

INTERIORS

INCLUDING THE SKI SALE

SOUTH KENSINGTON • WEDNESDAY 11 JANUARY 2017



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1

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

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are available on request. These supplement the catalogue description and provide guidance on a lot's condition.

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We would always recommend coming to the saleroom and looking at a lot for yourself, especially in the case of more valuable items.

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3

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FRONT COVER:

Lots 2, 8, 174 & 474
Photograph: Claudia Leisinger

BACK COVER:

Lot 455

INTERIORS

INCLUDING THE SKI SALE

SOUTH KENSINGTON · 11 JANUARY 2017

SPECIALISTS



Lily Faber
Head of Sale



Alasdair Young
Sale Coordinator



Matilda Burn
Porcelain



Fiona Baker
20th Century
Decorative Arts



Mark Henry Lampé
Carpets



Pippa Green
Objects



Krassi Kuneva
Pictures



James Richards
Pictures



Simon Green
Furniture



Celia Harvey
Furniture, Clocks
& Works of Art

Nicolette Tomkinson
Consultant, Posters

Sophie Churcher
Consultant, Posters

AUCTION

Wednesday 11 January 2017
at 10.00 am Lots 1-376 and at 6.00 pm Lots 400-501
85 Old Brompton Road
London SW7 3LD

HIGHLIGHTS (LOTS 400-501 ONLY)

Monday	19 December	9.00 am - 5.00 pm
Tuesday	20 December	9.00 am - 5.00 pm
Wednesday	21 December	9.00 am - 5.00 pm
Thursday	22 December	9.00 am - 5.00 pm
Friday	23 December	9.00 am - 2.00 pm

VIEWING

Friday	6 January	9.00 am - 5.00 pm
Saturday	7 January	11.00 am - 5.00 pm
Sunday	8 January	11.00 am - 5.00 pm
Monday	9 January	9.00 am - 7.30 pm
Tuesday	10 January	9.00 am - 5.00 pm
Wednesday	11 January	9.00 am - 10.00 am (Limited view)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
this sale should be referred to as
INT-14403

CONDITIONS OF SALE

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

SALE ENQUIRIES

Alasdair Young
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STORAGE

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Toby Weatherall
Post-Sale Coordinator
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LOTS CONTAINING IVORY

The USA has recently changed its policy on the
import of property containing elephant ivory.
Only Asian Elephant ivory may be imported into
the USA, and imports must be accompanied
by DNA analysis and confirmation the object is
more than 100 years old. We cannot indicate
whether the elephant ivory in a particular lot is
African or Asian elephant.
Buyers purchase these lots at their own risk and
will be responsible for the costs of obtaining
any DNA analysis or other report required in
connection with their proposed import into the
USA. A buyer's inability to export or import a lot
is not a basis for cancelling their purchase.



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CHRISTIE'S



1

■1

A PAIR OF 'DOUBLE TORSADE' GILT BRONZE WALL LIGHTS

JULES LELEU (1883-1961), DESIGNED CIRCA 1945-1947, NUMBERED 8 AND 22 RESPECTIVELY

13 in. (33 cm.) high; 8¼ in. (21 cm.) wide; 4½ in. (11.5 cm.) deep (2)

£2,000-3,000

\$2,600-3,800
€2,400-3,500

■2

AN ITALIAN BEECH AND GLASS 'SPIDER' COFFEE TABLE

CIRCA 1955, ATTRIBUTED TO CARLO DI CARLI

21¼ in. (54 cm.) high; 27⅞ in. (69 cm.) diameter

£1,000-1,500

\$1,300-1,900
€1,200-1,800



2



3

■3

A SWEDISH HAND WOVEN FLAT WEAVE WOOL RUG

CIRCA 1950, WOVEN INITIALS FOR BERIT KOENIG FOR SVENSK HEMSLÖJD

80¼ in. x 55⅝ in. (203.5 cm x 140 cm.)

£1,200-1,800

\$1,600-2,300
€1,500-2,100

4 No Lot



5

■ 5
**A PAIR OF BAROVIER & TOSO GLASS AND ALUMINIUM
 CEILING LIGHTS**
 1970S

30 in. (76 cm.) long (2)
 £3,000-5,000 \$3,800-6,300
 €3,600-5,900



6

■ 6
**A PAIR OF PAINTED GILT-METAL 'WHEAT SHEAF'
 OCCASIONAL TABLES WITH GLASS TOPS**
 THIRD QUARTER 20TH CENTURY

18½ in. (46 cm.) high; 29½ in. (75 cm.) diameter (2)
 £1,500-2,000 \$1,900-2,500
 €1,800-2,400



7

7
**A PAIR OF VENINI MURANO 'TESSUTO' GLASS AND
 BRASS PHOTOGRAPH FRAMES**
 CIRCA 1950, STAMPED ON BRASS 'VENINI MURANO'

10 ½ in. (27 cm.) high (2)
 £2,500-3,500 \$3,200-4,400
 €3,000-4,100

■ 8
**A SET OF EIGHT LUDWIG MIES VAN DER ROHE (1886-
 1969) 'BRNO' CHAIRS MADE BY KNOLL INTERNATIONAL**
 ORIGINALLY DESIGNED 1929, THESE 1970S

Chromium plated steel frame and faux-suede fabric upholstery
 32 in. (81 cm.) high; 23 in. (58.5 cm.) wide (8)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



8



9

■9

A FRENCH ART DECO WROUGHT-IRON CHANDELIER WITH MOULDED GLASS SHADES BY MULLER FRERES
CIRCA 1925, GLASS SIGNED

Approximate drop 43¼ in. (110 cm.); 28½ in. (72.5 cm.) diameter

£1,500-2,500

\$1,900-3,200

€1,800-3,000

■10

A SET OF FOUR FRENCH ART DECO WROUGHT-IRON WALL LIGHTS WITH MOULDED GLASS DEMI-LUNE SHADES

CIRCA 1930

8¼ in. (21 cm.) high x 16½ in. (42 cm.) wide

(4)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



10 (one of four)

11

A MARCEL-ANDRE BOURIAINE (1886-1948) PATINATED AND COLD-PAINTED BRONZE GROUP ON STEPPED BRONZE BASE

'DIANA WITH FAWN', CIRCA 1925, SIGNED BOURAINE, ETLING PARIS

27¾ in. (69.5 cm.) high

£2,000-3,000

\$2,600-3,800

€2,400-3,500

■12

A FRENCH ART DECO ROSEWOOD CURVED DESK WITH TAPERED SUPPORTS AND GILT-BRONZE FEET

CIRCA 1925

29½ in. (74 cm.) high; 46¼ in. (117.5 cm.) wide; 19½ in. (49.5 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,800



11



12



13

■13
A PAIR OF FRENCH ART DECO WROUGHT-IRON AND ALABASTER WALL LIGHTS 'GINKGO LEAF', CIRCA 1925

Approximately 11¼ in. (30 cm.) high and 10 in. (25.5 cm.) depth (2)
 £1,500-2,500 \$1,900-3,200
 €1,800-3,000

