LATE 19TH CENTURY, RETAILED BY H. LUPPENS & CIE, BRUSSELS

Modelled standing in full uniform with the Royal Garter Insignia to his pack, on a square base incised 'G.E. Wade Sculp., GRENADIER Guard 1889', and 'H. Luppens & Cie', on a lacquered stepped base

20½ in. (52 cm.) high overall

£2,000-3,000

\$2,800-4,200

€2,600-3,900

George Edward Wade (1853-1933) did not undergo formal training as an artist but was greatly influenced by the Crimean War veteran and art patron Sir Coultts Lindsay (1824-1913). By the mid 1880s Wade had turned towards sculpture as his preferred medium and first exhibited at the Royal Academy in 1889 where he showed his bronze bust of Lieutenant-Colonel Myles Sandys, MP. His model of a guardsman was first produced in terracotta and a copy in bronze was purchased by Queen Victoria. Wade then produced a further one hundred copies for the Grenadier Guards. In 1891 he took over the studio of the late Sir Joseph Boehm and went on to create other military models and memorials, as well as sculptures of politicians and royalty.



250

■-250
A PAIR OF ROSEWOOD OCCASIONAL TABLES

EARLY 19TH CENTURY, ADAPTED FROM POLESCREENS

Each with pictures of Medieval courtly scenes under glass

Each 21 in. (54 cm.) high; 16¼ in. (41 cm.) wide; 13 in. (33 cm.) deep

(2)

£1,200-1,800

\$1,700-2,500

€1,600-2,300

251 No Lot

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



252

■252
A PAIR OF MAHOGANY BEDSIDE TABLES

LATE 20TH CENTURY, OF GEORGE III STYLE
 Each with gallery top and carrying handles above cupboard door, on turned legs
 28½ in. (72.5 cm.) high; 15½ in. (39.5 cm.) wide; 16 in. (41 cm.) deep (2)

£1,000-1,500 \$1,400-2,100
 €1,300-1,900



254

■254
A REGENCY MAHOGANY CHEVAL MIRROR

EARLY 19TH CENTURY
 With brass adjusting handles and brass shell cappings with castors
 67 in. (171 cm.) high; 29½ in. (75 cm.) wide

£1,000-1,500 \$1,400-2,100
 €1,300-1,900



256

■256
A PAIR OF REGENCY MAHOGANY HALL CHAIRS

EARLY 19TH CENTURY
 Each with shell-carved and C-scroll back
 33¾ in. (84.5 cm.) high; 15½ in. (39.5 cm.) wide; 14½ in. (37 cm.) deep (2)

£1,000-1,500 \$1,400-2,100
 €1,300-1,900

■253
AN EARLY VICTORIAN WALNUT WRITING-TABLE

BY GILLOWS, SECOND QUARTER 19TH CENTURY
 The top inset with red leather writing-surface, above two drawers to each side, stamped four times 'GILLOWS'
 30 in. (76.5 cm.) high; 45¼ in. (115 cm.) wide; 37½ in. (95 cm.) deep

£1,200-1,800 \$1,700-2,500
 €1,600-2,300

■255
AN OLIVEWOOD AND MAHOGANY PEDESTAL DESK

BY LINLEY, MODERN
 Three frieze drawers above four graduated drawers, stamped twice 'LINLEY'
 29½ in. (75 cm.) high; 63 in. (160 cm.) wide; 32 in. (81 cm.) deep

£2,000-3,000 \$2,800-4,200
 €2,600-3,900



253



255



257

■257

A WILLIAM IV WALNUT BERGERE

CIRCA 1835

The rounded back above a brown leather buttoned squab cushion, on turned legs
34¾ in. (88.5 cm.) high; 21½ in. (54.5 cm.) wide; 23½ in. (59.5 cm.) deep

£1,000-1,500

\$1,400-2,100
€1,300-1,900



259

■258

A WILLIAM IV MAHOGANY WRITING-TABLE

IN THE MANNER OF GILLOWS, CIRCA 1835

The top inset with brown leather writing-surface above three drawers

30½ in. (77.5 cm.) high; 53½ in. (136 cm.) long; 30 in. (76 cm.) deep

£1,000-1,500

\$1,400-2,100
€1,300-1,900



261

■259

A GEORGE IV MAHOGANY FOUR-TIER WHATNOT

EARLY 19TH CENTURY

With three drawers and urn finials

66 in. (168 cm.) high; 20½ in. (52 cm.) square

£1,000-1,500

\$1,400-2,100
€1,300-1,900



258

■260

A WILLIAM IV MAHOGANY SOFA

SECOND QUARTER 19TH CENTURY

Upholstered in cream cotton, with serpentine back and scrolled arms on turned and reeded legs

34 in. (86.5 cm.) high; 84 in. (213.5 cm.) wide; 23½ in. (59 cm.) deep

£1,200-1,800

\$1,700-2,500
€1,600-2,300



260

■261

A FRENCH ORMOLU-MOUNTED MAHOGANY AND PARQUETRY CYLINDER BUREAU

OF LOUIS XVI STYLE, LATE 19TH CENTURY

The pierced gallery above three drawers, the roll-top revealing a sliding brown leather-inset writing surface and three drawers, above a single drawer, on tapering fluted legs
42¼ in. (107.5 cm.) high; 33½ in. (85 cm.) wide; 19½ in. (49.5 cm.) deep

£1,200-1,800

\$1,700-2,500
€1,600-2,300



262

■262
A LOUIS PHILIPPE MAHOGANY SECRETAIRE A
ABATTANT

SECOND QUARTER 19TH CENTURY

The grey variegated marble top above a frieze drawer and fall front enclosing a satin-birch and amaranth lined interior with an arrangement of bone-handled drawers and leather inset writing surface, above three drawers and a base drawer
57¾ in. (146.5 cm.) high; 38¼ in. (97 cm.) wide; 16¾ in. (42.5 cm.) deep

£1,000-1,500

\$1,400-2,100
€1,300-1,900



263

■263
A VICTORIAN MAHOGANY WRITING-TABLE

SECOND QUARTER 19TH CENTURY

The rectangular top above a fitted frieze drawer, on scrolled supports carved with rosettes, joined by turned stretcher
32¼ in. (82 cm.) high; 30 in. (76 cm.) wide; 20 in. (51 cm.) deep

£1,200-1,800

\$1,700-2,500
€1,600-2,300



264

■265
A REGENCY BRASS-INLAID ROSEWOOD
CONSOLE TABLE

EARLY 19TH CENTURY, POSSIBLY IRISH

The serpentine variegated black marble top above a scrolling foliate frieze centred by a rosette, on harp and acanthus-headed S-scroll supports and ball feet

36½ in. (93 cm.) high; 53¼ in. (35 cm.) wide; 20 in. (51 cm.) deep

£1,500-2,500

\$2,100-3,500
€2,000-3,200

■264
A REGENCY BRASS-INLAID AND MOUNTED
ROSEWOOD SOFA TABLE

EARLY 19TH CENTURY

With two frieze drawers and central column with platform base, on castors
29¾ in. (74.5 cm.) high; 64½ in. (164 cm.) wide, extended; 31¾ in. (80.5 cm.) deep

£1,500-2,500

\$2,100-3,500
€2,000-3,200

■266
A VICTORIAN BURR WALNUT AND MARQUETRY
DISPLAY CABINET

LATE 19TH CENTURY

The mirror-backed interior with one glass shelf, the frieze inlaid with scrolls and flowers
35¼ in. (89.5 cm.) high; 61¾ in. (157 cm.) wide; 17½ in. (44.5 cm.) deep

£1,200-1,800

\$1,700-2,500
€1,600-2,300



265



266



267



270



268



271

■-267
A REGENCY ROSEWOOD-BANDED MAHOGANY SOFA TABLE

CIRCA 1820
The rectangular drop-leaf top above two drawers, on ring-turned supports and splayed feet
28½ in. (72.5 cm.) high; 58¼ in. (148 cm.) wide, extended;
26 in. (66 cm.) deep

£1,000-1,500 \$1,400-2,100
€1,300-1,900

■268
A VICTORIAN WALNUT SOFA

LATE 19TH CENTURY
The button-back seat and covers upholstered in gold raw silk, on gadrooned legs, stamped twice 'GILLOW', and once '2039'
29 in. (74 cm.) high; 63½ in. (161.5 cm.) wide; 34 in. (86.5 cm.) deep

£1,000-1,500 \$1,400-2,100
€1,300-1,900

■-269
A VICTORIAN ORMOLU-MOUNTED TULIPWOOD AND ROSEWOOD VITRINE TABLE

SECOND HALF 19TH CENTURY
The hinged bevelled glass top revealing a green velvet-lined interior, stamped 'COPE & COLLINSON' to one hinge
29 in. (73.5 cm.) high; 40 in. (101.5 cm.) wide; 22 in. (56 cm.) deep

£1,200-1,800 \$1,700-2,500
€1,600-2,300

270
A PAIR OF GEORGE III SILVER SAUCE-TUREENS

MARK OF WILLIAM HOLMES, LONDON, 1770
shaped oval, with beaded, scroll and floral borders, the bodies engraved with crest, the leaf capped twin handles modelled as twisted branches, both on four leaf-capped scroll feet
8 ½ in. (22 cm.) wide
30 oz. 11 dwt. (950 gr.)

£1,000-1,500 \$1,400-2,100
€1,300-1,900

■271
A WILLIAM IV MAHOGANY BERGERE

CIRCA 1830
With cane back and a drop-in seat upholstered in tan leather
35 in. (89 cm.) high; 22 in. (56 cm.) wide; 19 in. (48.5 cm.) deep

£1,000-1,500 \$1,400-2,100
€1,300-1,900

■-272
A WILLIAM IV ROSEWOOD AND MAHOGANY TRIPOD TABLE

CIRCA 1835
The tilt-top centred by a satinwood and rosewood chequerboard inlay, above octagonal column and tripartite base with lotus-capped paw feet and castors
28¾ in. (73 cm.) high; 25¼ in. (64 cm.) diameter

£1,000-1,500 \$1,400-2,100
€1,300-1,900



269



272

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



273



274



276



275



277

■273

A COPPER AND GILT-METAL PARROT

CIRCA 1960S

Modelled seated in an arched gilt-metal perch

30½ in. (77.5 cm.) high, overall

£1,500-2,500

\$2,100-3,500
€2,000-3,200

274

A CONTINENTAL SILVER MODEL OF A STAG

PROBABLY GERMAN, LATE 19TH CENTURY

standing figure with textured body, the head removable

14 ½ in. (37 cm.) long

46 oz. 15 dwt. (1455 gr.)

