

HISTORICAL
DESIGN



King Street · 26 October 2016

CHRISTIE'S



HISTORICAL
DESIGN

WEDNESDAY 26 OCTOBER 2016

AUCTION

Wednesday 26 October 2016
at 1.00 pm Lots 1-76
8 King Street, St. James's
London SW1Y 6QT

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Sunday	23 October	12 noon – 5.00 pm
Monday	24 October	9.00 am – 4.30 pm
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Wednesday	26 October	9.00 am – 12 noon

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Opposite: Lot 55
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INTERNATIONAL CALENDAR DESIGN

LONDON

26 OCTOBER
HISTORICAL DESIGN
KING STREET

26 OCTOBER
DESIGN
KING STREET

16 NOVEMBER
LALIQUE
SOUTH KENSINGTON

ONLINE

18-27 OCTOBER
DESIGN ONLINE

PARIS

22 NOVEMBER
DESIGN

22 NOVEMBER
BUGATTI

23 NOVEMBER
FIRST OPEN HOME

NEW YORK

12 DECEMBER
DESIGN

12 DECEMBER
THE COLLECTION OF
CHIARA AND
FRANCESCO CARRARO

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INTERNATIONAL REAL ESTATE

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& PARKER**

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*1

JOSEF HOFFMANN 1870 -1956

A PAIR OF ETAGERES, 1911

executed by the *Wiener Werkstätte* for the Villa Ast

macassar ebony, boxwood inlay

40 $\frac{1}{8}$ in. (102 cm.) high; 15 $\frac{1}{4}$ in. (39 cm.) wide;

13 $\frac{1}{2}$ in. (34 cm.) deep

(2)

£40,000-60,000

\$53,000-79,000

€47,000-70,000

PROVENANCE:

Eduard Ast;

Alma Mahler-Werfel, 1931;

Paul Ite, 1954, and thence by descent;

Christie's Geneva, *20th Century Decorative Arts*,

17 November 1991, lot 5;

Private European Collection.

EXHIBITED:

Der Preis Der Schönheit - 100 Jahre Wiener Werkstätte, MAK,

Vienna, 10 December 2003 - 7 March 2004, p. 177, p. 204

(illustrated), p. 415.

LITERATURE:

W. Neuwirth, *Wiener Werkstätte: Avantgarde, Art Deco, Industrial Design*, Vienna, 1984, p. 113, fig. 77, for an *in-situ* photograph;

E. F. Sekler, *Josef Hoffmann: The Architectural Work*, New Jersey, 1985, p. 334, Cat. 134/V, for an *in-situ* photograph.

In the Villa Ast Hoffmann had the opportunity to create a *Gesamtkunstwerk* - a total art work in which all his fittings and furnishings augmented and enhanced his architecture. As Sackler (*op. cit.*) comments, 'Hoffmann had the opportunity to create a house in Vienna that, though smaller than the Stoclet House, was as comparable to it in its striving for great preciousness and elegance, as was the Skywa-Primavesi House at a later date'. Eduard Ast, the Austrian construction magnate, had often collaborated with Hoffmann as building contractor and, in 1909, decided to build a villa at the Hohe Warte for his own use. Completed in 1911, the current étagères can be seen in period photographs in place against the white Laas marble walls of the light Living or Great Hall, flanking the doors through to the Oval Salon.

When Ast's business declined he sold the house to Mrs Alma Mahler-Werfel. She had been married to Gustav Mahler, the composer, Walter Gropius, the Bauhaus founder, and Franz Werfel, the Viennese writer, but is perhaps best known for her affair with the artist Oscar Kokoshka. The house was later bought by the Swiss industrialist Paul Ite.



***2**

JOSEF HOFFMANN 1870-1956

A PAIR OF ARMCHAIRS, 1913

executed by *Johann Jonasch*, Vienna, for the Ferdinand Hodler Apartment, Geneva, ebonised limed oak, upholstery
35 in. (89 cm.) high; 24 in. (60.9 cm.) wide; 20 in. (50.8 cm.) deep

£18,000-25,000

\$24,000-33,000

€22,000-29,000

PROVENANCE:

Private Collection, Switzerland.

LITERATURE:

E. F. Sekler, *Josef Hoffmann: The Architectural Work*, New Jersey, 1985, p. 362;

J. Kallir, *Viennese Design and the Wiener Werkstätte*, 1986, Japan, p. 34, fig. 35, another example illustrated;

C. Witt-Dorring (ed.); M. Huey (contrib.), *Josef Hoffmann Interiors 1902-1913*, New York, 2006, p. 210 for a 1918 photograph of Hodler seated on a covered example of this chair in the dining room, pp. 210-213, for discussions of the commission, p. 212, pl. 80 showing another example;

A. Sarnitz, *Josef Hoffmann: L'Univer De La Beauté*, 2007.

The celebrated Swiss artist Ferdinand Hodler first met Hoffmann when, in 1901, he was elected a corresponding member of the Vienna Secession. In 1904 Hodler was given a solo exhibition as part of the 19th Secession Exhibition and spent three months of this year living in the Hoffmann-designed home of Dr. Friedrich Spitzer. By 1913, at the height of his success, he had the funds to commission Hoffmann to furnish an apartment for him at the prestigious address of 29, quai du Montblanc, Geneva. Hoffmann designed four rooms, a large and a small drawing room, an antechamber and also a dining room. The current lot was part of the latter interior, and formed two of a set of eight armchairs which were placed around an extended dining table, with four being positioned around the walls when the table was not in use extended.

Four further armchairs, together with the dining table and sideboard, from this commission were shown at the Neue Galerie, New York, in 2006 as part of the '*Josef Hoffmann: Interiors 1902-1913*' exhibition. An armchair was also exhibited in their solo show '*Ferdinand Hodler: View to Infinity*', which ran from September 2012 to January 2013.



3

KOLOMAN MOSER 1868-1918

A DRESSING TABLE, 1905

executed by the *Wiener Werkstätte*, lacquered wood, mirror plate, nickel-plated and aluminium pulls
51½ in. (131 cm.) high; 39 in. (99 cm.) wide; 19¾ in. (50 cm.) deep

£30,000-50,000

\$40,000-66,000

€36,000-59,000

PROVENANCE:

Dr Jerome Stonborough and Margaret Wittgenstein;
Thence by descent.

LITERATURE:

A period illustration of the bedroom showing the other furniture in the suite:

Deutsche Kunst und Dekoration, vol. XVII, Darmstadt, October 1905 - March 1906, pp. 160-161;

C. Holme (ed.), *The Art-Revival In Austria: The Studio, Special Summer Number*, London, 1906, pl. C 34;

D. Baroni, A. D'Auria, *Kolo Moser Graphic Artist and Designer*, New York, 1984, p. 45.

Following the marriage of Dr Jerome Stonborough and Margaret Wittgenstein in 1882, Josef Hoffmann and Koloman Moser were commissioned to design an apartment for them in Berlin, which was completed in 1905. Karl Wittgenstein, who commissioned the work, was a great patron of the *Wiener Werkstätte*. The dressing table Moser designed is geometric in form using rectangles and squares and being devoid of ornamentation has a refined purity.