14
A CAMILLE FAURÉ (1874-1956) POLYCHROME ENAMELLED COPPER VASE DECORATED WITH AUTUMNAL LEAVES
 CIRCA 1935, SIGNED C. FAURÉ LIMOGES

10⅞ in. (27.5 cm.) high
 £2,500-3,500 \$3,200-4,400
 €3,000-4,100

15
A CAMILLE FAURÉ (1874-1956) POLYCHROME ENAMELLED COPPER VASE DECORATED WITH FLOWERS AND LEAVES
 CIRCA 1935, SIGNED C. FAURÉ LIMOGES

9½ in. (24 cm.) high
 £2,500-3,500 \$3,200-4,400
 €3,000-4,100

16
A CAMILLE FAURÉ (1874-1956) POLYCHROME ENAMELLED COPPER VASE DECORATED WITH FLOWERS
 CIRCA 1935, SIGNED C. FAURÉ LIMOGES

6⅞ in. (17.5 cm.) high; 7⅞ in. (20 cm.) diameter
 £2,500-3,500 \$3,200-4,400
 €3,000-4,100



14



15



16



17

PROPERTY OF A LADY (LOTS 17 - 19)

■17

A NORTH EUROPEAN EBONY CABINET-ON-STAND
LATE 17TH / EARLY 18TH CENTURY, PROBABLY
FLEMISH, THE STAND LATER

The drawer-fronts and door panels painted with landscapes, the inner drawers with animal stump-work

The cabinet 21 in. (54 cm.) high; 24 in. (61 cm.) wide; 13½ in. (34 cm.) deep

The stand 28 in. (71 cm.) high; 27 in. (69 cm.) wide; 16 in. (41 cm.) deep

£5,000-10,000

\$6,400-13,000
€6,000-12,000



18

■18

AN ITALIAN LACCA POVERA POLYCHROME BUREAU CABINET

SECOND HALF 19TH CENTURY

83 in. (211 cm.) high; 39¼ in. (100 cm.) wide; 20½ in. (52 cm.) deep

£3,000-5,000

\$3,800-6,300
€3,600-5,900



19



■19

A PAIR OF VENETIAN POLYCHROME PAINTED AND LACCA POVERA MARQUISES

LATE 19TH CENTURY

34½ in. (87.5 cm.) high;
39¼ in. (99.5 cm.) wide

£1,500-2,500

(2)
\$1,900-3,200
€1,800-3,000



20

VARIOUS PROPERTIES

■20
VERY FINE SILK HEREKE RUG
TURKEY, CIRCA 1930

approx: 6ft.9in. x 1ft.11in.(206cm. x 59cm.)
£2,500-3,500 \$3,200-4,400
 €3,000-4,100



21



22

■21
A FINE PART SILK TABRIZ RUNNER
NORTH WEST PERSIA, CIRCA,
SECOND HALF 20TH CENTURY

approx: 16ft.6in. x 2ft.10in.(502cm. x
87cm.)

£3,500-5,500 \$4,500-6,900
 €4,200-6,500

■22
**A VERY FINE SILK ISFAHAN
CARPET**

CENTRAL PERSIA, CIRCA MID 20TH
CENTURY, SIGNATURE AHMAD KHA

approx: 10ft.2in. x 6ft.7in.(312cn. x
201cm.)

£15,000-20,000 \$19,000-25,000
 €18,000-24,000



23



24



25



26

23
TWO MEISSEN MODELS OF GOLDEN ORIELS AND
THREE MODELS OF MAGPIES
 20TH CENTURY, BLUE CROSSED SWORDS MARKS,
 INCISED AND IMPRESSED NUMERALS

The golden oriels - 10¼ in. (26 cm.) high (5)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500

■ **24**
A GEORGE IV ROSEWOOD AND YEW-BANDED SOFA
TABLE
 EARLY 19TH CENTURY

28¼ in. (72 cm.) high; 59 in. (150 cm.) extended; 27 in. (69 cm.) deep
 £1,500-2,500 \$1,900-3,200
 €1,800-3,000

■ **25**
A LARGE GEORGE III MAHOGANY SINGLE-DRAWER
SIDE TABLE
 LATE 18TH CENTURY

30¼ in. (77 cm.) high; 43 in. (119 cm.) wide; 22½ in. (57 cm.) deep
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100

■ **26**
A TABRIZ CARPET
 NORTH WEST PERSIA, CIRCA 1940

approx: 16ft.5in. x 9ft.11in.(499cm. x 302cm.)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500



27

■27

A HERIZ CARPET

NORTH WEST PERSIA, 20TH CENTURY

approx: 16ft.9in. x 11ft.1in.(510cm. x 337cm.)

£2,000-3,000



28

■28

A COMPOSITE MEISSEN 'BLUE ONION' PATTERN PART TABLE-SERVICE

19TH CENTURY AND LATER, BLUE CROSSED SWORDS MARKS, IMPRESSED AND INCISED NUMERALS

The double-shell serving-dish - 10¾ in. (27.2 cm.) wide

£2,000-3,000

\$2,600-3,800
€2,400-3,500

\$2,600-3,800
€2,400-3,500

■29

A SET OF TEN GEORGE III EBONISED AND POLYCHROME-DECORATED BEECH OPEN ARMCHAIRS

CIRCA 1800 (10)

£4,000-6,000

\$5,100-7,600
€4,800-7,100



29

■30

A FIGURED MAHOGANY EXTENDING DINING TABLE

LATE 20TH CENTURY, REGENCY STYLE

The five extension leaves housed in a mahogany cupboard

28¾ in. (72 cm.) high; 60 in. (153 cm.) diameter; 84 in. (214 cm.) extended

£3,000-5,000

\$3,800-6,300
€3,600-5,900



30



31

■31
A CHINESE CARPET
CIRCA 1930

approx: 9ft.10in. x 6ft.11in.(302cm. x 211cm.)

£2,000-3,000

\$2,600-3,800
€2,400-3,500

■32
A FINE TABRIZ CARPET
NORTH WEST PERSIA, CIRCA MID 20TH CENTURY,
SIGNATURE *TABA-TABA!*

approx: 16ft.9in. x 11ft.3in.(510cm. x 342cm.)

£3,500-5,500

\$4,500-6,900
€4,200-6,500



32



33

■33
A BORLOU CARPET
TURKEY, CIRCA 1890

approx: 14ft.9in. x 11ft.(449cm. x 335cm.)

£3,000-4,000

\$3,800-5,000
€3,600-4,700

■34
A KHOTAN RUG
EAST TURKESTAN, CIRCA 1890

approx: 8ft.4in. x 5ft.6in.(253cm. x 168cm.)