£2,000-4,000

\$2,800-5,600
€2,600-5,100

■275

A PAIR OF LEATHER ELEPHANTS

SECOND HALF 20TH CENTURY, PROBABLY RETAILED BY LIBERTY & CO

Each with simulated ivory tusks

39 in. (99 cm.) high; 40 in. (102 cm.) long

(2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■276

AN ENGLISH CARVED STONE MODEL OF A LION

EARLY 19TH CENTURY

Carved in a naive manner on integral rectangular base

19½ in. (49.5 cm.) high; 34¼ in. (87 cm.) wide

£2,500-4,000

\$3,500-5,600
€3,300-5,100

277

TWO MEISSEN PARROTS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED MODEL NOS 644A AND 644B, PRESSNUMMERN

Naturalistically modelled sitting on tree stumps with rocky bases

The taller - 8¼ in. (20.8 cm.) high

(2)

£1,500-2,500

\$2,100-3,500
€2,000-3,200



278

278
A SWISS BRASS AND ENAMELLED MODEL OF A DOMED BIRD-CAGE

LATE 18TH CENTURY

Enclosing a wooden perch with three polychrome painted birds, the frieze centred by an oval medallion, formally fitted with a clock to the underside, now fitted for electricity

17½ in. (44.5 cm.) high; 12 in. (31 cm.) square

£2,000-3,000

\$2,800-4,200
 €2,600-3,900



279

280
A MEISSEN EQUESTRIAN FIGURE OF AUGUSTUS III

MID-19TH CENTURY, BLUE CROSSED SWORDS MARK

After the model by *Johann Joachim Kändler*, assisted by *Johann Friedrich Eberlein*, with Augustus dressed as a Roman Emperor seated on a pelt saddlecloth on a rearing stallion, holding a commander's baton in his right hand, on a rocky wooden base

18½ in. (47 cm.) high

£3,000-5,000

\$4,200-7,000
 €3,900-6,400

This model is a rare 19th century example after a lost 18th century original. The 1745 model was the template for the slightly later equestrian group which crowns the monumental large white group which is now in the State Porzellansammlung, Dresden (Inv.-Nr. PE 2528). The monumental group, which is 1.2 metres high, was commissioned in 1751 and presented to the king by the Prime Minister, Count Brühl, in 1753. This in itself was a trial piece for an intended double life-sized monument to the king, which was never completed.



280

279
A LARGE PAIR OF FRENCH ZINC LION-FORM WALL MASKS

LATE 19TH CENTURY

44 in. (112 cm.) high

£4,000-6,000

(2)
 \$5,600-8,400
 €5,200-7,700

281
A PARCEL-GILT CARVED WOOD EAGLE WALL BRACKET AND HANGING LANTERN

THE EAGLE EARLY 19TH CENTURY, BAR AND LANTERN LATER

The eagle bearing a bundle of flaming rods and suspending a glass lantern from its beak.

44 in. (112 cm.) high

£1,000-1,500

\$1,400-2,100
 €1,300-1,900



281



282

282
A PAIR OF CAST-IRON GARDEN BENCHES

20TH CENTURY

The supports cast as giraffes, with slatted seats and backs

36 in. (91.5 cm.) high; 61¼ in. (157 cm.) wide

£2,000-3,000

(2)
 \$2,800-4,200
 €2,600-3,900

PROVENANCE:
 Colchester Zoo



283

■283

A WALNUT AND BURR WALNUT STRIKING LONGCASE CLOCK

THE MOVEMENT BY ROBERT SLY, LONDON, EARLY 18TH CENTURY, THE ASSOCIATED CASE 20TH CENTURY

The brass dial with silvered Roman chapter ring, subsidiary dial for seconds and date aperture, signed *Ro: Sly London*, the two train movement with recoil anchor escapement and rack striking to bell; with pendulum, two weights, winding key and case key

79¼ in. (202.5 cm.) high; 19 in. (48.5 cm) wide; 10½ in. (26.5 cm) deep

£1,200-1,800

\$1,700-2,500
€1,600-2,300

284

A GEORGE III EBONISED STRIKING TABLE CLOCK

JOHN CUTHBERT, LONDON, LATE 18TH CENTURY

The brass dial with silvered Roman and Arabic chapter ring, date aperture and subsidiary dial for strike/silent, signed *John Cuthbert / London*, the twin fusee movement with later recoil anchor escapement and rack striking to bell; with pendulum and winding key

15¼ in. (40 cm.) high, to base of handle; 9¼ in. (23.5 cm.) wide; 6½ in. (16.5 cm.) deep

£1,000-1,500

\$1,400-2,100
€1,300-1,900



284



285



286



287



■285

A SANTOS ROSEWOOD, SATINWOOD AND MARQUETRY OCCASIONAL TABLE

SECOND HALF 20TH CENTURY

The top segmentally-veneered and on three-sided column with spiral edge detail
30 in. (76 cm.) high; 20½ in. (52 cm.) diameter

£1,200-1,800

\$1,700-2,500
€1,600-2,300

■286

A PAIR OF REGENCY BRASS-INLAID ROSEWOOD CARD TABLES

EARLY 19TH CENTURY

Each D-shaped swivel top enclosing a blue baize playing surface above brass-inlaid supports on quadripartite bases

29¼ in. (74 cm.) high; 36¼ in. (92 cm.) wide; 18 in. (45.5 cm.) deep

£3,000-5,000

\$4,200-7,000
€3,900-6,400

■287

A PAIR OF MAHOGANY ARMCHAIRS

INCORPORATING 18TH ELEMENTS

Upholstered in checked tweed
37¾ in. (95 cm.) high

£2,000-3,000

\$2,800-4,200
€2,600-3,900



288

■288
A CORRUGATED IRON THREE-PANEL SCREEN

SECOND HALF 20TH CENTURY

On castors

Each panel - 85½ in. (217 cm.) high; 34 in. (86.5 cm.) wide

£2,000-3,000

\$2,800-4,200

€2,600-3,900

■289
AN ARTS AND CRAFTS STANDING RUSHLIGHT AND CANDLEHOLDER

CIRCA 1880

The steel stem with a cockerel finial and adjustable rush nip on a domed wood base

63 in. (161 cm.) high

£1,000-1,500

\$1,400-2,100

€1,300-1,900

■290
A GEORGE II MAHOGANY DROP-LEAF TABLE

MID-18TH CENTURY

The round twin-flap top above a single drawer, scroll-carved cabriole legs on pad feet

28½ in. (72.5 cm.) high; 48 in. (122 cm.) diameter

£2,000-3,000

\$2,800-4,200

€2,600-3,900



290



292



289



291

■291
A GEORGE III OAK DRESSER

WELSH BORDERS, LATE 18TH CENTURY

With a single-plank top of figured oak and scroll-carved frieze below three drawers, on cabriole legs

33 in. (84 cm.) high; 74 in. (188 cm.) wide; 17 in. (43 cm.) deep

£1,200-1,800

\$1,700-2,500

€1,600-2,300

292
FOUR TAPESTRY CUSHIONS

MADE FROM 17TH CENTURY TAPESTRY FRAGMENTS

Three woven with pairs of mythical beasts and foliage, another with an angel blowing pipes

16 x 15 in. (41 x 39 cm.) on average

(4)

£1,000-1,500

\$1,400-2,100

€1,300-1,900



293



295



297



294



296



298

~293

A REGENCY SQUARE TORTOISESHELL TEA CADDY

EARLY 19TH CENTURY

With a pagoda top and faceted steel urn finial with white-metal and ivory stringing, on metal ball feet

5½ in. (18 cm.) high

£1,200-1,800

\$1,700-2,500
€1,600-2,300

295

A GEORGE III DIMINUTIVE FRUITWOOD AND MARQUETRY TE CADDY

CIRCA 1790

With boxwood inlay and flame veneers in ovals with chequer banded borders

3¼ in. (8 cm.) high

£1,500-2,500

\$2,100-3,500
€2,000-3,200

~297

A GEORGE III GOLD-MOUNTED DECAGONAL IVORY TEA-CADDY

CIRCA 1790

With domed top and tortoiseshell banding and horn stringing with a gold band to cover rim and inlaid oval panel and escutcheon

4½ in. (11.5 cm.) high

£1,500-2,500

\$2,100-3,500
€2,000-3,200

~294

A GEORGE III SILVER-MOUNTED TORTOISESHELL TEA CADDY

CIRCA 1780

Inset with a framed medallion of Venus and Cupid

4 in. (10 cm.) high excluding handle

£1,500-2,500

\$2,100-3,500
€2,000-3,200

296

A GEORGE III JAPPANED-TIN OVAL TEA CADDY

CIRCA 1800

The front painted with a view of Windsor castle, the reverse with a view of the Greenwich Naval Hospital, the cover with ships at sea, within gilt painted black border

4¼ in. (10.5 cm.) high excluding handle

£1,200-1,800

\$1,700-2,500
€1,600-2,300

~298

A REGENCY PRESSED TORTOISESHELL TEA CADDY

EARLY 19TH CENTURY

Of canted square form with a domed top and a sunburst decorated front on brass ball feet with white-metal and ivory stringing

5½ in. (14 cm.) high

£1,200-1,800

\$1,700-2,500
€1,600-2,300



299

~299
A SHAGREEN SILVER-INLAID AND BRAZIL-NUT CADDY

BRITISH COLONIAL, PROBABLY WEST INDIAN, 19TH CENTURY
 The natural caddy with a silver shield, inlaid top and pineapple finial
 6½ in. (16.5 cm.) high

£4,000-6,000

\$5,600-8,400
 €5,200-7,700

300
A GEORGE III SPECIMEN WOOD OVAL TEA CADDY

CIRCA 1780
 The cover with a shell patera, decorated with radiating bands of
 parquetry
 7½ in. (19 cm.) wide