Photo: © MAK
MAK - Austrian Museum of Applied Arts / Contemporary Art



4

JOSEF HOFFMANN 1870-1956

A UNIQUE CUP AND COVER, 1904

executed by silversmith *Josef Czech*, executed by the *Wiener Werkstätte*, silver, citrine and carnelian mounts, engraved inscription to cover
8½ in. (21.5 cm.) high
stamped *WW*, rosemark, designer, maker and Vienna
assay marks

£30,000-50,000

\$40,000-66,000

€36,000-59,000

PROVENANCE:

Karl Wittgenstein;
Wiener Werkstätte;
Dr. Edmund Bernatzik;
awarded to Friedrich (Fritz) Kachler, 13.1.1911;
Unknown;
Private Collection, Vienna.

LITERATURE:

H. Cantz, *Wiener Silber Modernes Design 1780-1918*, Ostfildern-Ruit, 2003, p. 199, for a contemporary photograph of the silver workshop of the Wiener Werkstätte, showing the current lot being produced.

This unique cup and cover is a rare survivor and is accompanied by a fascinating provenance. The lot is noted in the Wiener Werkstätte archive as model number S 92, and is listed as a unique work for Karl Wittgenstein. Wittgenstein returned it to the Wiener Werkstätte in 1904 for reasons unknown and it was subsequently acquired by the Rector of the University of Vienna, Dr. Edmund Bernatzik. He donated it to the University for use as a prize and it was awarded to Fritz Kachler (later three time Figure Skating World Champion) on his victory in an International skating competition on the 13 January 1911. As well as being detailed in the archive, a period black and white photograph of the piece survives (ref. WWF 95-3-5). Of even greater rarity is a period photograph of the silver workshops at the Wiener Werkstätte which features the cup and cover during its creation, reproduced below. Under the mindful eye of the head of the silver workshops, Josef Hoßfeld, its maker Josef Czech is seen looking away from the camera, towards the work.



Image courtesy Sammlung Felicitas Kuhn.





7

RICHARD TESCHNER 1879-1948

A RARE FIGURE, 1913

alabaster, opal inset, painted and gilt highlights

3¼ in. (8.3 cm.) high; 5 in. (12.7 cm.) wide
incised RT 13

£7,000-10,000

\$9,300-13,000

€8,300-12,000



A related figure sold, Sotheby's London, 4 May 2006, lot 38.

Richard Teschner was a painter, graphic designer, sculptor, puppeteer and more. Born in the Czech Republic (then Karlsbad) on 22nd March 1879, he studied at the Prague Academy of Fine Arts and the Vienna School of Arts and Crafts before working for the Wiener Werkstätte from 1909. After his death his Estate passed to the Austrian Theatre Museum, Vienna, which most-recently mounted a major retrospective of his work in 2013 celebrating his Symbolist puppet theatre.

8

DAGOBERT PECHE 1887-1923

A BOX AND COVER, CIRCA 1925

tooled leather, gilt highlights

5¼ in. (13.5 cm.) high; 9⅞ in. (25 cm.) sq.
stamped designer's monogram, *WIENER WERKSTÄTTE MADE IN AUSTRIA*

£2,000-3,000

\$2,700-4,000

€2,400-3,500



9

PAUL AUSCHER 1866-1932

A RARE ARMCHAIR, CIRCA 1911

for his home at 5 rue de Talleyrand, Paris, Singhalese citron wood, painted highlights, upholstery
35½ in. (90 cm.) high;
22 in. (56 cm.) wide;
25 in. (63.5 cm.) deep

£10,000-15,000

\$14,000-20,000

€12,000-18,000

LITERATURE:

P. Thiébaud, *Furniture by Paul Auscher: the architect as designer*, *The Burlington Magazine*, June 2008, pp. 404-407.

The architect Paul Auscher built an avant-garde three storey home for himself and his family on rue de Talleyrand, 7th. Arr., between 1910 and 1912. The opportunity was a blank canvas for him to create his own innovative decorative scheme, and the furniture, Terrazolith floors, ironwork and glass partitions all shared the same striking vocabulary of forms and rhythms. A related smaller side chair and other works are in the collection of the Musée d'Orsay, Paris, who received gifts of other provenanced furniture from this commission in 1982, 2003 and 2007. The current lot, an armchair from the Drawing Room, is a matching pair to that in the permanent collection of L.A.C.M.A., USA. In his article reviewing the importance of the commission, Thiebaut (*op.cit.*) contrasts the tacit influences of Koloman Moser and the Wiener Werkstätte, and also Gustave Serrurier-Bovy, and notes "Paul Auscher's furniture bears witness to the elegant urbanity of the 1910s, based as it was on a judicious mix of avant-garde values and fantasy."





PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

10

EMILE GALLÉ 1846-1904

'LA NATURE' BOWL, CIRCA 1900

iridescent internally decorated glass with
Marquetry and carved tree

5¾ in. (14.5 cm.) high;

9¼ in. (23.5 cm.) diameter
engraved Gallé

£12,000-18,000

\$16,000-24,000

€15,000-21,000

LITERATURE:

P. Garner, *Emile Gallé*, London, 1990,
p. 111, illustrated.

This bowl has been described as
representing the four elements - earth,
air, water and fire (see J. Bloch-Dermant,
The Art of French Glass 1860-1914, London,
1980, pl. 194, for a similar example).



11

EMILE GALLÉ 1846-1904

'LA VIOLETTE' VASE, CIRCA 1900

iridescent, mould-blown, internally decorated glass with overlay and marquetry

10¾ in. (27.3 cm.) high;

9½ in. (24.2 cm.) wide

engraved GALLÉ

£10,000-15,000

\$14,000-20,000

€12,000-18,000

Other examples illustrated:

J. Bloch-Dermant, *The Art of French Glass 1860-1914*, London, 1980, p. 93, pl. 139;

A. Duncan, G. De Bartha, *Glass by Gallé*, London, 1984, p. 34, fig. g;

W. Warmus, *Emile Gallé Dreams into Glass*, The Corning Museum of Glass, New York, 1984, p. 96, pl. 18a.



VARIOUS PROPERTIES

12
EMILE GALLE 1846-1904
 A LAMP
 CIRCA 1900

glass, double overlaid and acid-etched,
 patinated bronze pedestal
 12½ in. (31.5 cm.) high
 engraved mark *Gallé* to inner rim,
 cast mark *Gallé* to bronze

£15,000-25,000 \$20,000-33,000
 €18,000-29,000

PROVENANCE:
 Christie's London, *20th Century
 Decorative Art & Design*,
 30 April 2008, lot 7;
 Private Collection, United Kingdom.

13
LOUIS MAJORELLE 1859-1926
 'AUX NENUPHARS' GUERIDON
 CIRCA 1902
 mahogany, burr elm veneer, gilt bronze
 32½ in. (82.5 cm.) high;
 30 in. (76.2 cm.) diameter
 £30,000-50,000 \$40,000-66,000
 €36,000-59,000

LITERATURE:
 A. Duncan, *Louis Majorelle, Master of Art
 Nouveau Design*, London, 1991, p. 78,
 pl. 55, another example illustrated.





14
EMILE GALLE 1846-1904 &
G. R. SANDOZ 1867-1942

A VASE, CIRCA 1899

glass, acid-etched, white-metal mounts

5¼ in. (13.5 cm.) high

acid-etched mark *Cristallerie à Emile*

Gallé, white-metal etched *G.R. SANDOZ*

£8,000-12,000

\$11,000-16,000

€9,400-14,000

PROVENANCE:

Christie's London, *French Glass of the*

Fin De Siècle, 3 October 2007, lot 5;

Private Collection, United Kingdom.



PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION (LOTS 15-18)

15

DAUM, EST. 1878

A VASE, CIRCA 1900

cased cameo glass, double overlaid,
acid-etched and with *martelé*, white
metal mounts

9¾ in. (24.8 cm.) high

engraved *DAUM NANCY* with Cross of
Lorraine

£6,000-8,000

\$8,000-11,000

€7,100-9,400

16

EMILE GALLE 1846-1904

A LILY CAMEO VASE, CIRCA 1900

blown glass, with applied decoration, *Marquetry*, overlaid,
carved and acid-etched with hemerocallis lilies

12¾ in. (32.5 cm.) high

engraved *Galle*, *HEMROXALLIS*

£30,000-50,000

\$40,000-66,000

€36,000-59,000

PROVENANCE:

Macklowe Gallery, New York;
Private European Collection.

LITERATURE:

V. Arwas, *Glass Art Nouveau to Art Deco*, London, 1987,
p.125, illustrated.

Hemerocallis comes from the Greek words '*hemera*' meaning 'day' and '*kalos*' meaning 'beautiful' and is a variety of lily commonly known as the 'daylily', as each flower only blooms for a single day.





17
EMILE GALLE 1846-1904

A VASE
CIRCA 1900
internally decorated glass, carved
marquetry
7 in. (17.8 cm.) high
engraved *GALLE*

£7,000-10,000 \$9,300-13,000
€8,300-12,000



18
EMILE GALLE 1846-1904

A VASE
CIRCA 1900
cameo glass, internally decorated,
marquetry and foil inclusions
4½ in. (11.4 cm.) high
engraved *Emile Gallé*

£6,000-9,000 \$8,000-12,000
€7,100-11,000

VARIOUS PROPERTIES

-19
LOUIS MAJORELLE 1859-1926

'AUX CLEMATIS' CABINET
CIRCA 1900

rosewood veneer, walnut, oak and
marquetry inlay
106 in. (269 cm.) high;
78½ in. (199.5 cm.) wide;
26½ in. (67.3 cm.) deep

£15,000-25,000 \$20,000-33,000
€18,000-29,000

LITERATURE:

J. Hoffmann, *Der Moderne Stil 1899-1905*,
Stuttgart, 2006, p. 55, pl. 45, which
appears to show this example exhibited
at the Paris Exposition Universelle 1900.



'20

EMILE GALLE 1846-1904

SIX RARE CHAIRS, 1889-1890

walnut, elm, cherry, inlaid with marquetry,
one inlaid *Le Peuplier*

37½ in. (95 cm.) high

four chairs *incised Emile Galle Nancy E & G*, inlaid with Cross of Lorraine

Le Peuplier chair inlaid E & G, signed
Emile Gallé inv! et fet en giboulee de Maras Nancy 1890

chair with butterfly and flowers signed
Emile Gallé Nancy! E & G, Exposition 1889 (6)

£50,000-70,000 \$66,000-92,000

€59,000-82,000

PROVENANCE:

Private Collection, France;
Sinai and Sons Ltd, London, 2013;
Private Collection, London.

LITERATURE:

J.-F. Brabant, *Emile Gallé et Victor Prouvé Une Alliance Pour Le Mobilier*, 2002, p. 7 for an illustration of the design

Dating from 1899-1890 this exceptional suite of chairs draws attention to a significant moment in the rich and multi-faceted career of Emile Gallé when he first unveiled his ambitions as a furniture maker. The mark on one chair that confirms its inclusion in the *Exposition Universelle* of 1889 which was where Gallé first exhibited furniture. He was already well established as a master of glass and faience and the chairs perfectly express the stylistic strands that he was to interweave so effectively and so consistently through his creations. Unlike certain more radical contemporaries, he maintained a respect for traditional furniture forms - in this instance the silhouette calls to mind the style of the era of Henri IV. Yet Gallé's individuality is unmistakably evidenced in the decorative marquetry that takes its inspiration, at once accurately and elegantly, from nature.

A similar set of chairs sold in these rooms, *20th Century Decorative Art & Design*, 27 October 2009, lot 20.







PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

21

EMILE GALLE 1846-1904

A VASE, CIRCA 1900

internally decorated, carved flowering
foliage and *martelé*
5½ in. (13 cm.) high
engraved *Gallé*

£5,000-8,000

\$6,600-11,000

€5,900-9,400

22

EMILE GALLE 1846-1904

A SEAWEED BOWL, CIRCA 1900

internally decorated glass with foil
inclusions, marquetry and *martelé*
4¼ in. (10.8 cm.) high;
6¾ in. (17.3 cm.) diameter
carved *Gallé*

£8,000-12,000

\$11,000-16,000

€9,400-14,000



VARIOUS PROPERTIES

23

EMILE GALLE 1846-1904

A VASE, CIRCA 1900

glass, internally decorated, *martelé*,
wheel-carved
12½ in. (30.5 cm.) high
engraved *Gallé*

£8,000-12,000

\$11,000-16,000

€9,400-14,000

PROVENANCE:

Christie's London, *French Glass of the
Fin De Siècle*, 3 October 2007, lot 39.





24

EMILE GALLÉ 1846-1904

A PRAYING MANTIS VASE
CIRCA 1895

enamelled glass, applied prunts,
gilt highlights

7¼ in. (18.5 cm.) high

enamelled *Emile Gallé à Nancy*

£4,000-6,000

\$5,300-7,900

€4,700-7,000

PROVENANCE:

Private Swiss Collection;
Christie's London, *French Glass of the
Fin De Siècle*, 3 October 2007, lot 1;
Private Collection, United Kingdom.

PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

25

EMILE GALLE 1846-1904

A 'GENTIANA' VASE

CIRCA 1900

overlaid glass, carved, marquetry,
engraved 'gentiana'

6½ in. (16.5 cm.) high

engraved GALLE

£5,000-7,000

\$6,600-9,200

€5,900-8,200

VARIOUS PROPERTIES

26

LOUIS MAJORELLE 1859-1926

'AUX FOUGERES' SALON SUITE

CIRCA 1900

carved gilt wood, upholstered

sofa 43½ in. (110.5 cm.) high;

54½ in. (138.5 cm.) wide;

30 in. (76 cm.) deep

armchairs 41½ in. (105.5 cm.) high

chairs 39¾ in. (101 cm.) high

(5)

£10,000-15,000

\$14,000-20,000

€12,000-18,000

LITERATURE:

A. Duncan, *Louis Majorelle, Master of Art
Nouveau Design*, London, 1991,
p. 106, other examples illustrated.





27

**AGATHON LEONARD 1841-1923
FOR SEVRES**

'JEU L'ECHARPE', CIRCA 1903

biscuit, comprising:

- 'Danseuse aux flambeaux', no. 1
- 'Danseuse chantant', no. 2
- 'Danseuse au bracelet', no. 3
- 'Danseuse tambourin à droit', no. 4
- 'Danseuse au cothurne', no. 5
- 'Danseuse tambourin à gauche', no. 6
- 'Danseuse à la marguerite', no. 7
- 'Danseuse aux pipeaux', no. 8
- 'Danseuse relevant sa jupe', no. 9
- 'Danseuse avec tambourins', no. 10
- 'Danseuse écharpe pied invisibles', no. 13
- 'Danseuse écharpe pied gauche levé', no. 14