£3,500-5,500

\$4,500-6,900
€4,200-6,500



34



35

■35
**A PAIR OF FRENCH GILT TOLE-PEINTE
 'PALM TREE' TABLE LAMPS**
 IN THE MANNER OF MAISON JANSEN,
 SECOND HALF 20TH CENTURY

45½ in. (115 cm.) high overall (2)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500



36

■36
**A FRENCH TIN-GLAZED TERRACOTTA
 MODEL OF A DOG**
 PROBABLY BAVENT, CAEN, CIRCA 1880

With a wicker basket
 The dog - 22½ in. (57 cm.) high; 29¾ in. (76 cm.)
 wide
 The basket - 23⅞ in. (60 cm.) high; 30¾ in. (78
 cm.) wide (2)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500

■37
**A PAIR OF FRENCH GILT-BRASS AND
 GLASS CONSOLE TABLES**
 IN THE MANNER OF MAISON JANSEN,
 THIRD QUARTER 20TH CENTURY

28¼ in. (71.5 cm.) high; 55¼ in. (140.5 cm.) long;
 23½ in. (59.5 cm.) deep (2)
 £3,000-5,000 \$3,800-6,300
 €3,600-5,900



■38
A SPANISH BRONZE MODEL OF A GIRAFFE
 CIRCA 1970

45¼ in. (115 cm.) high
 £1,500-2,500 \$1,900-3,200
 €1,800-3,000



37



38



39

39
A PAIR OF BLUE AND WHITE
KANGXI TYPE TABLE LAMPS
 LATE 20TH CENTURY

With pleated cream shades
 13¼ in. (33.5 cm.) high, excluding fitment

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

40
A PAIR OF JAPANESE POLYCHROME
ENAMEL DECORATED BALUSTER
VASE TABLE LAMPS

MEIJI PERIOD (1868-1912), LATER
 ADAPTED

22½ in. (57 cm.) high, excluding fitment

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



40



42

41
A PAIR OF CHINESE SANG-DE-
BOEUF GLAZED PORCELAIN VASES
 SECOND HALF 20TH CENTURY,
 LATER FITTED AS LAMPS

18½ in. (47 cm.) excluding fittings and
 shades

£1,200-1,800 \$1,600-2,300
 €1,500-2,100

42
A CHINESE CARPET
 CIRCA 1920

approx: 11ft.7in. x 9ft.(352cm. x 274cm.)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



41



43 (part)

43
TWELVE CHINESE RICEPAPER PAINTING OF BIRDS IN NATURALISTIC SETTINGS
 LATE 19TH CENTURY

Later mounted and gilt-framed

11¾ x 14¾ in. (30 x 37.8 cm.)

£2,000-3,000

(12)

\$2,600-3,800

€2,400-3,500



44

44
A PAIR OF LATE VICTORIAN GREY AND GILT JAPANNED MARBLE-TOPPED BOWFRONT BEDSIDE CHESTS
 LATE 19TH/ EARLY 20TH CENTURY, ADAPTED, THE JAPANNING MODERN

32 in. (81.5 cm.) high; 16½ in. (42 cm.) wide;

19½ in. (49.5 cm.) deep

£2,000-3,000

(2)

\$2,600-3,800

€2,400-3,500

45
A SET OF FIVE CHINOISERIE-DECORATED, JAPANNED DINING CHAIRS
 LATE 20TH CENTURY, THE JAPANNING MODERN

Including one armchair

Each 39½ in. (100 cm.) high; 22 in (56 cm.) wide

£1,200-1,800

(5)

\$1,600-2,300

€1,500-2,100

46
A CHINESE DRAGON CARVED HARDWOOD GONG
 LATE 19TH / EARLY 20TH CENTURY

47½ in. (120.5 cm.) high

£1,500-2,500

\$1,900-3,200

€1,800-3,000



45



46



47

■47
A CARVED WOOD CRUCIFIX FIGURE
PROBABLY SOUTH GERMAN, CIRCA 1700

60 in. (152 cm.) high

£2,000-3,000

\$2,600-3,800
€2,400-3,500

■48
A FINE KIRMAN LAVER CARPET
SOUTH PERSIA, CIRCA 1900, SIGNATURE, *PETAK*

approx: 13ft.10in. x 10ft.1in. (422cm. x 307cm.)

£4,000-6,000

\$5,100-7,600
€4,800-7,100



48



49

■49
A MID-VICTORIAN POLLARD OAK CIRCULAR
OCCASIONAL TABLE
LATE 19TH CENTURY

29 in. (74 cm.) high; 23 in. (58 cm.) diameter

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■50
A VICTORIAN GILT BRASS LECTERN
DATED 1897

Engraved 'ST.AUGUSTIN \ AD 597 \ VICTORIA R & I \ AD1837
\ A THANK OFFERING FROM THE CONGREGATION 1897'

69¾ in. (177.2 cm.) high

£1,500-2,500

\$1,900-3,200
€1,800-3,000



50



51

■51
A PAIR OF CARVED OAK FIGURES OF KNEELING
ANGELS
EARLY 18TH CENTURY

28½ in. (73 cm.) high
£2,000-3,000

(2)
\$2,600-3,800
€2,400-3,500



53

53
A WALNUT ARCHITECTURAL MODEL OF AN
OCTAGONAL DOME WITH CUPOLA
20TH CENTURY

24½ in. (62.2 cm.) high
£1,000-1,500

\$1,300-1,900
€1,200-1,800

■A52
A SPANISH WROUGHT-IRON SOFA
MID 20TH CENTURY

58¾ in. (149.5 cm.) wide
£1,500-2,500

\$1,900-3,200
€1,800-3,000



52

■54
A FINE ISFAHAN CARPET
CENTRAL PERSIA, CIRCA 1920

approx: 13ft.4in. x 10ft.2in. (406cm. x 309cm.)
£2,000-3,000

\$2,600-3,800
€2,400-3,500



54



55

■55
A GEORGE III OAK TABLE
 LATE 18TH CENTURY

Together with a small William and Mary oak spiral-leg gate-leg table

The first 28¼ in. (71.5 cm.) high; 30¾ in. (78 cm.) wide; 20½ in. (52 cm.) deep

The second 26 in. (66 cm.) high; 35½ in. (90 cm.) extended; 30½ in. (77 cm.) deep (2)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

■56
A PAIR OF WING ARMCHAIRS
 OF GEORGE II STYLE, LATE 20TH CENTURY

40¾ in. (103.5 cm.) high; 35 in. (89 cm.) wide (2)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



56

■57
A GEORGE III OAK AND BIRCH HIGH-BACK WINGED SETTLE
 LATE 18TH CENTURY, POSSIBLY WELSH

54½ in. (138.5 cm.) high; 47½ in. (121 cm.) wide; the seat 13¼ in. (34 cm.) deep

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

■58
AN ENGLISH PAINTED TAPESTRY CHINOISERIE PANEL
 PROBABLY 18TH CENTURY

A label adverso inscribed 'Removed from Warwick Castle, England. Brought at Sotheby's London 1976. circa 1740'

61½ x 41½ in. (156 x 106 cm.) including later frame

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



57



58

59

A PAIR OF ITALIAN ALABASTRO FIORITO TAZZE

20TH CENTURY

9½ in. (24 cm.) high; 19½ in. (49.5 cm.) diameter (2)

£3,000-5,000 \$3,800-6,300
€3,600-5,900



59

60

A MATCHED SET OF TEN ASH AND BIRCH SPINDLE-BACK CHAIRS

LATE 19TH CENTURY, LANCASHIRE

Including two armchairs

Each 37 in. (94 cm.) high; the armchairs 42½ in. (108 cm.) high (10)