£800-1,200

\$1,200-1,700
 €1,100-1,500

■301
AN EARLY GEORGE III GILT-WOOD MIRROR

CIRCA 1760
 The shaped rectangular frame with pierced foliate, scroll and
rocaille decoration, with label 'ANTIQUE FURNITURE from
 NORMAN ADAMS LTD, 8-10 HANS ROAD, LONDON SW3'
 33 in. (84 cm.) high; 21 in. (54 cm.) wide

£2,500-3,500

\$3,500-4,900
 €3,300-4,500



302

VARIOUS PROPERTIES

■-302
A PAIR OF WILLIAM IV ROSEWOOD THREE-TIER WHATNOTS

CIRCA 1835
 Each on baluster-turned supports and brass capes and casters
 30½ in. (77.5 cm.) high; 15 in. (38 cm.) wide; 12½ in. (32 cm.) deep (2)

£2,000-3,000

\$2,800-4,200
 €2,600-3,900

■-303
A REGENCY MAHOGANY AND ROSEWOOD CROSS-BANDED BOWFRONT CHEST

CHANNEL ISLANDS, EARLY 19TH CENTURY
 With four chestnut-lined graduated drawers, two drawers bearing
 spurious marks 'GILLOWS.LANCASTER', on unusual over-
 scrolled feet
 39½ in. (100.5 cm.) high; 41 in. (104 cm.) wide; 22¾ in. (57 cm.) deep

£2,000-3,000

\$2,800-4,200
 €2,600-3,900



300



301



303



304



306

305



307



308

304
A MATCHED PAIR OF GEORGE III MAHOGANY BEDSIDE COMMODES

LATE 18TH CENTURY, AND LATER ADAPTED
Each with tambour shutter and converted drawer lined in green baize, one drawer with thin crossband to front

30¾ in. (78 cm.) high; 20 in. (51 cm.) wide; 17½ in. (44.5 cm.) deep and smaller (2)
£2,000-3,000 \$2,800-4,200 €2,600-3,900

305
AN AUSTRIAN TERRACOTTA FIGURE OF A YOUNG WOMAN

BY THE GOLDSCHIEDER FOUNDRY, VIENNA, EARLY 20TH CENTURY
Standing with a wide brimmed hat and water pots, signed 'E Tell', with impressed maker's marks and numbers

25 in. (63.5 cm.) high
£1,000-1,500 \$1,400-2,100 €1,300-1,900

306
A FRENCH PROVINCIAL WALNUT THREE-TIER ETAGERE OR BUFFET

MID-19TH CENTURY, ADAPTED, POSSIBLY LYONNAISE
Of large size, with spirally turned supports, on scroll legs with lion paw feet

58½ in. (148.5 cm.) high; 52 in. (132 cm.) wide; 21½ in. (54.5 cm.) deep
£2,000-3,000 \$2,800-4,200 €2,600-3,900

307
A CONTINENTAL BRONZE CENTREPIECE

FRENCH OR ITALIAN, LATE 19TH CENTURY
The gilt shell supported by a pair of cherub mermen with wings and fish tails on an onyx plinth

13 in. (33 cm.) high and wide
£2,000-3,000 \$2,800-4,200 €2,600-3,900

308
A 'MOORISH' IVORY AND EBONY-INLAID WALNUT CENTRE TABLE

LATE 19TH CENTURY, POSSIBLY SPANISH
Decorated overall with geometric inlay, the top centred by an ivory plaque depicting gentleman playing cards above a lappeted frieze, on columnar supports

30 in. (76 cm.) high; 42 in. (107 cm.) wide; 25 in. (63.5 cm.) deep
£1,200-1,800 \$1,700-2,500 €1,600-2,300



309

■ 309
A PAIR OF ITALIAN POLYCHROME-PAINTED
TWIN-LIGHT WALL APPLIQUES

SECOND HALF 20TH CENTURY

Each with ribbon and musical trophy backplate issuing painted steel flowers and leaves, stenciled to the rear 'BOLOGNA COMUNE', drilled for electricity
40 in. (101.5 cm.) high

£1,500-2,500

\$2,100-3,500
€2,000-3,200

(2)

■ 310
A LATE REGENCY FIGURED MAHOGANY FOUR-
DRAWER BOW-FRONT CHEST

CHANNEL ISLANDS, EARLY 19TH CENTURY

With rosewood-banded top and line-inlays, spiral column detail and tall feet

39½ in. (100 cm.) high; 41 in. (104 cm.) wide; 21¼ in. (55 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900



310

■ 311
AN EARLY VICTORIAN PORCELAIN-MOUNTED
AMBOYNA CABINET

BY HOLLAND & SONS, MID-19TH CENTURY

The doors mounted with porcelain plaques enclosing three adjustable shelves, the lower door with grilles enclosing a single shelf, on bun feet, stamped 'HOLLAND & SONS / 9173' and 'FROM HOLLAND & SONS / UPHOLSTER & C / 19 MARYLEBONE ST. ST. JAMES'S / LONDON'

69½ in. (170 cm.) high; 31½ in. (80 cm.) wide; 13½ in. (34.5 cm.) deep

£3,000-5,000

\$4,200-7,000
€3,900-6,400

■ 312
A PAIR OF POLYCHROME-DECORATED
SATINWOOD AND SANTOS-ROSEWOOD
CROSSBANDED CARD TABLES

MODERN, OF GEORGE III STYLE

Each painted with floral and foliate garlands overall, the top enclosing a green baize-lined interior, on square tapering legs
29¾ in. (75.5 cm.) high; 35½ in. (90 cm.) wide; 18 in. (46 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900

(2)



311



312





313 (part)

■ 313
A SET OF EIGHT FRENCH ORMOLU AND PATINATED BRONZE TWIN-LIGHT WALL APPLIQUES

OF EMPIRE STYLE, SECOND HALF 20TH CENTURY
The lozenge-shaped backplates applied with palmettes and centred by an obelisk
27 in. (68.5 cm.) high

£1,500-2,500 (8) \$2,100-3,500 €2,000-3,200

~314
A GEORGE III IRISH SILVER THREE-PIECE TEA-SERVICE

MARK OF WILLIAM NOWLAN, DUBLIN, 1816
comprising teapot, sugar bowl and cream jug, of squat form, each on four shell capped feet, richly chased with rococo scrolls, with cartouche and figural handles, the teapot with ivory insulators and a raised floral finial
the teapot 6 in (15.25 cm) high
57 ozt. 17 dwt. (1800 gr.) gross weight

£1,000-1,500 (3) \$1,400-2,100 €1,300-1,900



314

~315
A LOUIS XV ORMOLU-MOUNTED AND BRASS-INLAID TORTOISESHELL 'BOULLE' STRIKING MANTEL CLOCK

JEAN BAPTISTE DUTERTRE, PARIS, MID-18TH CENTURY
The white enamel dial with Roman hours and Arabic five minutes, the twin barrel movement with Thiout's recoil anchor escapement, silk suspension and count wheel strike to bell, the back plate signed *J Bate Dutertre A Paris*; with pendulum, winding key and case key
21¼ in. (55 cm.) high; 11 in. (28 cm.) wide; 4½ in. (11.5 cm.) deep

£3,000-5,000 \$4,200-7,000 €3,900-6,400



315



316

316
AN ORMOLU-MOUNTED SEVRES STYLE BLEU-CELESTE GROUND JARDINIERE

LATE 19TH CENTURY
Decorated with a pastoral scene to one side and floral bouquet to the other, the interior with floral motifs, the handles formed as cherubs
12¾ in. (32.5 cm.) high; 19 in. (48.5 cm.) wide

£1,000-1,500 \$1,400-2,100 €1,300-1,900



317

PROPERTY FROM A GENEVA PENTHOUSE DECORATED BY NYFFELER

■*317
AN EMPIRE ORMOLU-MOUNTED THUYA AND MAHOGANY TABLE VIDE-POCHE

PROBABLY BY EITHER ADAM WEISWEILER OR JACOB-DESMALTER, THE METALWORK ATTRIBUTED TO THOMIRE-DUTERME ET CIE, CIRCA 1810

The galleried rectangular top above a frieze mounted with portrait roundels depicting mythological figures, on tapering X-supports joined by a stretcher and terminating in stiff-leaf sabots

27¼ in. (69 cm.) high; 26½ in. (67.5 cm.) wide; 15¼ in. (40 cm.) deep

£8,000-12,000 \$12,000-17,000 €11,000-15,000

PROVENANCE:
With Renoncourt, Paris, May 1995.



318

■318
AN EXTENSIVE HEREND 'VICTORIA' PATTERN PART TABLE-SERVICE

MODERN, BLUE PRINTED FACTORY MARKS
 Printed and painted with flowers and butterflies within gilt-line rims
 The tureen stand 18¼ in. (46.5 cm.) wide

£5,000-8,000

\$7,000-11,000
 €6,500-10,000

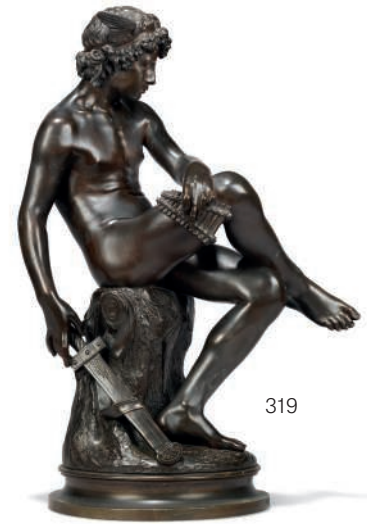
For details of quantities please see the condition report.