'Danseuse aux flambeaux à droite', no. 15
22¼ in. (56.4 cm.) and smaller
each impressed SEVRES, with further
marks and incised numbers (13)

£35,000-45,000 \$47,000-59,000
€42,000-53,000

LITERATURE:

E. Baumgart, *Le Manufacture Nationale de Sèvres a L'Exposition Universelle 1900*;
I. Böstge, *Agathon Léonard, Le Gester Art Nouveau, Paris, 2003.*



The 'Jeu L'Echarpe' suite was begun as a series of ten terracotta dancers that were exhibited at the Salon de la Société Nationale des Beaux Arts, 1897. It was seen by Alexander Sanglier, the artistic director of Sèvres, and inspired him to commission a set for production in biscuit porcelain. The group of fifteen figures have acquired individual names over time by which they can be distinguished. Each figure wears a flowing pleated dress in the spirit of Art

Nouveau and can be seen as a study in movement and drapery. Whilst each individual has a distinctive character and pose, they possess a rhythm and harmony that contributes to the unity of the whole. A group formed a centrepiece at the Exposition Universelle Paris, 1900, and sets were offered as diplomatic gifts to Nicolas II and Alexandra Fedovorna, Emperor and Empress of Russia. They were later cast in bronze by the Susse Frères foundry.





28
EDGAR BRANDT 1880-1960

A CACHEPOT, CIRCA 1922

patinated bronze
 5¼ in. (13.3 cm.) high; 9 in. (22.9 cm.)
 wide
 stamped *E. BRANDT*

£4,000-6,000

\$5,300-7,900

€4,700-7,000

LITERATURE:

J. Kahr, *Edgar Brandt, Master of Art Deco Ironwork*, New York, 1999, pp.157 and 160, for an example in a period photograph c. 1923 and another example illustrated.

-29

WALTER WINANS 1852-1920

A RARE SYMBOLIST FIGURE OF A
 MERMAID, 1905

silvered, gilt and patinated bronze, ivory,
 marble base
 27½ in. (70 cm.) high
 inscribed *Walter Winans 1905*, impressed
 seal *Cristal Palace Exhibition 1893*
Awarded to Walter Winans (sic)

£50,000-70,000

\$66,000-92,000

€59,000-82,000

EXHIBITED:

The Exhibition of the Royal Academy of Arts, The One Hundred and Forty-First, London, 3 May - 2 August 1909.

LITERATURE:

Exhib. cat., 1909, p. 59, No. 1704.

Walter Winans was best known as a lover of horses, who sculpted and painted them. He was a marksman, breeder and competed in the Olympics of 1908 and 1912. Born to American parents in St Petersburg, he spent most of his adult life in England. This is a more unusual work by him, employing mixed media as well as subject matter that aligns him with the Symbolist interests of the time.





30

ALBERT CHEURET 1884-1966

A 'CORBEILLE DE ROSES'
CHANDELIER, CIRCA 1925

gilt-bronze, alabaster
34 in. (96.4 cm.) high;
22½ in. (55.9 cm.) diameter
signed *Albert Cheuret* to ceiling rose

£8,000-12,000

\$11,000-16,000

€9,400-14,000



31

31
AGATHON LEONARD 1841-1923
 'HEBE', CIRCA 1900

patinated, gilt and cold-painted bronze
 24¾ in. (63 cm.) high
 signed in cast *A. LEONARD*,
 foundry mark *LN J L PARIS*

£8,000-12,000 \$11,000-16,000
 €9,400-14,000

λ32
MARIUS MARS-VALLET 1869-1957
 'SARAH BERNHARDT AS LA PRINCESSE LOINTAINE', CIRCA 1900

gilt and patinated bronze
 21 in. (53.4 cm.) high
 signed in cast *Mars Vallet, Siot Decauville*
Fondeur Paris, J583

£10,000-15,000 \$14,000-20,000
 €12,000-18,000

LITERATURE:
 A. Duncan, *Art Nouveau Sculpture*,
 London, 1978, p. 86, another example
 illustrated.



32



33

RENE LALIQUE 1860-1945

'SARAH BERNHARDT', A RARE
LARGE PLAQUE, CIRCA 1896

patinated bronze
18½ in. (47 cm.) diameter approx.
signed in cast *RL*

£3,000-5,000

\$4,000-6,600

€3,600-5,900

PROVENANCE:

René Lalique's companion Claudine-Juliette Le Mesnil, thence by descent.

LITERATURE:

S. Barten, *René Lalique Schmuck und Objets D'Art 1890-1910*, Passau, 1977, pp. 566-567, no. 1788, pl. 1788, design sketch illustrated;
W. A. Emboden, *Sarah Bernhardt Artist and Icon*, Irvine, 1992, p. 7, for an example of a similar smaller commemorative medallion.

This is possibly the larger scale version from which the smaller commemorative medallions were worked.

34

MAURICE BOUVAL 1863-1920

'OPHELIA', CIRCA 1900

gilt and cold-painted bronze, marble base
17 in. (43.2 cm.) high including base
signed in cast *M. Bouval*

£15,000-25,000

\$20,000-33,000

€18,000-29,000

LITERATURE:

V. Arwas, *Art Nouveau, The French Aesthetic*, London, 2002, cover and p. 234, another example illustrated.





***35**

F. MAUTHE & CO.

A LONGCASE CLOCK
CIRCA 1900

walnut, oak, brass, painted dial and
pendulum

95½ in. (242.5 cm.) high
cast *F.M.C*

£6,000-9,000

\$8,000-12,000

€7,100-11,000

36

SEVRES, EST. 1756

A MONUMENTAL 'VASE
D'AUTOMNE', 1902

glazed ceramic, wrought iron
57½ in. (146 cm.) high overall
jardinère printed cypher and dated 1902
stand stamped FF

£8,000-12,000

\$11,000-16,000

€9,400-14,000

LITERATURE:

A. Duncan, *Paris Salons 1895-1914, Ceramics and Glass*, Vol. IV, Woodbridge, 1998, p. 398, another example illustrated.

An example of this design was exhibited at the *Exposition Universelle*, 1900, in Paris.







(detail)



38

MARTIN BROTHERS, EST. 1873

A RARE SHELF, CIRCA 1890

glazed stoneware,
comprising three sections
5¼ in. (13.4 cm.) high;
67¾ in. (172 cm.) wide;
10 in. (25.5 cm.) deep
incised *R.W. MARTIN LONDON* (3)
£5,000-8,000 \$6,600-11,000
€5,900-9,400

39

MARTIN BROTHERS, EST. 1873

A JAR AND COVER, 1888

glazed stoneware, ebonised base
12 in. (30.5 cm.) high
base incised *MARTIN BROS LONDON*,
cover incised *R. W. Martin & Bro*
London & Southall 9.1888
£20,000-30,000 \$27,000-40,000
€24,000-35,000

40

ERNEST ARCHIBALD TAYLOR
1847-1952

A RARE GLASGOW SCHOOL
WRITING CABINET, CIRCA 1900

executed by *Wylie and Lochhead*, oak,
leaded stained glass, inset leather
writing surface, together with a period
Wylie & Lochhead archival photograph
illustrating the model
52¾ in. (134 cm.) high;
28¾ in. (72 cm.) wide;
19 in. (48.2 cm.) deep
stamped 5627, ivorine plaque *PATENT* (2)
£12,000-18,000 \$16,000-24,000
€15,000-21,000

A more commonly seen variant was sold
in these rooms, *Designed by Architects*,
8 October 2003, lot 5.