£1,000-1,500 \$1,300-1,900
€1,200-1,800



60

61

A GEORGE II OAK BOX-SEAT PANEL-BACK ARMCHAIR

MID 18TH CENTURY, PROBABLY WELSH

37½ in. (95 cm.) high; 22 in. (56 cm.) wide

£1,000-1,500 \$1,300-1,900
€1,200-1,800

62

A GEORGE I FIGURED WALNUT AND CROSS-BANDED SEVEN-DRAWER CHEST-ON-STAND

EARLY 18TH CENTURY

45½ in. (116 cm.) high; 40¼ in. (102 cm.) wide; 22½ in. (57 cm.) deep

£1,000-1,500 \$1,300-1,900
€1,200-1,800



61



62



63



64

■63
A SMALL PAIR OF ITALIAN OCTAGONAL BRASS AND
SPECIMEN-MARBLE MIRRORS
LATE 19TH CENTURY

Each 17 in. (43 cm.) high; 18½ in. (48 cm.) wide (2)
£1,200-1,800 \$1,600-2,300
€1,500-2,100

■64
AN EARLY VICTORIAN METAMORPHIC LIBRARY CHAIR
/ STEPS
MID 19TH CENTURY

33 in. (84 cm.) high; 23 in. (59 cm.) wide; 31¼ in. (81 cm.) high
as steps
£1,000-1,500 \$1,300-1,900
€1,200-1,800



65

■65
A LARGE ENGLISH OAK
REFECTORY TABLE
LATE 20TH CENTURY,
INCORPORATING SOME 19TH
CENTURY ELEMENTS, OF GOTHIC
STYLE

30 in. (76 cm.) high; 144 in. (366 cm.)
long; 42 in. (107 cm.) wide
£1,200-1,800 \$1,600-2,300
€1,500-2,100

■66
AN OAK, ASH AND PINE FRAMED
FLORAL-UPHOLSTERED SOFA /
SETTLE
MID 19TH CENTURY

Together with a pair of Victorian spiral-
leg chairs stamped C.HINDLEY &
SONS, 134 OXFORD ST. LONDON

The sofa 34 in. (87 cm.) high; 69¼ in. (176
cm.) wide (3)
£1,000-1,500 \$1,300-1,900
€1,200-1,800



66



67

67
A EUROPEAN WALNUT AND MARQUETRY VENEERED POLYPHON MUSICAL BOX
 PROBABLY GERMAN, CIRCA 1900

With twenty four discs, two combs, stamped 108656

19½ in. (49.5 cm.) wide

£500-800

\$640-1,000
 €590-940



68

68
AN AMERICAN RED ENAMEL PAINTED METAL RIDE-ON BIPLANE
 MODERN

45 in. (114.5 cm.) long, overall

£800-1,200

\$1,100-1,500
 €950-1,400

69
A LARGE UPHOLSTERED CHESTERFIELD SOFA
 LATE 19TH / EARLY 20TH CENTURY

28½ in. (72 cm.) high; 99 in. (252 cm.) wide; 37½ in. (95 cm.) deep

£1,500-2,500

\$1,900-3,200
 €1,800-3,000



69



70

VARIOUS PROPERTIES

■70
A MATCHED PAIR OF GEORGE III MAHOGANY BUTLER'S TRAYS ON STANDS

LATE 18TH CENTURY, ONE STAND LATER

The largest: 31¼ in. (80.5 cm.) high; 38¼ in. (97 cm.) wide, open;
 28¼ in. (71.5 cm.) deep, open

£1,200-1,800

(2)
 \$1,600-2,300
 €1,500-2,100

71
A GROUP OF VICTORIAN CARVED AND STAINED PINE FLORAL CARVINGS AND PENDANTS
 IN THE STYLE OF GRINLING GIBBONS, MID-19TH CENTURY

The tallest - 37 in. (90.4 cm.) high
 £1,200-1,800

(10)
 \$1,600-2,300
 €1,500-2,100



71



72

■72
A WILLIAM IV MAHOGANY OPEN BOOKCASE
 SECOND QUARTER 19TH CENTURY

55¼ in. (140 cm.) high; 44½ in. (113 cm.) wide; 12 in. (30.5 cm.) deep

£1,200-1,800

\$1,600-2,300
 €1,500-2,100

■73
A FRENCH BRASS AND GLASS TWO-TIER DRINK'S TROLLEY
 MID-20TH CENTURY

30 in. (76 cm.) high; 29 in. (73.5 cm.) wide

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



73



74 (part)

74
FOUR ENGRAVED PLATES OF
ROMAN PROCESSIONS
 18TH CENTURY

In glazed wood frames

14 x 40 in. (36 x 102 cm.) overall (4)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800

75
AN IRISH VICTORIAN PAINTED
FARMHOUSE KITCHEN TABLE
 LATE 19TH CENTURY

30¾ in. (78 cm.) high; 96 in. (243 cm.)
 long; 34 in. (87 cm.) deep

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



75

76
A FRENCH BLACK FOSSIL
MARBLE MORTAR AND
PESTLE OF LARGE SIZE
 19TH CENTURY

The mortar - 11¼ in. (28.5 cm.) high; 19½
 in. (49.5 cm.) wide;

The pestle - 20 in. (51 cm.)

The plinth - (22 in. 956 cm.); 19¼ in. (49
 cm.) square

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



76

77
A GROUP OF THIRTEEN VICTORIAN
GRADUATING COPPER SAUCEPANS
ON PAINTED WROUGHT-IRON
STAND
 LATE 19TH CENTURY

With turbotiere, five bain marie pans,
 two measuring jugs, a saute pan and
 two bowls

The stand 70½ in. (179 cm.) high (29)
 £1,500-2,500 \$1,900-3,200
 €1,800-3,000



77



78

78
A MATCHED PAIR OF ART NOUVEAU SILVER AND ENAMEL PHOTOGRAPH FRAMES
 ONE WITH MARK OF CHARLES S. GREEN & CO. LTD., BIRMINGHAM, 1904, THE OTHER WITH MARK OF SYDNEY & CO., BIRMINGHAM, 1906

8¼ in. (20.6 cm.) high (2)
 £1,500-2,500 \$1,900-3,200
 €1,800-3,000

-79
A FRENCH BRONZE AND IVORY STATUETTE OF THE ACTOR MAX DEARLY DRESSED AS A JOCKEY
 P.E. GOUREAUD, EARLY 20TH CENTURY

Signed and inscribed
 12½ in. (32 cm.) high
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



79

■-80
GALLE MARQUETRY AND CARVED BEECH TWO-TIER OCCASIONAL TABLE INLAID WITH FLOWERS AND LEAVES
 CIRCA 1905, SIGNED

Including rosewood
 30½ in. (77.5 cm.) high; 21 in. (53.4 cm) across
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



80

■81
A VICTORIAN CARVED INDIAN ROSEWOOD THREE-SEAT HIGH-BACK SOFA
 LATE 19TH CENTURY, OF GOTHIC STYLE

With tracery and crocket detail
 60 in. (153 cm.) high; 75 in. (191 cm.) wide; 26 in. (66 cm.) deep
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500