319
A FRENCH BRONZE FIGURE OF MERCURY

AFTER THE MODEL BY PIERRE MARIUS MONTAGNE, LATE 19TH CENTURY
 The naturalistic base atop a revolving plinth, inscribed to the base 'MARIUS MONTAGNE 1867'
 27¾ in. (69.5 cm.) high

£2,000-3,000

\$2,800-4,200
 €2,600-3,900



319



320

320
A FRENCH BRONZE FIGURE OF A WOMAN WITH A TAMBOURINE

AFTER THE MODEL BY EUGENE MARIOTON, CIRCA 1900
 Signed 'Marioton', and inscribed by the founders 'Perzinka' with impressed foundry numbers
 17½ in. (44.5 cm.) high

£1,000-1,500

\$1,400-2,100
 €1,300-1,900



322 (part)

■321
A FRENCH ORMOLU-MOUNTED MAHOGANY CENTRE TABLE

LATE 19TH CENTURY
 The variegated grey marble top on columnar supports headed by winged putti, on tripartite base with brass castors
 31½ in. (80 cm.) high; 37¾ in. (96 cm.) diameter

£1,000-1,500

\$1,400-2,100
 €1,300-1,900



321

■322
A PAIR OF FRENCH ORMOLU TWIN-LIGHT WALL APPLIQUES

OF REGENCE STYLE, 20TH CENTURY
 Each with a pierced lyre-shaped backplate surmounted by a palmette, issuing two scrolling branches
 22½ in. (57 cm.) high (2)

£1,000-1,500

\$1,400-2,100
 €1,300-1,900

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



323

■323
A VICTORIAN ORMOLU HALL LANTERN

LATE 19TH CENTURY

With foliate scrolled suspension ribs and palmette leaf mounts, with a hinged door and bevelled glass panels, the interior with associated six-light brass fitting

32 in. (81.5 cm.) high

£2,000-3,000

\$2,800-4,200
€2,600-3,900



324

■324
A PAIR OF GILTWOOD 'STAR' CONVEX MIRRORS

MODERN, OF REGENCY STYLE

Each with circular plate within an ebonised reeded slip and foliate decorated frame

Each 39½ in. (100.5 cm.) high; 39 in. (99 cm.) wide

(2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■325
A SET OF SIX GILT-BRONZE TWIN-BRANCH WALL APPLIQUES

OF LOUIS XVI STYLE, CIRCA 1900

Each with a lion mask tapering backplate and foliate-cast drip pans and nozzles

19½ in. (49.5 cm.) high

(6)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■326
A PAIR OF LATE VICTORIAN ORMOLU-MOUNTED AND EBONISED TULIPWOOD TABLES

LATE 19TH CENTURY

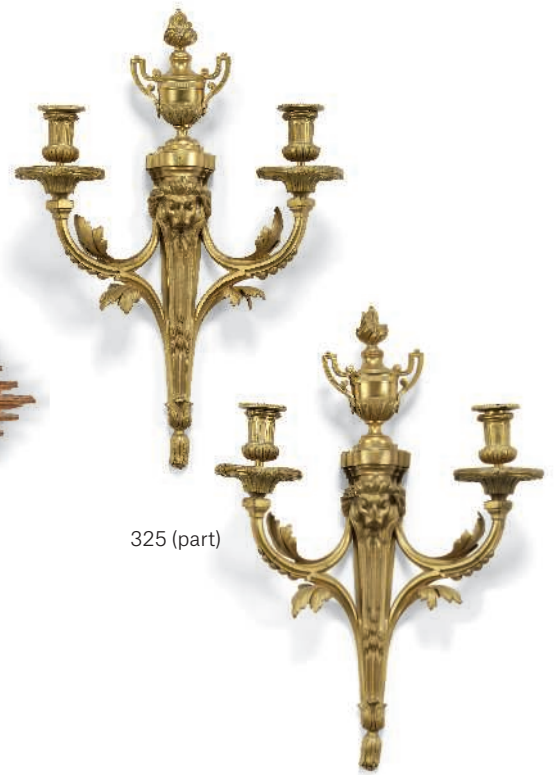
One a games table with baize lined interior, the other a tea table with figured-elm interior, each profusely decorated with floral and bird marquetry and centred to the top with a musical trophy

29½ in. (75 cm.) high; 35¾ in. (91 cm.) wide; 18¼ in. (46 cm.) deep

(2)

£8,000-12,000

\$12,000-17,000
€11,000-15,000



325 (part)

■327
A PAIR OF GILTWOOD PILASTERS

LATE 20TH CENTURY

The fluted pilasters with acanthus and scroll carved finials

95¼ in. (242 cm.) high

(2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900



326



327



328

***328**
A REGENCY PATINATED-BRONZE, ORMOLU-MOUNTED AND WHITE MARBLE TIMEPIECE

EARLY 19TH CENTURY, IN THE MANNER OF THOMAS WEEKS
 The single train movement with chain fusee, silk suspension and recoil anchor escapement
 12 in. (30.5 cm.) high; 14 in. (35.5 cm.) wide; 3¼ in. (8 cm.) deep
£1,000-1,500 **\$1,400-2,100**
€1,300-1,900



329

■331
A PAIR OF FRENCH ORMOLU TWIN-BRANCH WALL APPLIQUES

OF REGENCE STYLE, EARLY 19TH CENTURY
 Each backplate decorated with cherub masks, foliage and flowers
 17 in. (43 cm.) high (2)
£1,000-1,500 **\$1,400-2,100**
€1,300-1,900

■329
A CARVED GILTWOOD CORNER BRACKET

18TH CENTURY, THE TOP ASSOCIATED
 Formed of a cherub standing amongst scrolling foliage
 24 in. (61 cm.) high
£1,000-1,500 **\$1,400-2,100**
€1,300-1,900

■332
A PAIR OF WALNUT AND BURR-WALNUT BEDSIDE CABINETS

LATE 19TH CENTURY AND ADAPTED
 Each with four drawers
 29 in. (74 cm.) high; 17½ in. (45 cm.) wide; 13½ in. (34 cm.) deep (2)
£2,000-3,000 **\$2,800-4,200**
€2,600-3,900

■330
A PAIR OF SPANISH BRASS AND MAHOGANY STANDARD LAMPS

BY METALARTE, CIRCA 1960S
 Designed for both up and down-lighting, stamped to the underside
 'MADE IN SPAIN METALARTE'
 67½ in. (171.5 cm.) high, including shades (2)
£2,000-3,000 **\$2,800-4,200**
€2,600-3,900



330



331



332



333



335 (part)



334



336



337

■333
**A PAIR OF LARGE EBONISED METAL FRAMED
 CINEMA CEILING LIGHTS**
 CIRCA 1970'S
 With openwork centres, the frames covered in a cream fabric, the
 tops with opaque glass wedge shaped panels
 32 in. (81.5 cm.) high; 38 in. (96 cm.) diameter (2)
 £2,000-3,000 \$2,800-4,200
 €2,600-3,900

■335
**TWELVE ENGLISH GILT AND PAINTED IRON
 CONVEX MIRRORS**
 20TH CENTURY
 Of various forms and sizes
 The largest - 19¼ in. (49 cm.) diameter (12)
 £2,000-3,000 \$2,800-4,200
 €2,600-3,900

■337
WOOL CARPET
 MODERN
 Hand woven, pattern of undulating ribbons
 123 in. (312.5 cm.) x 96½ in. (245 cm.)
 £1,000-1,500 \$1,400-2,100
 €1,300-1,900

■334
A FRENCH VITRINE CABINET
 MID-20TH CENTURY
 With two glass shelves, the ebonised plinth with a drawer
 74½ in. (190 cm.) high; 36 in. (91 cm.) wide; 16 in. (41 cm.) deep
 £2,000-3,000 \$2,800-4,200
 €2,600-3,900

■336
**A FRENCH CAST-IRON FIGURAL STAIRWELL
 LAMP**
 LATE 19TH CENTURY
 In the form of a classical woman in a diadem holding aloft a glass
 flambeau shade
 62 in. (158 cm.) high overall
 £2,000-3,000 \$2,800-4,200
 €2,600-3,900



338



340



339



341

■338
**'MONTMATRE', A CURTIS JERE (AMERICAN)
 WALL SCULPTURE**

LATE 20TH CENTURY, SIGNED © C. JERE
 Patinated and welded metal, fashioned as a Parisian café facade with artist palette and brush sign
 37 in. (94 cm.) high x 15 in. (38 cm.) wide

£1,000-1,500 \$1,400-2,100
 €1,300-1,900

■339
**A FRENCH BRASS AND GLASS METAMORPHIC
 DRINKS TROLLEY**

20TH CENTURY
 The oval galleried top above two conforming tiers which split and rotate inwards and outwards

29½ in. (75 cm.) high; 32 in. (81 cm.) wide; 19 in. (48 cm.) deep, closed
 £1,200-1,800 \$1,700-2,500
 €1,600-2,300

■340
**A PAIR OF ITALIAN GLASS LUSTRE AND BEAD
 FOUR-LIGHT WALL APPLIQUES**

CIRCA 1940S
 Each modelled as a half chandelier
 44 in. (112 cm.) high

£2,000-3,000 \$2,800-4,200
 €2,600-3,900

■341
**A GROUP OF TWELVE LACQUERED BRASS
 MIRRORS**

MID-20TH CENTURY
 Of various forms and sizes
 The largest - 13 in. (33 cm.) high

£1,500-2,500 \$2,100-3,500
 €2,000-3,200

■342
A HOWARD STYLE TWO-SEATER SOFA

LATE 20TH CENTURY
 Upholstered in beige linen weave with down-filled cushions
 36½ in. (93 cm.) high; 80½ in. (204.5 cm.) wide;
 35½ in. (90 cm.) deep

£2,000-3,000 \$2,800-4,200
 €2,600-3,900

PROVENANCE:
 Robert Kime - An Eastern Perspective, Christie's South Kensington,
 27 October 2010, Lot 37



342



345



343



345



344



346

■343

A GLASS AND BRASS CHANDELIER

PROBABLY ITALIAN, THIRD QUARTER 20TH CENTURY

Of oval form, with clear and orange pendant drops hung from a brass frame

24 in. (61 cm.) high; 23 1/4 in. (59 cm.) wide

£1,500-2,500

\$2,100-3,500

€2,000-3,200

■344

A MATCHED SET OF TEN CARLO PAGANI 'CAMPANULA' CHAIRS

DESIGNED 1952, FOUR WITH LABELS FOR ARFELX FRANCE

Faux leather upholstery, metal supports with gilt finish, articulated brass pad feet

32 1/2 in. (82.5 cm.) high

(10)

£5,000-8,000

\$7,000-11,000

€6,500-10,000

■345

A SET OF FOUR GLASS AND BRASS WALL LIGHTS

PROBABLY ITALIAN, THIRD QUARTER 20TH CENTURY

Each with clear and orange pendant drops hung from a brass frame

20 1/4 in. (51.5 cm.) high; 10 in. (25.5 cm.) wide

(4)

£1,200-1,800

\$1,700-2,500

€1,600-2,300

346

A COLLECTION OF CONTINENTAL COLOURED-GLASS INKWELLS

THIRD QUARTER 20TH CENTURY

In various shades of glass with brass mounts

largest 7 1/2 in. (19 cm.) diameter

(14)