41

**GEORGE EDMUND STREET
1824-1881**

A SET OF SIX 'KLISMOS' CHAIRS,
DESIGNED CIRCA 1880

oak, padded leather seats

35½ in (90 cm.) high

stamped *JES, GRV* with crown, *B.*

NORTH & SONS HIGH WYCOMBE (6)

£6,000-9,000

\$8,000-12,000

€7,100-11,000

LITERATURE:

C. Gere, M. Whiteway, *Nineteenth Century Design From Pugin to Mackintosh*, London, 1993, p. 145, pl. 176, another example illustrated.

These Gothic Revival chairs were originally designed for the London Law Courts which Street constructed between 1874 and his death in 1881. An example of this design is held in the Metropolitan Museum of Art in New York, No. 2015.544.



42

**ERNEST GIMSON 1864-1919 AN
EXTENDING DINING TABLE,
DESIGNED 1908**

oak

29¾ in. (75.5 cm.) high;

60¾ in. (154.3 cm.) wide unextended;

82¼ in. (199 cm.) wide extended;

44 in. (111.8 cm.) deep

£8,000-12,000

\$11,000-16,000

€9,400-14,000

A design drawing of this table held
in the Cheltenham Museum and Art
Gallery Collection (p1941:222:416) is
signed *E. W. Gimson Daneway House Nr
Cheltenham Oct. 2 1908.*





λ43

PIERRE DUNAND 1914-1996
AFTER A DESIGN BY JEAN DUNAND
'TWO PANTHERS SLAKING THEIR
THIRST' CIRCA 1945

gold and black *laque de Chine*,
laque arrachée, coloured lacquer
60¼ in. (153 cm.) high;
74¾ in. (190 cm.) wide
signed *PIERRE DUNAND*

£12,000-18,000

\$16,000-24,000

€15,000-21,000

PROVENANCE:

Sotheby's London, 20 October 2000,
lot 125.

LITERATURE:

F. Marcilhac, *Jean Dunand, His Life and*
Works, London, 1991, p. 342, fig. 65.

44

ANDRE ARBUS 1903-1969

A DESK AND ARMCHAIR
CIRCA 1940

mahogany, brass, with lateral slides, the
armchair with padded leather upholstery
desk 29¾ in. (75.5 cm.) high;
78¾ in. (200 cm.) wide;
35½ in. (90 cm.) deep
chair 35½ in. (90 cm.) high (2)

£12,000-18,000

\$16,000-24,000

€15,000-21,000

PROVENANCE:

Barry Friedman Ltd, New York;
Private Collection.

LITERATURE:

Y. Brunhammer, *André Arbus Architecte-
Décorateur des Années 40*, Paris, 1996,
p. 56, for the design drawing of the desk,
p. 57, for a desk with variant handles,
p. 315, for an example of a closely related
chair





45

PAULE LELEU 1906-1987

A CARPET
CIRCA 1960

wool

13 ft 1½ in. x 4 ft 11 in. (400 x 151 cm.)

signed in weave *LELEU*

£4,000-7,000

\$5,300-9,200

€4,700-8,200

FROM THE BOKELBERG COLLECTION

46

**ANDRÉ ARBUS 1903-1969 AND
PAULE MARROT 1902-1987**

A UNIQUE CHAISE LONGUE, 1939

carved maple, gilt metal, upholstered

36¾ in. (93.5 cm.) high;

51½ in. (131 cm.) long;

22 in. (56 cm.) wide

monogram *P.*

£5,000-8,000

\$6,600-11,000

€5,900-9,400

PROVENANCE:

Galerie Patrick Fourtin, Paris;
Collection Bokelberg from 2000.

EXHIBITED:

This model was exhibited in the
Salle d'été at the *Salon des Artistes
Décorateurs*, Paris, 1939.

LITERATURE:

Y. Brunhammer, *André Arbus, Architecte-
Décorateur Des Années 40*, Paris, 1996,
p. 160-161 and p. 162, for an image of the
piece in the *Salle d'été*, SAD, Paris, 1939.

Christie's wishes to thank the Galerie
Yves Gastou for assistance with
cataloguing this lot.





VARIOUS PROPERTIES

Ω47

GABRIEL ARGY-ROUSSEAU

1885-1953

A 'LIONS' VASE, DESIGNED 1926

pâte-de-verre

8¾ in. (22.3 cm.) high

signed in mould

G. ARGY-ROUSSEAU, FRANCE

£12,000-18,000

\$16,000-24,000

€15,000-21,000

LITERATURE:

J. Bloch-Dermont, *Les Pâtes de Verre*
G. Argy-Rousseau *Catalogue Raisonné*,
Paris, 1990, p. 209, no. 26.08, another
example illustrated.

48

**JOSEF FRANK FOR SVENSKT TENN,
ATTRIBUTED TO**

A PAIR OF ARMCHAIRS, 1940s

stained wood, upholstery

28¾ in. (73 cm.) high;

38 in. (96.5 cm.) wide;

42 in. (107 cm.) deep

£5,000-8,000

\$6,600-11,000

€5,900-9,400



49

EDGAR BRANDT 1880-1960

A TABLE, CIRCA 1925

cast iron, *vert de mer* marble

29 in. (73.7 cm.) high;

62 $\frac{7}{8}$ in. (159.8 cm.) wide;

33 $\frac{1}{2}$ in. (85 cm.) deep

stamped *E. BRANDT*

£10,000-15,000

\$14,000-20,000

€12,000-18,000

PROVENANCE:

Robert Zehil Gallery, Monaco.





50

ALBERT CHEURET 1884-1966

A CHANDELIER

CIRCA 1925

patinated bronze, alabaster

36 in. (94.1 cm.) high;

35½ in. (90 cm.) wide

ceiling rose signed *Albert Cheuret*

£25,000-35,000

\$33,000-46,000

€30,000-41,000



51

RENE HERBST 1891-1982

AN AMPHORA AND STAND
CIRCA 1925

glazed ceramic, painted wrought-iron
stand

15 in. (38 cm.) high including stand

painted *Cvsenier rH*, label *CVSENIER*

£1,500-2,500

\$2,000-3,300

€1,800-2,900

LITERATURE:

S. Goguel, *René Herbst*, Paris, 1990,
p. 162, for a period photograph of similar
amphora commissioned by the wine
merchant Cusenier for his Boutique
Cusenier at the *Exposition Internationale
des Arts Décoratifs*, Paris, 1925.

52

FRENCH SCHOOL

AN ART DECO CONSOLE
CIRCA 1930

wrought-iron, marble

38½ in. (97 cm.) high;

64¼ in. (164.5 cm.) wide;

18½ in. (47 cm.) deep

£10,000-15,000

\$14,000-20,000

€12,000-18,000



Δ53

OMEGA WORKSHOPS, EST. 1913

AN OCCASIONAL TABLE, 1920s

painted wood

22¼ in. (56.5 cm.) high;

20 in. (50.8 cm.) wide;

19¾ in. (50.1 cm.) deep

£3,000-5,000

\$4,000-6,600

€3,600-5,900

PROVENANCE:

Roger Fry;

Helen Anrep, thence by descent;

Christie's London, *20th Century
Decorative Art & Design*, 23 March 2006,

lot 128;

Private Collection, London.





PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

Ω54

TERENCE PRENTIS

A MODERNIST CARPET, CIRCA 1936

woven by the *Edinburgh Weavers*, wool, hand-knotted with some tufted pile 70 in. (177.8 cm.) max. diameter signed in the weave TP

£5,000-7,000

\$6,600-9,200

€5,900-8,200

PROVENANCE:

Christie's New York, *Important 20th Century Decorative Art and Design*, 8 December 2004, lot 72.

EXHIBITED:

British Carpets and Designs: The Modernist Rug 1928-1938, Royal Pavilion, Art Gallery and Museum Brighton, 5 October - 2 November 1975.

LITERATURE:

J. Pruskin, *British Carpets and Designs: The Modernist Rug 1928-1938*, Royal Pavilion, Art Gallery and Museum Brighton, 5 October - 2 November 1975, p. 11, no. 13, illustrated.



VARIOUS PROPERTIES

55

SYRIE MAUGHAM, MANNER OF
A NEAR PAIR OF FLOOR LAMPS
CIRCA 1935

nickel-plated metal, glass
68½ in. (174 cm.) high excluding shades (2)

£4,000-6,000

\$5,300-7,900

€4,700-7,000

LITERATURE:

P. C. Metcalf, *Syrie Maugham*, New York, 2010, p. 189, similar example illustrated.

Syrie Maugham was the leading British interior designer of the second quarter of the 20th century. Often celebrated for creating the first all-white room, the current lot is similar to that shown in the apartment of Robert Filmer-Wilson at 17 South Audley Street, London, which she furnished in 1935. Under Maugham's direction, the apartment was furnished with the works of other leading designers of the day, including Diego Giacometti, Marion Dorn, Serge Roche and Jean-Michel Frank.



56

**D. I. M.
(DÉCORATION INTÉRIEURE
MODERNE)**

A MODERNIST CEILING LIGHT
CIRCA 1930

glass, nickel-plated metal
17¾ in. (45 cm.) high;
22 in. (56 cm.) diameter

£12,000-18,000

\$16,000-24,000

€15,000-21,000

LITERATURE:

G. Janneau, G. Henriot, R. Guidot,
Le Luminaire, Paris, 1992, pl. 353, another
example illustrated.



***57**

RENE LALIQUE (1860-1945)

AN 'ILE DE FRANCE' CHANDELIER,
NO, 2302, DESIGNED 1935

clear, frosted and sepia stained glass,
this larger version comprising eight
flange shades

13¼ in. (33.6 cm.) high;

20 in. (50.8 cm.) diameter

stencilled *R. LALIQUE FRANCE*

£15,000-25,000

\$20,000-33,000

€18,000-29,000

***58**

RENE LALIQUE 1860-1945

A 'MADRID' CHANDELIER, NO. 2291,
DESIGNED 1930

clear and frosted, this larger version
comprising eight flange shades with
central lantern and cover, a glass clad
suspension rod and ceiling rose

44½ in. (113 cm.) high;

33½ in. (85 cm.) diameter

stencilled *R. LALIQUE FRANCE*

£15,000-25,000

\$20,000-33,000

€18,000-29,000



PROPERTY FROM AN IMPORTANT
EUROPEAN PRIVATE COLLECTION

59

RENE LALIQUE 1860-1945

A RARE 'LUXEMBOURG' VASE,
NO. 1018, DESIGNED 1929

clear, frosted and sepia stained glass

18 in. (46 cm.) high

engraved *R. Lalique France No. 1018*

£60,000-90,000

\$80,000-120,000

€71,000-110,000

PROVENANCE:

Christie's New York,
Important Works of Art By René Lalique,
30 November 1995, lot 109;
Private European Collection.

LITERATURE:

Other examples illustrated:
René Lalique, National Museum of
Modern Art, Tokyo, 1992, p. 221;
F. Marcilhac, *René Lalique 1860-1945*
Maitre-Verrier, Paris, 2011, p. 442,
no 1018.

This rare monumental work is the
largest Lalique production vase. It is
believed to have been executed for
exhibition purposes and only two other
examples are currently known to exist.





VARIOUS PROPERTIES

60

ALEXANDRE KELETY 1918-1940
'MEDUSA MODERNE', CIRCA 1925

silvered and patinated bronze,
black slate base
16¼ in. (41.3 cm.) high
signed *A. Kelety*, stamped 9

£10,000-15,000 \$14,000-20,000
€12,000-18,000

LITERATURE:

A. Duncan, *Art Deco*, London, 1988,
p. 124, no. 121, another example
illustrated.

Another example (numbered 3) was
sold Christie's New York, *Important 20th
Century Decorative Arts*, 13 December
1996, lot 4.

***61**

RENE LALIQUE 1860-1945
'LE JOUR ET LA NUIT' TIMEPIECE
NO. 728, DESIGNED 1926

smoky glass, patinated bronze base
14¼ in. (37.5 cm.) high
wheel-engraved *R. LALIQUE FRANCE*

£30,000-50,000 \$40,000-66,000
€36,000-59,000

LITERATURE:

F. Marilhac, *R. Lalique Catalogue
Raisonné De L'Oeuvre De Verre*, Paris,
2011, p. 372, no. 728, another example
illustrated.





-62

HARALD SLOTT-MØLLER 1864-1937

A RARE ART NOUVEAU
HAND-MIRROR, 1918

executed by *Anton Michelsen*, silver, ivory,
chrysoptase, with moth to handle
10½ in. (26.7 cm.) long
stamped Danish assay and
maker's marks and *FP*

£7,000-10,000

\$9,300-13,000

€8,300-12,000

PROVENANCE:

Wartski, London;
Private Collection.

EXHIBITED:

*Agnes og Harald Slott-Møller: Mellem
Kunst og Idealer*, Kunst Foreningen,
Copenhagen, 16 March - 17 April 1988.

LITERATURE:

Another example illustrated:
D. McFadden (ed.), *Scandinavian Modern
Design, 1880-1980*, New York, 1982,
p. 85, No. 69;
L. Funder, *Dansk Sølv 1600-2000*,
Copenhagen, 2002, p. 184, no. 262;
J. Hoffmann, *The Modern Style*, Cologne,
2006, pl. 39, fig. 4.

To view further images please visit
www.christies.com

63

GEORG JENSEN 1866-1935

A 'GRAPE' CENTREPIECE,
EXECUTED 1945-1977

silver

14½ in. (36.8 cm.) wide

stamped *JG 296A STERLING DENMARK
925 S*

£6,000-8,000

\$8,000-11,000

€7,100-9,400



-64

FERDINAND PREISS 1882-1943

'LIGHTER THAN AIR'

CIRCA 1925

bronze, ivory, glass, onyx base

13¾ in. (35 cm.) high

£12,000-18,000

\$16,000-24,000

€15,000-21,000

LITERATURE:

A. Shayo, *Ferdinand Preiss Art Deco Sculptor*, Woodbridge, 2005, p. 183, another example illustrated.





-65

FERDINAND PREISS 1882-1943
'GOLFER IN BATHING SUIT'
CIRCA 1925

cold-painted bronze and ivory, onyx base
9½ in. (24 cm.) high
signed *F. Preiss*

£10,000-15,000 \$14,000-20,000
€12,000-18,000

PROVENANCE:

Christie's South Kensington,
Style & Spirit, 11 June 2014, lot 528.