81



82

82
A WINTERHALDER AND HOFMEIER LARGE INLAID WALNUT AND ROSEWOOD ARCHITECTURAL CLOCK
 LATE 19TH CENTURY, STAMPED W & H, SCH., INLAID SIDES AND BASE

32¾ in. (83 cm.) high

£1,500-2,000

\$1,900-2,500

€1,800-2,400

83
A NEAR PAIR OF ART NOUVEAU SILVER PHOTOGRAPH FRAMES MOUNTED ON MAHOGANY

ONE MARK OF BROOK & SON, EDINBURGH, 1901, THE OTHER MARK OF LAWRENCE EMANUEL, BIRMINGHAM, 1901

The first 9 in. (23 cm.) high

£2,000-3,000

(2)

\$2,600-3,800

€2,400-3,500

84
A GUSTAV GURSCHNER ART NOUVEAU PATINATED VIDE POCHE

'OPHELIA', CIRCA 1900, STAMPED GURSCHNER BRONZE

11½ in. (29.5 cm.) long

£1,000-1,500

\$1,300-1,900

€1,200-1,800

85
A CARLO BUGATTI (1856-1940) WALNUT, COPPER AND PART EBONISED SIDE CHAIR

CIRCA 1900. PAINTED VELLUM, PEWTER INLAY, TASSELS

39½ in. (101.3 cm.) high; 15¼ in (40 cm.) wide

£2,500-3,500

\$3,200-4,400

€3,000-4,100



83



84



85



86

86

A LALIQUE CLEAR AND FROSTED GLASS VASE

BAMMAKO VASE, NO. 10-882, DESIGNED 1934,
STENCILLED R. LALIQUE FRANCE

7¼ in. (18.5 cm. high)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

87

AN ART NOUVEAU SILVER MOUNTED ON MAHOGANY PHOTOGRAPH FRAME

MARK OF W.G. KEIGHT & CO BIRMINGHAM 1903

Together with another frame mounted on oak, with faint
maker's marks

tallest 11½ in. (28.8 cm.) high

(2)

£2,000-4,000

\$2,600-5,000

€2,400-4,700



87

88

A SIRIO TOFANARI PATINATED (1886-1969) BRONZE CAST AS A SQUIRREL SITTING ON A BRANCH HOLDING A NUT

SECOND QUARTER 20TH CENTURY, SIGNED S.
TOFANARI, FU SE, MARINELLI FIRENZE

On a marble plinth

17 in. (43 cm.) high

£1,500-2,500

\$1,900-3,200

€1,800-3,000



88

89

A SWEDISH HAND WOVEN FLAT WEAVE WOOL RUG

CIRCA 1950

97¾ in. x 66½ in. (248 cm.) x (169 cm.)

£1,200-1,600

\$1,600-2,000

€1,500-1,900



89

90

**A CURTIS JERE (AMERICAN)
BRONZE FIGURE CAST AS A SKIER
ON AN ONYX BASE**

CIRCA 1980, SIGNED ON SKI ©
CURTIS JERE

Part cold-painted

11¼ in. (28.5 cm.) high

£1,000-1,500

\$1,300-1,900
€1,200-1,800



91

**A CURTIS JERE (AMERICAN)
BRONZE FIGURE CAST AS A SKIER
ON AN ONYX BASE**

CIRCA 1980, SIGNED ON SKI ©
CURTIS JERE

Part cold-painted

10¾ in. (26.5 cm.) high

£1,000-1,500

\$1,300-1,900
€1,200-1,800



92

**A PAIR OF CHRISTOFFLE PLATED AND LACQUERED
BOTTLE HOLDERS**

CIRCA 1940, STAMPED MAKER'S MARKS

8¼ in. (21 cm.) high

£1,000-1,500

(2)

\$1,300-1,900
€1,200-1,800

93

**A SOUTH GERMAN OR SWISS BLACKFOREST 'BEAR'
HALL STAND**

EARLY 20TH CENTURY

81 in. (206 cm.) high

£2,000-3,000

\$2,600-3,800
€2,400-3,500





94 (part)

■94
**A GROUP OF TWELVE GILTWOOD
 AND COMPOSITION CONVEX
 MIRRORS**

19TH AND 20TH CENTURY

The largest 25 in. (64 cm.) diameter (12)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500

■95
**A LARGE WILTON CARPET OF VASE
 DESIGN**

ENGLAND, CIRCA LATE 19TH
 CENTURY

approx: 20ft.11in. x 15ft.2in. (637cm. x
 461cm.)

£8,000-12,000 \$11,000-15,000
 €9,500-14,000



95

96
**A PAIR OF ENGLISH GILT-BRASS,
 PATINATED BRONZE AND GLASS
 LUSTRE CANDLESTICKS**

PARTS EARLY 19TH CENTURY

10 in. (25.5 cm.) high (2)
 £700-1,000 \$890-1,300
 €830-1,200



96



97

PROPERTY OF A NOBLEMAN

■97

AN OTTOMAN CARVED MARBLE TURBAN
TURKEY, EARLY 19TH CENTURY

Carved in the round with short cylindrical base covered with the fine folds of the turban and surmounted by a large bulbous knob with elegant facets, on black steel mount

17¾ in. (45 cm.) high

£2,000-3,000

\$2,600-3,800

€2,400-3,500

PROVENANCE:

Anon sale, Christie's, Paris, 7 March 2007, lot 136

For further information on this lot please visit www.christies.com.

The placing of a turban on top of the grave of the deceased



98

VARIOUS PROPERTIES

■98

A SET OF EIGHT MAHOGANY DINING CHAIRS
LATE 19TH CENTURY, POSSIBLY IRISH

Including a pair of armchairs

Each 38½ in. (98 cm.) high

£5,000-8,000

(8)

\$6,400-10,000

€6,000-9,400

■99

A GEORGE III FIGURED MAHOGANY AND EBONISED-LINE-INLAID BREAKFRONT BOOKCASE

LATE 18TH / EARLY 19TH CENTURY

113 in. (287 cm.) high; 208 in. (377 cm.)

wide; 21 in. (54 cm.) deep

£6,000-10,000

\$7,600-13,000

€7,100-12,000



99



100

■100
A VICTORIAN OAK TWELVE-DOOR LOCKER CABINET
 LATE 19TH CENTURY

With numbered drop-down doors

73½ in. (186.5 cm) high; 68½ in. (174 cm.) wide; 21¼ in. (55 cm.) deep

£2,000-4,000

\$2,600-5,000
 €2,400-4,700

■102
A HERIZ CARPET
 NORTH WEST PERSIA, CIRCA 1930

approx; 12ft.9in. x 9ft.4in. 390cm. x 283cm.)

£1,500-2,000

\$1,900-2,500
 €1,800-2,400



102



101

■101
A REGENCY BRASS-BOUND AND MAHOGANY STICK STAND
 EARLY 19TH CENTURY

24½ in. (62 cm.) high; 14¼ in. (36 in.) diameter

£2,000-3,000

\$2,600-3,800
 €2,400-3,500

■103
A FINE KASHAN CARPET
 CENTRAL PERSIA, CIRCA MID 20TH CENTURY,
 SIGNATURE

approx: 13ftt.,3in. x 9ft.3in.(403cm. x 281cm.)