£2,000-3,000

\$2,800-4,200

€2,600-3,900



347

■-347

A DANISH 'FLIP-FLAP' DINING TABLE

MANUFACTURED BY DYRLUND-SMITH, CIRCA 1960

Rosewood veneer, chromed steel, the circular top with retractable folding leaves, applied manufacturer's label, stamped patent marks *MADE IN DENMARK*

28 1/2 in. (72.5 cm.) high; 59 in. (150 cm.) diameter, extended

£2,000-3,000

\$2,800-4,200

€2,600-3,900



348



350



348



349



351

■348
A PAIR OF ITALIAN ORMOLU AND GLASS
'SPUTNIK' CHANDELIERS

MID-20TH CENTURY
The central spheres radiating rods mounted with clear glass flower heads
19 in. (48.5 cm.) high (2)

£1,000-1,500 \$1,400-2,100
€1,300-1,900

■349
A GROUP OF NINE WOVEN-REED MIRRORS

LATE 20TH CENTURY
Of various forms and sizes
The largest - 21½ in. (54.5 cm.) diameter (9)

£2,000-3,000 \$2,800-4,200
€2,600-3,900

■350
AN ITALIAN ORMOLU AND GLASS 'SPUTNIK'
CHANDELIER

CIRCA 1970S
Central sphere radiating rods mounted with clear glass flower heads

25 in. (63.5 cm.) high
£1,000-1,500 \$1,400-2,100
€1,300-1,900

■351
A TAMBOUR PINE SCREEN

DESIGNED BY ALVAR AALTO (1898-1976) IN 1936, MANUFACTURED
LATER, POSSIBLY BY ARTEK
Rollable

71 in. (180 cm.) high; 74½ in. (189 cm.) wide
£1,000-1,500 \$1,400-2,100
€1,300-1,900

■352
AN ITALIAN INDIAN ROSEWOOD, SYCAMORE
AND BEECH SIDEBOARD

THIRD QUARTER 20TH CENTURY
The folding cupboard doors centred by a carved panel featuring horses and butterflies enclosing two mirrored compartments, one with four drawers, fitted for electricity

53 in. (134.5 cm.) high; 76 in. (193 cm.) wide; 17 in. (43 cm.) deep
£2,000-3,000 \$2,800-4,200
€2,600-3,900



352



353



355



356



354



■353

A PAIR OF BRASS THREE-TIER ETAGERES

MID-20TH CENTURY

Of large size, each with tooled leather shelves and pineapple finials
Each 32¼ in. (82 cm.) high; 22¼ in. (56.5 cm.) wide; 17¼ in. (44 cm.) deep (2)

£2,000-3,000

\$2,800-4,200

€2,600-3,900

■354

A PAIR OF BLACK LEATHER EASY ARMCHAIRS

FIRST HALF 20TH CENTURY

With buttoned backs, close-nailed detailing and turned front legs
35¼ in. (91 cm.) high; 29¼ in. (75.5 cm.) wide (2)

£1,500-2,500

\$2,100-3,500

€2,000-3,200

355

A SWISS RHODIUM-PLATED AND GILT-BRASS 'BEAUBORG' ATMOS CLOCK

JAEGER-LECOULTRE, SWITZERLAND, LATE 20TH CENTURY, NO. 656973, CALIBRE 540

The case of typical form with rounded angles, Arabic quarters to the chapter ring, with torsion pendulum

9 in. (23 cm.) high; 7¾ in. (20 cm.) wide; 6 in. (15.5 cm.) deep

£1,500-2,500

\$2,100-3,500

€2,000-3,200

356

A FRENCH BRONZE FIGURE OF DIANA DE GABIES

CAST BY FERDINAND BARBEDIENNE, LATE 19TH CENTURY

After the *Antique*, inscribed 'F. BARBEDIENNE FONDEUR' and with Achile Collas reduction stamp

26¼ in. (68 cm.) high

£1,500-2,500

\$2,100-3,500

€2,000-3,200

■357

A VICTORIAN EBONY KNEE-HOLE DESK

THIRD QUARTER 19TH CENTURY

The central frieze drawer with hinged front, the interior bases inset with blue leather, a leather-inset extending slide to each side, the locks to each drawer stamped 'BY ROYAL LETTERS PATENT FOUR LEVERS SAFETY LOCK COMYN CHING & CO', panelled to the rear with brass detailing, on castors

38¼ in. (97 cm.) high; 53½ in. (136 cm.) wide; 21 in. (55 cm.) deep

£2,000-3,000

\$2,800-4,200

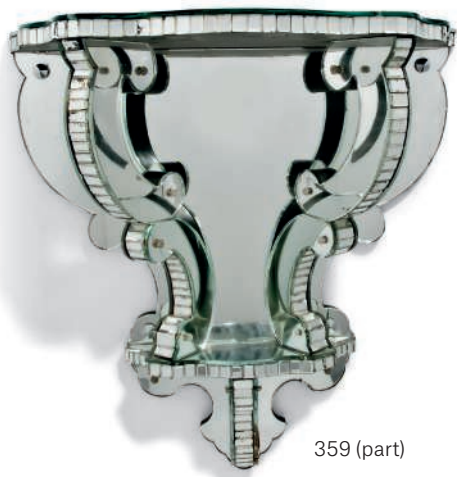
€2,600-3,900



357



358



359 (part)



360



361



362

358
A MARK BRAZIER-JONES (B.1956) 'OLYMPIA'
WALL SCONCE

SIGNED MARK BRAZIER-JONES, 1989
Patinated metal, burnished copper and glass
24 in. (61 cm.) high

£1,000-1,500 \$1,400-2,100
€1,300-1,900

■ **359**
A PAIR OF MIRRORED GLASS WALL BRACKETS

CIRCA 1950S
24½ in. (62 cm.) high; 24 in. (61 cm.) wide (2)

£2,000-3,000 \$2,800-4,200
€2,600-3,900

360
A PAIR OF FRENCH SILVER-PLATED TABLE
LAMPS

SECOND HALF 20TH CENTURY
The elongated shaft divided by a band impressed with 'caveman'
style motifs
31½ in. (80 cm.) high, overall (2)

£2,000-3,000 \$2,800-4,200
€2,600-3,900

361
AN ART-DECO STYLE CHROME AND LAMINATED
WOOD TABLE CLOCK

ALFRED DUNHILL, LONDON, LATE 20TH CENTURY
With chrome Arabic numerals, signed *dunhill* to centre of dial, the
French quartz movement conformingly signed, with original case
10½ in. (27.5 cm.) high; 8½ in. (21.5 cm.) wide; 4 in. (10 cm.) deep

£1,500-2,500 \$2,100-3,500
€2,000-3,200

■ **362**
A MIRRORED AND EBONISED WOOD
SIDEBOARD

CIRCA 1940
The drawers, doors and top applied with mirrors, with glass ball
drawer handles, the corners applied with brass strips
39 in. (99 cm.) high; 83¾ in. (213 cm.) wide; 21 in. (53.5 cm.) deep

£1,000-1,500 \$1,400-2,100
€1,300-1,900



363



366 (part)



367



364

■363

A GILTWOOD MIRROR

OF GEORGE II STYLE, EARLY 20TH CENTURY

With pierced foliate frame and pierced crest flanked by birds

49 x 28½ in. (125 x 72 cm.)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

364

A PAIR OF ROUGE BRECCIA MARBLE AND ORMOLU URNS

OF LOUIS XVI STYLE, 20TH CENTURY

Each with swan mask handle and mounted with foliate swags on foliate plinth
18 in. (46 cm.) high

£1,000-1,500

\$1,400-2,100
€1,300-1,900

(2)

■365

A PAIR OF ITALIAN WALNUT AND PARQUETRY SERPENTINE COMMODES

LATE 19TH / EARLY 20TH CENTURY

Each with two drawers and cabriole legs

Each 33 in. (84 cm.) high; 35½ in. (90 cm.) wide; 20¼ in. (53 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900

(2)

■366

A PAIR OF FRENCH ORMOLU FOUR-LIGHT WALL APPLIQUES

OF LOUIS XV STYLE, LATE 19TH CENTURY

Each with the figure of a cherub amongst the foliate branches, fitted for electricity
25 in. (63.5 cm.) high, excluding fitments

£5,000-8,000

\$7,000-11,000
€6,500-10,000

(2)

■367

A LARGE FRENCH BRONZE FIGURE OF MOSES

CAST BY FERDINAND BARBEDIENNE, AFTER MICHELANGELO, CIRCA 1870

On square base, signed 'F. BARBEDIENNE FONDEUR' and with two lengthy presentation inscriptions one dated '1877'

44 in. (112 cm.) high

£3,000-5,000

\$4,200-7,000
€3,900-6,400



365





368



370



369 (part)



371

■368
AN ITALIAN NEOCLASSICAL INLAID-MARBLE
TABLE TOP

LATE 20TH CENTURY

Inlaid in various marbles and hardstones with flowers, wreaths and martial trophies

59½ x 40½ in. (151 x 103 cm.)