LITERATURE:

A. Shayo, *Ferdinand Preiss Art Deco Sculptor*, Woodbridge, 2005, p. 149,
another example illustrated.

-66

FERDINAND PREISS 1882-1943
'JAVELIN THROWER'
CIRCA 1925

cold-painted bronze and ivory,
onyx and marble base
12½ in. (31.8 cm.) high
Preiss and Kassler foundry mark

£10,000-15,000 \$14,000-20,000
€12,000-18,000

LITERATURE:

A, Shayo, *Ferdinand Preiss Art Deco Sculptor*, Woodbridge, 2005, p. 142,
another example illustrated.





-67

FERDINAND PREISS 1882-1943

DANCER
CIRCA 1925

gilt and cold-painted bronze, ivory,
onyx base
8¼ in. (21 cm.) high
signed in cast *F. PREISS*

£8,000-12,000	\$11,000-16,000
	€9,400-14,000

V. Arwas, Art Deco Sculpture, London,
1992, p. 187, another example illustrated.

-*68

FERDINAND PREISS 1882-1943

'CON BRIO'
CIRCA 1925

cold-painted bronze and ivory,
onyx and marble base
15¼ in. (38.7 cm.) high
Preiss and Kassler foundry mark

£12,000-18,000	\$16,000-24,000
	€15,000-21,000

LITERATURE:

A. Shayo, Ferdinand Preiss, Art Deco Sculptor, Woodbridge, 2005, p. 174,
another example illustrated.



PROPERTY FROM AN IMPORTANT
EUROPEAN PRIVATE COLLECTION

λ-69

DEMETRE CHIPARUS 1886-1947

'DOLLY SISTERS',
A RARE ART DECO SCULPTURE
CIRCA 1925

patinated and cold-painted bronze, ivory,
onyx and marble base
29½ in. (74 cm.) high
applied plaque *LES SISTERS CHIPARUS*,
one foot stamped 6

£150,000-250,000 \$200,000-330,000

€180,000-290,000

LITERATURE:

Other examples illustrated:

V. Arwas, *Art Deco Sculpture*, London,
1992, p. 50;

A. Shayo, *Chiparus, Master of Art Deco*,
New York, 1993, p. 167, pl. 98;

B. Catley, *Art Deco and Other Figures*,
Woodbridge, 2003, p. 97.

The Dolly sisters were celebrated
music hall performers in the 1920s
and 1930s in the US and Paris.

They were Hungarian twins, Jancsi
and Roszicha Schwartz, but called
themselves Jenny and Rosie (see
A. Shayo, *op.cit.*, pp. 29-30.)





PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

λ-70

DEMETRE CHIPARUS 1886-1947

'BAYADERE'

CIRCA 1925

patinated, gilt and cold-painted bronze,

ivory, marble base

20¾ in. (52.8 cm.) high

signed in cast *D. H. Chiparus*

£15,000-25,000

\$20,000-33,000

€18,000-29,000

LITERATURE:

Other examples illustrated:

B. Catley, *Art Deco and Other Figures*,
Woodbridge, 1979, p. 87;

A. Shayo, *Chiparus Master of Art Deco*,
London, 1999, p. 129, pl. 61.

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE
COLLECTION

λ-71

DEMETRE CHIPARUS 1886-1947

'X', A RARE ART DECO FIGURE
CIRCA 1925

gilt and cold-painted bronze and ivory,
onyx base
24¾ in. (63 cm.) high
signed *Chiparus*

£50,000-80,000

\$66,000-110,000

€59,000-94,000

LITERATURE:

Other examples illustrated:

V. Arwas, *Art Deco Sculpture*, London,
1992, p. 68;

A. Shayo, *Chiparus, Master of Art Deco*,
New York, 1993, p. 136, pl. 67.





PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

λ-72

DEMETRE CHIPARUS 1886-1947

'LES AMIS TOUJOURS'

CIRCA 1925

cold-painted and patinated bronze, ivory, onyx base

24¾ in. (63 cm.) high; 26 in. (66 cm.) wide

signed *D.H. Chiparus*, skirt stamped 71

£30,000-50,000 \$40,000-66,000

€36,000-59,000

LITERATURE:

Similar examples illustrated:

V. Arwas, *Art Deco Sculpture*, London, 1992, p. 54;

A. Shayo, *Chiparus, Master of Art Deco*, New York, 1993, p. 152;

B. Catley, *Art Deco and Other Figures*, Woodbridge, 2003, p. 71.

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

λ-73

DEMETRE CHIPARUS 1886-1947

'THE SECRET'

CIRCA 1925

cold-painted and gilt bronze, ivory, onyx base

21½ in. (54.7 cm.) high

engraved *D. H. Chiparus*

£20,000-30,000 \$27,000-40,000

€24,000-35,000

LITERATURE:

Other examples illustrated:

B. Catley, *Art Deco and Other Figures*, Woodbridge, 1979, p. 79;

A. Shayo, *Chiparus Master of Art Deco*, London, 1999, p. 89, pl. 21.





PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

λ-74

DEMETRE CHIPARUS 1886-1947

'DORGA', CIRCA 1925

gilt and silver patinated bronze, ivory,
onyx base

25 in. (63.8 cm.) high

engraved *D. H. Chiparus*

£25,000-35,000

\$33,000-46,000

€30,000-41,000

LITERATURE:

Other examples illustrated:

B. Catley, *Art Deco and Other Figures*,
Woodbridge, 1979, p. 102;

A. Shayo, *Chiparus Master of Art Deco*,
London, 1999, p. 162, pl. 93.

PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTOR

Lot **75**

DEMETRE CHIPARUS 1886-1947

'STARFISH', CIRCA 1925

silvered and cold-painted bronze, ivory,
onyx and marble base
29½ in. (74.8 cm.) high
engraved *D. H. Chiparus*

£60,000-80,000 \$80,000-110,000
€71,000-94,000

LITERATURE:

Other examples illustrated:

V. Arwas, *Art Deco Sculpture*, London,
1992, p. 54;

A. Shayo, *Chiparus, Master of Art Deco*,
New York, 1993, p. 152;

B. Catley, *Art Deco and Other Figures*,
Woodbridge, 2003, p.71.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ-76

DEMETRE CHIPARUS 1886-1947

'THAIS', A RARE ART DECO FIGURE
CIRCA 1925

patinated, gilt, silver and cold-painted
bronze, ivory, onyx base
22½ in. (57.2 cm.) high;
25½ in. (64.8 cm.) long
engraved *D. H. Chiparus*

£100,000-150,000 \$140,000-200,000

€120,000-180,000

PROVENANCE:

Private Collection, France

LITERATURE:

Other examples illustrated:

V. Arwas, *Art Deco Sculpture*, London,
1992, pp. 42-3;

A. Shayo, *Chiparus, Master of Art Deco*,
New York, 1993, p. 120, fig. 52;

B. Catley, *Art Deco and Other Figures*,
Woodbridge, 2003, p. 95.

This figure of Thais combines the Symbolist fascinations with Orientalism and Egyptian mysticism, in a characteristic 1920s aesthetic and at the same time still resonates today as a masterpiece. In 1890 Anatole France created his eponymous novel *Thais*, who in 1894 became the subject of an opera by Jules Massenet. Staged in Alexandria in the fourth century, the book narrates the tale of a monk attempting to convert the courtesan Thais. The religious eroticism of the opera thrilled the Parisian public of the time and clearly inspire Chiparus to portray the subject in this bronze and ivory sculpture. This is a rare piece of which very few examples are known to exist.