£1,500-2,000

\$1,900-2,500
 €1,800-2,400

104 No Lot



103



105

■105
A MAHOGANY AND BRASS THREE-TIER HALL-STAND
LATE 19TH / EARLY 20TH CENTURY

48 in. (122 cm.) high; 62 in. (157 cm.) wide; 12½ in. (31 cm.) deep
£2,000-3,000 \$2,600-3,800
€2,400-3,500



107

■107
A PAIR OF GILT-WOOD AND GESSO CORNER WALL
BRACKETS
OF GEORGE II STYLE, LATE 20TH CENTURY

14½ in. (37 cm.) high (2)
£800-1,200 \$1,100-1,500
€950-1,400

■106
A FINE SAROUK CARPET
WEST PERSIA, CIRCA MID 20TH CENTURY

approx: 13ft.10in. x 10ft.1in.(422cm. x 307cm.)
£1,500-2,000 \$1,900-2,500
€1,800-2,400



106

■108
A TABRIZ CARPET
NORTH WEST PERSIA, CIRCA 1940, SIGNATURE *JUNCHI*

approx: 13ft.4in. x 9ft.9in.(406cm. x 296cm.)
£1,500-2,000 \$1,900-2,500
€1,800-2,400



108



109

■109
A FRENCH OAK BUTTONED-LEATHER LONG STOOL
 LATE 19TH CENTURY

With spiral legs and central stretcher
 19½ in. (50 cm.) high; 59½ in. (151 cm.)
 long; 17¼ in. (44 cm.) wide

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



110



111

■110
AN UNUSUAL LARGE INDIAN DHURRIE
 CIRCA MID 20TH CENTURY

approx: 20ft.9in. x 13ft.2in. (631cm. x
 401cm.)

£3,000-4,000 \$3,800-5,000
 €3,600-4,700

■111
A FINE NORTH WEST PERSIA CARPET OF ZIEGLER DESIGN
 CIRCA, SECOND HALF 20TH CENTURY

approx: 19ft.8in. x 12ft.9in. (597cm. x
 390cm.)

£3,500-4,500 \$4,500-5,700
 €4,200-5,300



112

■112
A WILLIAM IV MAHOGANY PEDESTAL PARTNER'S DESK
 CIRCA 1835

30½ in. (77.5 cm.) high; 72 in. (183 cm.)
 wide; 40¾ in. (103.5 cm.) deep

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

■113

AN ENGLISH BROWN LEATHER COVERED FOLDING LIBRARY LADDER

THE FRAME LATE 19TH CENTURY, LATER LEATHER

80½ in. (204.5 cm.) high; 14¼ in. (36 cm.) wide, open

£1,200-1,800

\$1,600-2,300
€1,500-2,100

114

A PAIR OF FRENCH PINK GROUND PORCELAIN MOUNTED VASE TABLE LAMPS

LATE 19TH CENTURY, LATER GILT-BRONZE MOUNTED AND ADAPTED

17 in. (43 cm.) high, excluding fitment

(2)

£1,000-1,500

\$1,300-1,900
€1,200-1,800



114



113



115

■115

A PAIR OF SCAGLIOLA AND FOSSILISED WOOD TABLE TOPS
MADAGASCAR, TRIASSIC PERIOD

27¾ in. (70.5 cm.) diameter (2)

£1,500-2,500

\$1,900-3,200
€1,800-3,000

■116

A PAIR OF FRENCH GILT-METAL MOUNTED FAMILLE ROSE PORCELAIN TABLE LAMPS
IN THE MANNER OF SAMSON, EARLY 20TH CENTURY

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

(2)

£2,000-3,000

\$2,600-3,800
€2,400-3,500



116



117

■117

A DAGHESTAN PRAYER RUG

EAST CAUCASUS, DATED AH
1290/1873 AD

4 ft. 11 in. x 3 ft. 8 in. (150 x 112 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

■118

A SANDSTONE HEAD OF BUDDHA

THAILAND, AYUTTHAYA PERIOD,
17TH CENTURY

15 in. (38 cm.) high

£1,500-2,000

\$1,900-2,500

€1,800-2,400

PROVENANCE:

Acquired in Bangkok, 16 November 1972.



119

■119

**A LARGE SANDSTONE MALE
TORSO**

CAMBODIA, KHMER, BAYON
PERIOD, 13TH CENTURY

32¾ in. (83 cm.) high

£5,000-7,000

\$6,400-8,800

€6,000-8,300

EXHIBITED:

Antiques Fair, Palazzo Nervi, Turin, 1983.

The Mahayana school of Buddhism
became state religion under King
Jayavarman VI (r. 1181-circa 1218) and

■120

**A SANDSTONE FRAGMENT FROM A
FEMALE DEITY**

CAMBODIA, KHMER, ANGKOR WAT
PERIOD, 12TH CENTURY

16¾ in. (42.5 cm.) high

£2,000-3,000

\$2,600-3,800

€2,400-3,500

PROVENANCE:

Acquired in Bangkok, 16 November 1972.



118



120

121

A SANDSTONE STELE OF VISHNU
CENTRAL INDIA, 12TH CENTURY

26 in. (66 cm.) high

£2,500-3,000

\$3,200-3,800
€3,000-3,500

PROVENANCE:

Acquired in London, 4 March 1981.



121



122 (part)

122

THREE SANDSTONE LINTEL PANELS

KHMER, BAPHUON PERIOD, 11TH CENTURY AND
CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH
CENTURY

The first carved with the figure of a divinity; the second carved
in high relief with a scrolling tendril issuing palmettes; the third
carved in high relief with the figure of four-armed Vishnu

15¾ in. (40 cm.) high; 17¾ in. (45 cm.) high; 20½ in. (52 cm.) wide
respectively (3)

£3,000-5,000

\$3,800-6,300
€3,600-5,900

PROVENANCE:

The first panel: acquired in the 1970s.

The second panel: acquired in Bangkok, 4 October 1980.

123

**A CHINESE 'DREAM STONE' AND HARDWOOD TABLE
SCREEN**

19TH CENTURY

The rectangular stone plaque inscribed 'Autumn moon of Dong
Ting Lake'

17¾ in. (45 cm.) high, overall

£800-1,200

\$1,100-1,500
€950-1,400

124

TWO SANDSTONE SECTIONS FROM A LINTEL

CAMBODIA, KHMER, ANGKOR WAT PERIOD, 12TH
CENTURY

19¼ in. (49 cm.) and 28¾ in. (72 cm.) wide

£7,000-10,000

(2)
\$8,900-13,000
€8,300-12,000

PROVENANCE:

Acquired in September 1976.



123



124





125

-125

A BRONZE FIGURE OF BUDDHA
THAILAND, AYUTTHAYA PERIOD,
17TH CENTURY

Eyes inlaid with mother-of-pearl

27¾ in. (69.5 cm.) high

£3,000-5,000

\$3,800-6,300

€3,600-5,900

PROVENANCE:

Acquired in New York, 1979.