£1,200-1,800

\$1,700-2,500
€1,600-2,300

369
SEVENTEEN HAND-COLOURED ENGRAVINGS
FROM ANTONIA OTTAVIO BAYARDI'S 'LE
ANTICHITA DI ERCOLANO'

SECOND HALF 18TH CENTURY

Of horizontal and vertical forms, in later giltwood frames and with later bodycolour; together with a watercolour painting, 'The Roman Bath', by James Steinmeyer, 2000

The engravings: 20 x 16¼ in. (51 x 41 cm.), overall;

The watercolour: 17¼ x 20¼ in. (44 x 51.5 cm.), overall (18)

£1,500-2,500

\$2,100-3,500
€2,000-3,200

■370
A FLORENTINE GILTWOOD MIRROR

LATE 19TH CENTURY

The later plate within a scrolling foliate frame

50½ in. (129 cm.) x 44½ in. (113 cm.)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■371
A PAIR OF NORTH EUROPEAN FRUITWOOD
ARMCHAIRS

LATE 19TH/EARLY 20TH CENTURY

The channelled rails carved with rosettes and upholstered with knotted leopard-print fabric, on fluted tapering legs

32¾ in. (83 cm.) high; 27 in. (68.5 cm.) wide; 25 in. (63.5 cm.) deep (2)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■372
A BRASS-MOUNTED AND INLAID WALNUT
WRITING TABLE

LATE 19TH / EARLY 20TH CENTURY, OF LOUIS XVI STYLE

With leather top and pull-out end slides, two drawers and opposing simulated drawers

30 in. (76 cm.) high; 44½ in. (113 cm.) wide; 23½ in. (60 cm.) deep

£1,200-1,800

\$1,700-2,500
€1,600-2,300



372

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



373

■373

A PAIR OF FRENCH ORMOLU TWIN-LIGHT WALL APPLIQUES

OF REGENCE STYLE, LATE 19TH CENTURY

Each backplate with lion mask, orb and crown and with a projecting trumpet playing cherub, issuing two branches, fitted for electricity
21 in. (53.5 cm.) high

(2)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

*374

A PAIR OF FRENCH ORMOLU-MOUNTED CRACKLED CELADON BALUSTER VASES

EARLY 20TH CENTURY, NOW MOUNTED AS LAMPS

Each raised on an ormolu chinoiserie plinth with scrolling feet, surmounted by a three-light stand and silk shade

29 in. (73.5 cm.) high; 17½ in. (44.5 cm.) diameter

(2)

£1,000-1,500

\$1,400-2,100
€1,300-1,900



374



376



375

■375

A FRENCH GILTWOOD JARDINIÈRE

OF LOUIS XVI STYLE, 20TH CENTURY

With brass and tin fitted liner, on castors

35¼ in. (89.5 cm.) high; 43 in. (109 cm.) wide; 24 in. (61 cm.) deep

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■376

A FRENCH GILTWOOD SOFA

OF LOUIS XVI STYLE, MID-19TH CENTURY

With a caned back and seat and buttoned silver squab cushion

35 in. (89 cm.) high; 50¼ in. (129 cm.) wide

£2,000-3,000

\$2,800-4,200
€2,600-3,900



377

■377

A FRENCH GILTWOOD CENTRE TABLE

OF REGENCE STYLE, LATE 19TH CENTURY

The breche violette marble top above a pierced frieze with shells, the supports joined by an x-frame stretcher centred by an urn, stencilled 'TERNISTEN FRERES AMEUBLEMENT 334, RUE ST HONORE PARIS'

30 in. (76 cm.) high; 50¼ in. (127.5 cm.) wide; 28 in. (71 cm.) deep

£3,500-4,500

\$4,900-6,300
€4,500-5,800



378

■378
**A ITALIAN PARCEL-GILT AND WHITE PAINTED
 DEMI-LUNE CONSOLE TABLE**

EARLY 19TH CENTURY

With variegated marble top and applied floral decoration to the frieze

31½ in. (81 cm.) deep; 48 in. (122 cm.) wide; 24 in. (61 cm.) deep

£2,000-3,000

\$2,800-4,200
 €2,600-3,900



379

■379
A FRENCH ORMOLU HALL LANTERN

OF LOUIS XV STYLE, EARLY 20TH CENTURY

The foliate cast frame inset with opaque glass panels

24 in. (61 cm.) high

£2,000-3,000

\$2,800-4,200
 €2,600-3,900

■380
**A LOUIS XVI PARCEL-GILT AND CREAM-PAINTED
 CHAISE**

BY GEORGES JACOB, LATE 18TH CENTURY

With foliate crest and stop-fluted legs, stamped 'G.JACOB'

36 in. (92 cm.) high

£1,000-1,500

\$1,400-2,100
 €1,300-1,900



380

■381
A PAIR OF GILTWOOD CONSOLE TABLES

MODERN

Each with green variegated marble tops

31 in. (78.5 cm.) high; 29¾ in. (75.5 cm.) wide; 19¾ in. (50 cm.) deep
 (2)

£2,000-3,000

\$2,800-4,200
 €2,600-3,900



381

PROPERTY FROM A GENEVA PENTHOUSE DECORATED BY NYFFELER

■*382
**AN EMPIRE MAHOGANY CANAPE AND PAIR OF
 BERGERES**

BY JACOB-DESMALTER, EARLY 19TH CENTURY

Each with foliate and floral-carved panelled frames and upholstered in floral cream silk, each stamped 'JACOB D/ R.MESLEE'; the bergeres with label inscribed 'Mr. Duplaud'

The canapé: 77 in. (196 cm.) wide

(3)

£2,500-4,000

\$3,500-5,600
 €3,300-5,100

PROVENANCE:

With Didier Aaron & Cie, Paris, September 1987.

George (1739-1814) and François-Honoré-Georges Jacob (1770-1841) called Jacob-Desmalter employed this stamp between 1803 and 1813.



382

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



383

PROPERTY OF AN ARISTOCRATIC ITALIAN FAMILY
383

A GEORGE III BLUE JOHN SOLID URN

LATE 18TH/EARLY 19TH CENTURY

The vasiform body surmounted by a ball finial, on a spreading socle and black and white marble foot

12 in. (30.5 cm.) high; 4½ in. (11.5 cm.) wide; 4¾ in. (11 cm.) deep

£2,500-4,000

\$3,500-5,600
€3,300-5,100

This popular vase form relates to a design featured in Matthew Boulton and John Fothergill's *Pattern Book I*, p. 171, which documented the range of objects produced at their manufactory in Soho, Birmingham around 1770 (N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, fig. 161, no. L). The basic pattern was generally enriched with fine ormolu mounts to create perfume burners or candle vases, but solid, unmounted examples were not uncommon.

■384

TWO SIMILAR MAHOGANY SERPENTINE BEDSIDE COMMODES

18TH CENTURY AND ADAPTED

Each with hinged upper shelf and seat, on square legs

29¾ in. (75.5 cm.) high; 22¼ in. (56.5 cm.) wide; 20 in. (51 cm.) deep, and slightly smaller (2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900



384



PROPERTY FROM A PRIVATE COLLECTION

■*385

A GEORGE III MAHOGANY POLYCHROME AND PARCEL-GILT CORNER CUPBOARD

CIRCA 1760

The swan-neck pediment, possibly reshaped, above doors enclosing an apsidal interior painted with a large shell and scrolling foliage, with three serpentine shelves and a slide, the lower cut-cornered doors enclosing an additional shelf

97 in. (246 cm.) high; 46 in. (117 cm.) wide; 22 in. (56 cm.) deep

£1,500-2,500

\$2,100-3,500
€2,000-3,200

PROVENANCE:

Polly Peck International plc, 42 Berkeley Square, London, sold Phillips, London, 19 February 1991, lot 113.

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

■386

A PAIR OF ENGLISH MAHOGANY ARMCHAIRS

ONE GEORGE II, CIRCA 1755 - 60, ATTRIBUTED TO WRIGHT AND ELWICK, THE OTHER SECOND HALF 20TH CENTURY

Each with a frame carved overall with acanthus, the waved rectangular padded back, arms and seat upholstered in green leather, above a serpentine apron carved with C-scrolls, on cabriole legs with cabochon feet, labelled '0398' and '0399'

39¾ in. (101 cm.) high; 27½ in. (70 cm.) wide; 27 in. (69 cm.) deep

(2)

£7,000-10,000

\$9,800-14,000
€9,000-13,000

PROVENANCE:

Acquired through Gooden & Fox, Bury St, London in the 1950s and thence by descent, the 20th century chair made to match.

Single armchairs of this pattern were sold Christie's, London, 13 November 1997, lot 69 (£13,800 including premium) and from the Henle Collection, Sotheby's, London, 6 February 1998, lot 91 (£40,000 including premium), while a sofa of this design sold Christie's, New York, 7 June 2013, lot 138 (\$13,750 including premium).



386



385



387

■387

A GEORGE III SILVER-GILT DESSERT-SERVICE

MARKS OF WILLIAM ELEY AND WILLIAM FEARN, LONDON, PREDOMINANTLY 1796

Reeded Old English pattern comprising twelve each of dessert forks and knives with silver blades, engraved with two crests, and eleven dessert spoons, each engraved with a crest, in fitted velvet lined mahogany box

29 ozt 10 dwt (917 gr.) gross weight

(35)

£1,000-1,500

\$1,400-2,100

€1,300-1,900



388

388

A PAIR OF MEISSEN LARGE FIGURES OF A GALLANT AND COMPANION

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED LINES, HE INCISED 2868, SHE INCISED B65, AND PRESSNUMERN

Each wearing 18th century dress and holding a basket of flowers, she holding a garland of flowers, he with a spool of yarn at his feet

18 7/8 in. (45 cm.) high

(2)

£3,000-5,000

\$4,200-7,000

€3,900-6,400



389

■389

A GILTWOOD AND COMPOSITION TRIPLE-PLATE OVERMANTEL MIRROR

LATE 19TH CENTURY, OF REGENCY STYLE

With ball-encrusted cornice, the frieze depicting Cybele's lion-drawn chariot above three bevelled plates in ebonised slips and flanked by reeded half-columns

35 in. (89 cm.) high; 59 1/4 in. (150.5 cm.) wide

£1,000-1,500

\$1,400-2,100

€1,300-1,900



390

■390

A GEORGE III GILTWOOD MIRROR

LATE 18TH CENTURY

The shaped mirror plate within a scrolling acanthus and *rocaille* openwork frame

41 in. (104 cm.) high; 23 1/2 in. (60 cm.) wide

£3,000-5,000

\$4,200-7,000

€3,900-6,400

■391

A PARCEL-GILT MAHOGANY RUSTICATED ARCHITECTURAL CABINET

PARTS 18TH CENTURY AND ADAPTED

The broken pediment and egg-and-dart frieze above a pair of mirrored doors enclosing three adjustable shelves, flanked by fluted pilasters, the lower section with three long drawers and ogee bracket feet on wooden castors, top and base associated

91 3/4 in. (233 cm.) high; 51 in. (129 cm.) wide; 24 in. (61 cm.) wide

£3,000-5,000

\$4,200-7,000

€3,900-6,400

■392

A GEORGE III LABURNUM PEMBROKE TABLE

CIRCA 1780

With geometric inlays of boxwood and sycamore and a frieze drawer, on square tapering legs, brass caps and castors

28 in. (71 cm.) high; 30 in. (73 cm.) extended; 16 1/4 in. (42.5 cm.) deep

£2,000-3,000

\$2,800-4,200

€3,600-3,900



391



392

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



393



394 (part)