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 (A 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 colour. The methods used include 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) '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 H(2).

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, 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 B(i) (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

(a) **As authorised bidder.** 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.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the purchase price and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-party unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes. If 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 act 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 backwaters 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 unless we have accepted liability 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

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 reliefs are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'; VAT charges and reliefs 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 'A' 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 F(i)) 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 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.

- (i) 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.

(j) 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.

(k) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on conclusion 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, album titles 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.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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 wish to export the **lot** to another country.

(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: Barclays 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 7839 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 will accept cash subject to a maximum of £5,000 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 SW1R 1LR.

(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.

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 30th 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 in writing.

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.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

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 amount in excess of the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lots** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.
(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 hauliers, 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

A 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 arrival 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 a 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 this 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 species.

(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 tests are inconclusive, the material is not African elephant ivory, 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 ▽ 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 (whereas local laws in 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 £34,000 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain this 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 return the strap prior to shipment from the sale site. At some court proceedings, 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. 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) 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

(c) We give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any lot with regard to its 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.

(d) 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.

(e) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(f) 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 be obliged 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 will place 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 (including 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 you 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 forger 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 marking 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.

date due: 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 Practices'.

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.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	An amount in lieu of the import tax is applied to the hammer price and is at the reduced rate of 5%. Vat is charged at 20% on the buyer's premium but will not be shown separately on the invoice. These lots have been imported from outside of the EU for sale and placed under the Temporary Admission regime.
Ω	An amount in lieu of the import tax is applied to the hammer price and is at the standard rate of 20%. Vat is also charged at 20% on the buyer's premium but will not be shown separately on the invoice. Where applicable Customs duty will be charged (as per the rate specified by HMRC guidance) on the hammer price and Vat will be payable at 20% on the customs duty. These lots have been imported from outside of the EU for sale and placed under the Temporary Admission regime.
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	An amount in lieu of the Import VAT will be refunded on the hammer and an amount in lieu of the VAT in the premium will be refunded. Customs Duty when applicable is also reclaimable.

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.

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**.

- 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.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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

The following explanations 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.

A work catalogued as "by" a maker is in our opinion a work by the maker; a work catalogued as "by" a dealer, is in our opinion a work made specifically for the dealer and originally sold by him, the identity of the actual maker being unknown or unidentifiable.

In other cases, the following words or expressions, with the following meanings are used:

"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 ..."

In our opinion a work probably by the artist.

"In the style ..."

In our opinion a work of the period of the artist and closely related to his style.

"In the manner ..."

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 by 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.

Our catalogue entries are not intended to describe the condition of the property and buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

All large **lots** including Furniture, Carpets and Lighting (sold and unsold) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: csollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

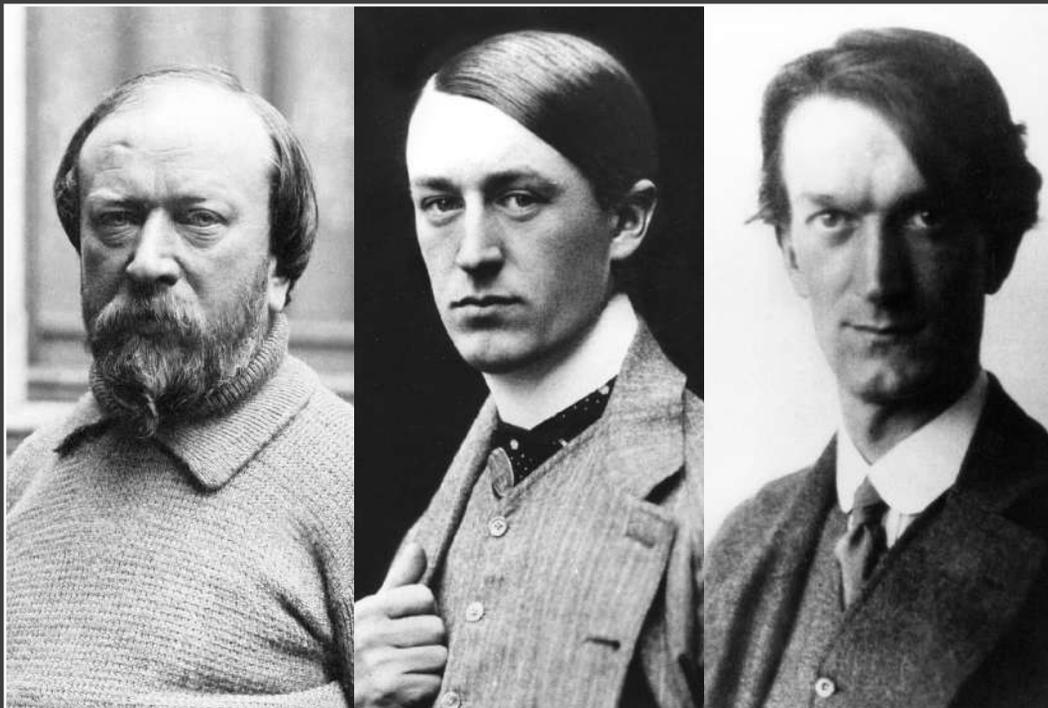
ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
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AN OISEAU DE FEU CENTREPIECE NO. 1111
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VIEWING

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CHRISTIE'S



CHERRY HILL VIRGINIA WATER, UNITED KINGDOM

Cherry Hill's architecture is as striking today as when it was first built. A sensitive and ambitious restoration has retained the original architectural character and elegance of the property, whilst creating a wholly sustainable modern home with all the space, amenities, and services an owner would expect of a house in such a prestigious location.

It's rare to find a Modernist house in such a generous setting. It is uniquely situated on 4.5 acres at the heart of the Wentworth Estate, the site of many of the country's most exclusive properties. London is less than 45 minutes away; Windsor, Ascot, and Heathrow Airport are within 20 minutes' drive. It's a location that offers a high degree of privacy and security and allows the owner easy access to the West Country.

Cherry Hill's architecture immediately sets it apart. The residence was originally designed by British Modernist architect Oliver Hill, known for using decorative finishes to give an effortless, luxurious feel. It was this attention to fine materials that inspired the restoration in the spirit of Mies van der Rohe, a master of space and light. The result is a level of architectural detailing virtually unheard of in England's 'prime country' property market.

The east wing of the house has been rebuilt and now includes a home cinema, dining room, and wine cellar with a subterranean link to a separate guest pavilion and garage. To the west of the main house, a complete new wing provides a generous double-height reception room, two guest bedrooms adjoining an extensive south-facing balcony, a spa and relaxation suite, and the home's most dramatic contemporary feature—an indoor swimming pool with descending floor.

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