126

**A BRONZE BUST OF BUDDHA AND
A SEATED BUDDHA**

THAILAND, AYUTTHAYA PERIOD,
17TH CENTURY

The bust of Buddha 17 in. (43 cm.) high,

on wooden stand; the seated Buddha

17½ in. (44.5 cm.) high (2)

£1,500-2,000

\$1,900-2,500

€1,800-2,400

PROVENANCE:

The bust of Buddha and seated Buddha:
acquired in the 1970s or 1980s.



127 (part)



126

127

**THREE BRONZE FIGURES OF
BUDDHA**

THAILAND, AYUTTHAYA PERIOD,
17TH CENTURY AND RATANAKOSIN
PERIOD, 19TH CENTURY

The first on square pedestal; the second
on wooden stand; the third standing in
samabhanga

The first 17¼ in. (44 cm.); the second 14
in. (35.5 cm.) high, on wooden stand; the
gilt bronze Buddha 20½ in. (52 cm.) high,
on base (3)

£800-1,200

\$1,100-1,500

€950-1,400

PROVENANCE:

The two bronze Buddhas: acquired in
London, 17 May 1973.

The gilt-bronze Buddha: acquired in
Bangkok, September 1972.



■128

A SENNEH KELLEH
WEST PERSIA, CIRCA 1860

Of *Herati* design

12 ft. 2 in. x 6 ft. (370 x 183 cm.)

£4,000-6,000

\$5,100-7,600

€4,800-7,100

PROVENANCE:

Anonymous sale; Christie's, London, 15
April 2010, lot 74.



128



129

129
A CHINESE ARCHAISTIC BRONZE PEAR-SHAPED TWO-HANDLED VASE

MING DYNASTY (1368-1644)

12 $\frac{3}{8}$ in. (31.5 cm.) high

£800-1,200

\$1,100-1,500
€950-1,400



130

130
A SILVER-INLAID PARCEL-GILT BRONZE FIGURE OF EKADASHALOKESHVARA

TIBET, 18TH CENTURY

8 $\frac{7}{8}$ in. (22.5 cm.) high

£3,000-4,000

\$3,800-5,000
€3,600-4,700

PROVENANCE:

Christian Humann, The Pan-Asian Collection; Christie's, New York, 1 December 1982, lot 49.



131

131
A COPPER-EMBOSSED FIGURE OF MAHAKALA

TIBETO-CHINESE, EARLY 19TH CENTURY

14 $\frac{3}{4}$ in. (37.5 cm.) high

£2,500-3,000

\$3,200-3,800
€3,000-3,500

PROVENANCE:

Acquired *circa* 1980.

132
A GILT-BRONZE FIGURE OF BHAIJAGURU

TIBETO-CHINESE, EARLY 16TH CENTURY

5 $\frac{1}{4}$ in. (13 cm.) high

£4,000-5,000

\$5,100-6,300
€4,800-5,900

PROVENANCE:

Acquired *circa* 1980.



132



133

■133
**A NORTH ITALIAN GILT-METAL,
 GILTWOOD AND CUT-GLASS
 TWELVE-LIGHT CHANDELIER**
 19TH CENTURY, POSSIBLY
 PIEDMONT

Later fitted for electricity
 42 in. (107 cm.) high; 32 in. (81.5 cm.)
 diameter
 £2,000-4,000 \$2,600-5,000
 €2,400-4,700



135

134
**A LOUIS XV ORMOLU-MOUNTED
 MEISSEN PORCELAIN MANTEL
 CLOCK**
 CIRCA 1765

The twin barrel movement with verge
 escapement, rack striking to bell and
 trip repeat, later winding key, the ormolu
 base associated
 17 in. (43 cm.) high; 10½ in. (27 cm.) wide
 £800-1,200 \$1,100-1,500
 €950-1,400



134

135
**A CHINESE PALE CELADON-
 GLAZED HEXAGONAL LARGE VASE**
 19TH CENTURY

17 in. (42.5 cm.) high
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800



136

136
**A CHINESE FAMILLE ROSE
 BALUSTER VASE**
 20TH CENTURY

Fitted for electricity
 17¾ in. (45 cm.) high, excluding fitments
 £800-1,200 \$1,100-1,500
 €950-1,400

■137

A LADIK PRAYER RUG

CENTRAL ANATOLIA, LATE 18TH CENTURY

4 ft. 10 in. x 3 ft. 5 in. (147 x 104 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



137



140

■138

A SILEH RUG

EAST CAUCASUS, 19TH CENTURY

5 ft. 7 in. x 4 ft. 3 in. (170 x 130 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



138

■139

A 'TRANSYLVANIAN' PRAYER RUG

WEST ANATOLIAN, LATE 17TH CENTURY

5 ft. 2 in. x 4 ft. 3 in. (157 x 130 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



139



142

■140

A BERGAMA RUG

WEST ANATOLIA, EARLY 19TH CENTURY

5 ft. 10 in. x 4 ft. (178 x 122 cm.)

£2,000-4,000

\$2,600-5,000

€2,400-4,700

141 No Lot

■142

A 'TRANSYLVANIAN' PRAYER RUG

WEST ANATOLIA, LATE 17TH CENTURY

5 ft. 7 in. x 4 ft. 3 in. (170 x 130 cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



143

■143
A TABRIZ CARPET
NORTH WEST PERSIA, CIRCA 1950

approx: 14ft.4in. x 11ft.8in.(436cm. x 354cm.)
£1,200-1,800

\$1,600-2,300
€1,500-2,100



145

■145
A BAKHTIARI CARPET
WEST PERSIA, CIRCA 1920

approx: 16ft.4in. x 10ft.11in.(497cm. x 3332cm.)
£1,000-1,500

\$1,300-1,900
€1,200-1,800

■144
A PAIR OF VICTORIAN MAHOGANY ARMCHAIRS
LATE 19TH CENTURY

35¼ in. (89.5 cm.) high
£3,000-5,000

(2)
\$3,800-6,300
€3,600-5,900

■△146
A GEORGE III MAHOGANY PEDESTAL PARTNER'S DESK
CIRCA 1760

31 in. (78.7 cm.) high; 57½ in. (146 cm.) wide; 33¼ in. (84.5 cm.) deep

£2,000-3,000

\$2,600-3,800
€2,400-3,500



144



146



147

■147

A KHOY TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1900

approx: 19ft.7in. x 12ft.4in.(595cm. x 376cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■148

A PAIR OF BURR-WALNUT AND WALNUT OPEN BOOKCASES

PARTS 19TH CENTURY AND ADAPTED

Each 52 in. (132 cm.) high; 41¼ in. (106 cm.) wide; 11½ in. (29 cm.) deep

£2,000-3,000

(2)
\$2,600-3,800
€2,400-3,500



148



149

■149

A TABRIZ CARPET

NORTH-WEST PERSIA, CIRCA 1940

approx: 12.8in. x 9ft.8in.(387cm. x 294cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■150

A VICTORIAN MAHOGANY CHESTERFIELD SOFA

LATE 19TH CENTURY

27 in. (68.5 cm.) high; 80½ in. (204.5 cm.) wide

£2,000-3,000

\$2,600-3,800
€2,400-3,500



150



151



153



152



154

■151
A BRONZE BALLET DANCER
LATE 20TH CENTURY, AFTER EDGAR DEGAS

38 in. (97 cm.) high

£2,000-3,000

\$2,600-3,800
€2,400-3,500

■153
A PAIR OF DUTCH DELFT VASES AND COVERS
MID-18TH CENTURY

14¼ in. (36 cm.) high

£1,000-1,500

(2)

\$1,300-1,900
€1,200-1,800

■152
A TABRIZ CARPET
NORTH WEST PERSIA, CIRCA 1940
approx: 13ft.2in. x 9ft.10in. (401cm. x 299cm.)