395 (part)



396

■393
AN ITALIAN BEADED GLASS CHANDELIER

FIRST HALF 20TH CENTURY
Hung overall with lustre drops, a cut-glass spherical pendant to the base
50 in. (127 cm.) high

£2,000-3,000

\$2,800-4,200
€2,600-3,900



397

394
A SET OF TEN ROYAL COPENHAGEN RETICULATED PLATES

20TH CENTURY, UNDERGLAZE BLUE WAVE AND GREEN PRINTED MARKS, GREEN PRINTED NUMERALS
Each painted with a different fruit specimen
9 in. (23 cm.) diam. (10)

£3,000-5,000

\$4,200-7,000
€3,900-6,400

395
TWELVE HAND-COLOURED BOTANICAL MEZZOTINTS FROM WEINMANN'S 'PHYTANTHOZA ICONOGRAPHIA'

JOHANN WILHELM WEINMANN (1683-1741), CIRCA 1737
In later mirrored glass frames
16½ x 12 in. (42 x 30.5 cm.), overall (12)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

396
TWO ROYAL COPENHAGEN 'FLORA DANICA' MUSTARD POTS, COVERS AND STANDS

20TH CENTURY, UNDERGLAZE BLUE WAVE AND GREEN PRINTED MARKS, PAINTED GREEN NUMERALS AND LETTERS

Each pot painted with a specimen botanical spray below pale pink and white bead panels, gilt dot ornament and serrated gilt rim, titled in Latin to the underside
3½ in. (9 cm.) high (2)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

■397
A TWO-TIER BRASS-MOUNTED MAHOGANY CONSOLE DESERTE

LATE 19TH CENTURY, OF DIRECTOIRE STYLE
With pierced gallery and white marble surfaces, frieze drawer and fluted legs, stamped 'EDWARDS & ROBERTS'

37¼ in. (96 cm.) high; 50 in. (127 cm.) wide; 17¼ in. (44 cm.) deep

£2,000-3,000

\$2,800-4,200
€2,600-3,900



403 (part)



404



405



406



407

■403
A PAIR OF FRENCH GILTWOOD AND COMPOSITION GIRANDOLE MIRRORS

LATE 19TH CENTURY

Each arched plate surmounted by a ribbon crest
34 in. (86.5 cm.) high

(2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

■404
A MATCHED PAIR OF LOUIS PHILIPPE BERGERES

SECOND QUARTER 19TH CENTURY, ONE RETAILED BY ANTOINE-NICOLAS LESAGE

Each upholstered in embroidered pink fabric, with scroll and foliate-carved frame, one stencilled 'LESAGE Grange-Batch(?) NO. 2 A PARIS'

37¼ in. (96 cm.) high

(2)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

405
A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE FIGURAL CANDELABRA

EARLY 19TH CENTURY

Each female figure supporting a krater emitting two branches, drilled for electricity

16¾ in. (42.5 cm.) high

(2)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

406
A PAIR OF LARGE MEISSEN PARROTS

CIRCA 1860-80, BLUE CROSSED SWORDS MARKS, INCISED MODEL NO. A 43 TO ONE

Naturalistically modelled as Scarlet Macaws perched on tree stumps, one with a gold collar and cherries in its claw

17 in. (43 cm.) high

(2)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

■407
A FRENCH ORMOLU-MOUNTED MAHOGANY BUREAU PLAT

OF LOUIS XVI STYLE, LATE 19TH/EARLY 20TH CENTURY

The gilt-tooled brown leather top above one long frieze drawer and opposing dummy, stamped 'MAPLE 440'

29¾ in. (74.5 cm.) high; 51¼ in. (130 cm.) wide; 31½ in. (80 cm.) deep

£2,500-4,000

\$3,500-5,600
€3,300-5,100



408



408

408
NINE CHINESE RICEPAPER PICTURES OF JUNKS

CIRCA 1860
In later mirrored glass frames
12 x 16½ in. (30.5 x 42 cm.), overall (9)
£2,500-3,500 \$3,500-4,900
€3,300-4,500

409
A PAIR OF LOUIS PHILIPPE BRASS OIL LAMPS

CIRCA 1830-40
Each with plaque 'LAMPE A MODERATEUR PAR BREVET
D'INVENTION ET DE PERFECTIONNEMENT'
19¾ in. (50 cm.) high (2)
£1,200-1,800 \$1,700-2,500
€1,600-2,300



409

■410
A REGENCY BIRD'S-EYE-MAPLE, MAHOGANY
AND ROSEWOOD PRESS CUPBOARD

ATTRIBUTED TO GILLOWS, CIRCA 1820
The three-quarter gallery above three frieze drawers and a pair of
cupboard doors enclosing four slides and flanked to either side by
five drawers, on later bun feet, inscribed in chalk 'best landing'
56 in. (142 cm.) high; 89 in. (226 cm.) wide; 23¾ in. (60.5 cm.) deep
£2,000-3,000 \$2,800-4,200
€2,600-3,900

PROVENANCE:
Millden, A Scottish Lodge; sold Christie's, London, 20 January
2005, lot 302.



410

■411
A GEORGE III MAHOGANY LINEN PRESS

EARLY 19TH CENTURY
The doors enclosing three sliding trays, above two short and three
long drawers, later feet
93¾ in. (237 cm.) high; 44¼ in. (112.5 cm.) wide;
22¼ in. (56.5 cm.) deep
£1,200-1,800 \$1,700-2,500
€1,600-2,300

■412
A SET OF FOUR GILT-BRONZE TWIN LIGHT WALL
APPLIQUES

OF REGENCY STYLE, EARLY 20TH CENTURY
12½ in. (32 cm.) high (4)
£1,000-1,500 \$1,400-2,100
€1,300-1,900



411



412 (part)

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



413

413
AFTER ADRIAEN VAN DER WERFF

The flagellation

oil on canvas

32¼ x 22½ in. (82 x 57.5 cm.)

£1,200-1,800

\$1,700-2,500
€1,600-2,300

After the picture of 1710 in Schleissheim, Staatsgalerie.

415
ATTRIBUTED TO JOHN THOMAS SERRES (LONDON 1759-1825)

Cattle and sheep in a cove before British and Dutch shipping

oil on canvas

15½ x 20½ in. (39.3 x 52.1 cm.)

£1,000-1,500

\$1,400-2,100
€1,300-1,900



415

84



414

414
CIRCLE OF WILLIAM SHAYER (SOUTHAMPTON 1787-1879 SHIRLEY)

A meeting on a country lane

oil on canvas

25¼ x 22½ in. (64 x 57.1 cm.)

£2,000-3,000

\$2,800-4,200
€2,600-3,900

416
FRANZ RICHARD UNTERBERGER (INNSBRUCK 1837-1902 NEUILLY-SUR-SEINE)

Fishing boats before a Mediterranean fishing village

signed 'FRUnterberger' (lower left)

oil on canvas laid down on board

22 x 34 in. (55.5 x 86.5 cm.)

£2,000-4,000

\$2,800-5,600
€2,600-5,100



416



417



418



419



420

λ417
ROMAIN DE TIRTOFF 'ERTÉ' (ST PETERSBURG 1892-1990 PARIS)

L' Ane

signed 'Erté' (lower right) and numbered and with studio stamp (on the reverse)
pencil, bodycolour and metallic paint on paper
14¼ x 10¾ in. (37.5 x 27.3 cm.)

£1,200-1,800

\$1,700-2,500
€1,600-2,300

A design for *Le Narcisse*, 1958.

λ418
ROMAIN DE TIRTOFF 'ERTÉ' (ST PETERSBURG 1892-1990 PARIS)

Solo (Une Fille)

signed 'Erté' (lower right) and numbered and with studio stamp (on the reverse)
pencil, bodycolour and metallic paint on paper
14¼ x 10½ in. (37.5 x 26.7 cm.)

£1,200-1,800

\$1,700-2,500
€1,600-2,300

A design for *Narcisse*, 1955.

λ419
ROMAIN DE TIRTOFF 'ERTÉ' (ST PETERSBURG 1892-1990 PARIS)

Le poussin noir

signed 'Erté' (lower right) and inscribed 'Salute' (upper right), numbered and with studio stamp (on the reverse)
bodycolour on paper
14¼ x 10¼ in. (37.5 x 26 cm.)
Executed circa 1956.

£1,200-1,800

\$1,700-2,500
€1,600-2,300

λ420
ROMAIN DE TIRTOFF 'ERTÉ' (ST PETERSBURG 1892-1990 PARIS)

Brochantes (Une Chanteuse)

signed 'Erté' (lower right) and numbered and with studio stamp (on the reverse)
pencil and bodycolour on paper
14¼ x 10¾ in. (37.5 x 27.4 cm.)

£1,200-1,800

\$1,700-2,500
€1,600-2,300

Design from *Le Narcisse*, 8 September 1959.

ALL LOTS MARKED WITH A SQUARE ■ ARE REMOVED TO AN OFF-SITE WAREHOUSE AT THE CLOSE OF BUSINESS ON THE DAY OF THE SALE – 2 WEEKS FREE STORAGE



421 (part)

λ421

KEN HOWARD (LONDON B. 1932)

The Campanile from the Fondamente Dogana; Study of Gondala's, Venice; and The Colleoni, Venice

all three signed 'Ken Howard' (lower right)
oil on artist's board
7¾ x 9¾; and smaller

(3)

£1,200-1,800

\$1,700-2,500
€1,600-2,300

λ*424

ARNULF RAINER (B. 1929)

Rembrandt

signed with initials 'A.R.' and inscribed indistinctly (lower right)
wax crayon and watercolour over photographic print
19¾ x 18¾ in. (50.2 x 47.7 cm.)

£2,000-3,000

\$2,800-4,200
€2,600-3,900



424



422

PROPERTY FROM THE ESTATE OF THE LATE DR VERA DALLEY LEDERMAN

λ422

JOE TILSON (B. 1928)

Tavola 19

signed, inscribed and dated '<TAVOLA 19/Tilson 2003' and stamped '2003' (on the reverse)
oil on canvas on wood relief
19¾ x 8¾ in. (48.9 x 22.2 cm.)

£1,000-1,500

\$1,400-2,100
€1,300-1,900

λ*425

ARNULF RAINER (B. 1929)

Van Gogh

signed with initials 'A.R.' (lower right) and indistinctly inscribed (lower left)
wax crayon, watercolour and oil over photographic print
23¾ x 18½ in. (59 x 47 cm.)

£2,000-3,000

\$2,800-4,200
€2,600-3,900



425



423

VARIOUS PROPERTIES

■λ423

AFTER PABLO PICASSO

Femme au chapeau a pompons et au corsage imprimé

embroidered with signature and inscription 'pour Sabartés/mon ami/Picasso' (lower right) and numbered '184/500' (on a label attached to the reverse)
wool tapestry in colours
47¼ x 35¾ in. (120 x 90 cm.)
Published by Desso, Netherlands, under the license of succession

Picasso-Paris.

£1,000-1,500

\$1,400-2,100
€1,300-1,900

λ*426

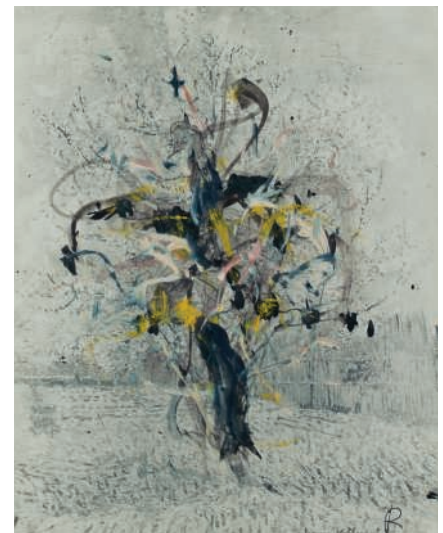
ARNULF RAINER (B. 1929)

Untitled

signed with initial 'R' and indistinctly inscribed (lower right)
watercolour and oil over photographic print
23¾ x 18¾ in. (60.4 x 46.4 cm.)

£1,000-1,500

\$1,400-2,100
€1,300-1,900



426

End of Sale

The next Interiors sale will be held on Wednesday 18 May

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CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller).

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.

If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows: Royalty for the portion of the **hammer price** (in euros)

- 4% up to 50,000
- 3% between 50,000.01 and 200,000
- 1% between 200,000.01 and 350,000
- 0.50% between 350,000.01 and 500,000
- over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale.

The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT.
- Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217,
72 Lombard Street, London EC3P 3BT.
Account number: 00172710, sort code: 30-00-02
Swift code: LOYDGB2LCTY.
IBAN (international bank account number):
GB81 LOYD 3000 0200 1727 10.
- (ii) Credit Card.
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.
- (iii) Cash
We accept cash subject to a maximum of £3,000 per buyer per year at our Cashier's Department only (subject to conditions).
- (iv) Banker's draft
You must make these payable to Christie's and there may be conditions.
- (v) Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

(d) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(e) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(f) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the seventh day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within seven days from the date of the auction.

(a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

2 STORAGE

(a) If you have not collected the **lot** within seven days from the date of the auction, we or our appointed agents can:

- (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ . This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of;

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, *, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..." / "Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." / "Bearing the inscription..." / "Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

*'Studio of ...' / 'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*'Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*'Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*'Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*'After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...' / 'Dated ...' / 'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...' / 'With date ...' / 'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

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"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

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STORAGE & COLLECTION CHARGES

Lots marked with a filled square (■) in the catalogue are transferred to an offsite warehouse at the close of business on the day of the sale. We give you 2 weeks free storage from the date of the sale and after that point charges apply (ie, up to and including the 2nd Wednesday after the sale. All other lots will be held at Christie's South Kensington until 5.00 pm on the 5th Friday after the sale.

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Please see the map and contact details below for their precise location.

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You can pay for items at Christie's South Kensington from Monday to Friday.

Items can be collected from Cadogan Tate Ltd Monday to Friday 9.00 am to 5.00 pm.

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To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

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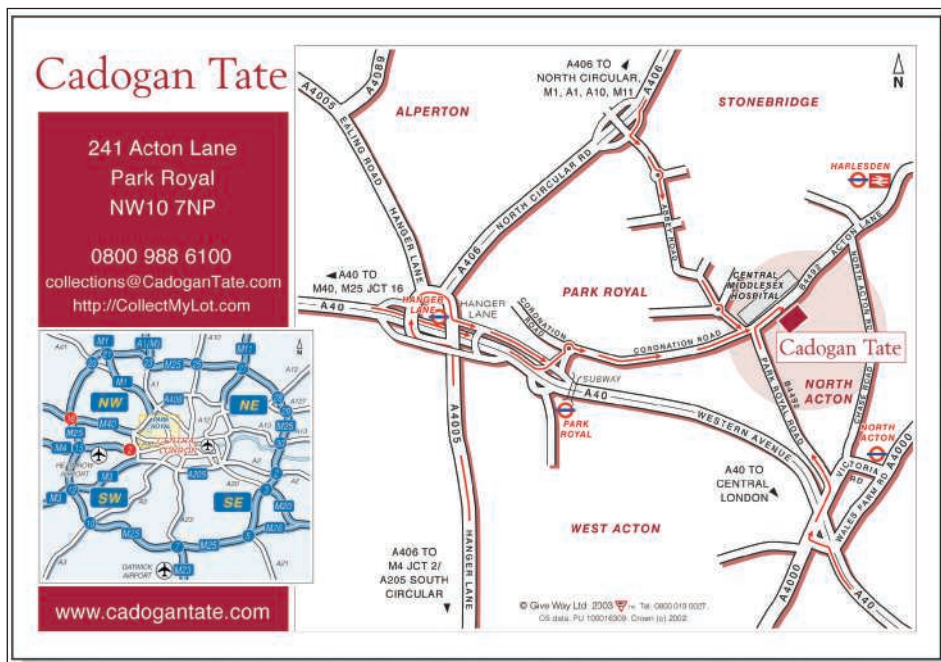
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ILLUSTRATION BY GEORGE BUTLER

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London, King Street, 16 April 2016

VIEWING

15-18 April 2016
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London, King Street, 26 April 2016

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8 King Street, London SW1Y 6QT

23-27 April 2016

85 Old Brompton Road, London SW7 3LD

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CODE NAME: INT

SALE NUMBER: 12035

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name).

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UK£50 to UK £1,000	by UK£50s
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UK£2,000 to UK£3,000	by UK£200s
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UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
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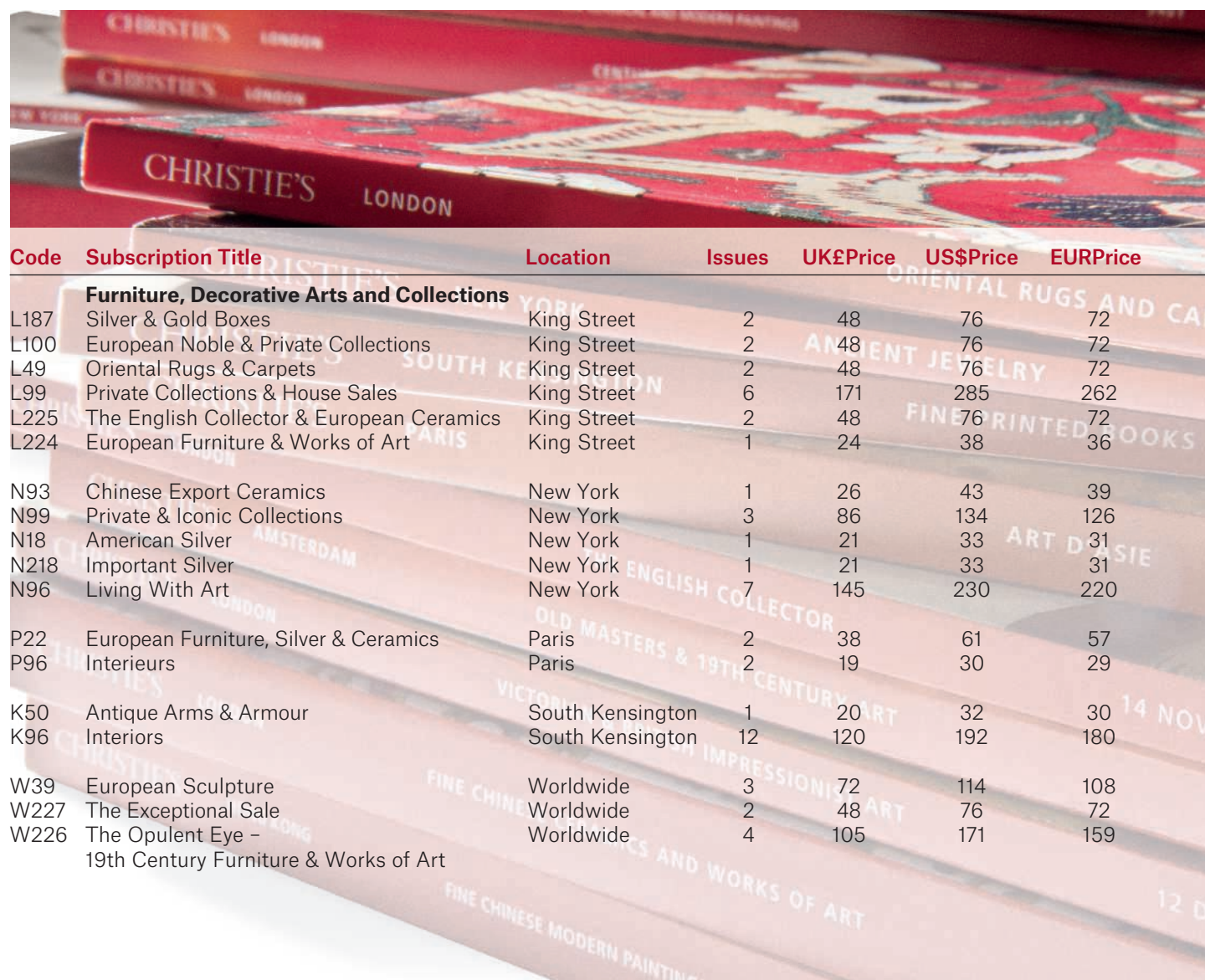
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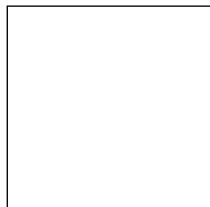
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