£2,000-3,000

\$2,600-3,800
€2,400-3,500

■154
A SMALL GEORGE III SATINWOOD, MAHOGANY-
BANDED AND MARQUETRY DEMI-LUNE TABLE
LATE 18TH CENTURY

30¼ in. (77 cm.) high; 25¼ in. (84 cm.) wide; 13¼ in. (33.5 cm.)
deep

£1,200-1,800

\$1,600-2,300
€1,500-2,100



155



157 (part)



156



158

■ **155**
A GEORGE III MAHOGANY PEMBROKE TABLE
 CIRCA 1760

28¼ in. (72 cm.) high; 35¾ in. (91 cm.) wide, open; 28 in. (71 cm.) deep

£1,200-1,800

\$1,600-2,300
 €1,500-2,100

■ **156**
A GEORGE IV MAHOGANY FIVE-DRAWER CHEST
 EARLY 19TH CENTURY

41¾ in. (106 cm.) high; 42½ in. (108 cm.) wide; 20 in. (51 cm.) deep

£1,200-1,800

\$1,600-2,300
 €1,500-2,100

■ **157**
TWELVE ENGRAVINGS OF EQUESTRIAN DRESSAGE
 BY JOHANN ELIAS RIDINGER, (1698-1767)

From *Le Nouveau Manege representant Un homme de Cheval parfait dans tous les Exercices*, mounted in modern mirror glass frames

16 x 12¾ in. (40.3 x 32.5 cm.)

£2,000-3,000

(12)

\$2,600-3,800
 €2,400-3,500

■ **158**
A KASHAN CARPET
 CENTRAL PERSIA, CIRCA MID 20TH CENTURY

approx: 14ft.3in. x 10ft.6in. (434cm. x 320cm.)

£2,500-3,500

\$3,200-4,400
 €3,000-4,100



159

FROM THE COLLECTION OF PETER HONE (LOTS 159 - 161)

■159
A COLLECTION OF PLASTER CASTS AND OTHER ITEMS
 LATE 19TH CENTURY AND LATER

Comprising a pair of plaster hands, four smaller hands, a foot, a pair of weathered marble urns, two terracotta vase fragments, a classical mask on integral backboard and another mask

hands 12½ in. (32 cm.) long and smaller (13)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



160

■160
A LARGE GROUP OF ASSORTED PLASTER PANELS
 19TH AND LATER

Some moulded with foliage, others with neo-classical decoration, together with a wall bracket and fragments

longest panel 47 in. (120 cm.) (39)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

■161
A FIBREGLASS PANEL OF TWO GRIFFONS FLANKING AN URN
 MODERN, AFTER A COADE ORIGINAL

36 x 49¼ x (125 x 92 cm.)

£800-1,200 \$1,100-1,500
 €950-1,400

VARIOUS PROPERTIES

■162
A NEO-CLASSICAL PLASTER ROUNDEL
 PROBABLY 19TH CENTURY

32 in. (82 cm.) diameter

£800-1,200 \$1,100-1,500
 €950-1,400



161



162



163

PROPERTY FROM THE LATE RICHARD KINGSTON
(LOTS 163 - 164)

163
AN ENGLISH SANDSTONE CORBEL BUST OF A BISHOP
PROBABLY 15TH CENTURY

15½ (39.5 cm.) high; 13 in. (33 cm.) deep

£1,000-2,000

\$1,300-2,500
€1,200-2,400

164
AN ENGLISH MEDIEVAL STONE GRAVE MARKER
11TH-13TH CENTURY

The reverse with an 'L' device, the top section lacking

11½ in. (29 cm.) high; 18 in. (46 cm.) wide

£1,500-2,000

(11)

\$1,900-2,500
€1,800-2,400



164



165

VARIOUS PROPERTIES

165
A REGENCY PAINTED AND PARCEL-GILT CHAISE
LONGUE
EARLY 19TH CENTURY, RE-DECORATED

35 in. (89 cm.) high; 81 in. (206 cm.) long; 27 in. (69 cm.) deep

£2,000-3,000

\$2,600-3,800
€2,400-3,500

166
A PAIR OF ENGLISH SPECIMEN MARBLE AND BURR OAK
OCCASIONAL TABLES
MODERN

28 in. (71 cm.) high; 22¾ in. (58 cm.) diameter

£2,500-4,000

(2)

\$3,200-5,000
€3,000-4,700



166

43



167

■167
**A PAIR OF BRASS AND MAHOGANY MOUNTED
 ADJUSTABLE FLOOR STANDING LAMPS**
 LATE 20TH CENTURY

40¾ in. (103.5 cm.) high

£1,500-2,500

\$1,900-3,200
 €1,800-3,000



168

■168
**A ROBERT & DOROTHY HERITAGE THREE DOOR
 SIDEBOARD**

DESIGNED 1954 FOR G.W. EVANS LTD

Pen-work doors, birch, metal and brass

34¾ in. (88 cm.) high; 54 in. (138 cm.) wide; 17 in. (43 cm.) deep

£2,000-3,000

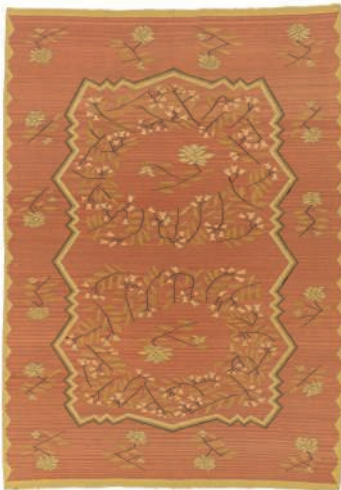
\$2,600-3,800
 €2,400-3,500

■169
A SWEDISH HAND WOVEN FLAT WEAVE WOOL RUG
 THIRD QUARTER 20TH CENTURY

112¾ in. (286.5 cm.) x 79¾ in. (201.5 cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



169

■170
**A SATINWOOD AND SANTOS ROSEWOOD BANDED
 TWELVE-DRAWER CHEST**
 MODERN

39¾ in. (99.5 cm.) high; 48 in. (122 cm.) wide; 20¼ in. (51 cm.) deep

£2,500-3,500

\$3,200-4,400
 €3,000-4,100



170



171

171
A BRASS AND GLASS SIX-LIGHT
CHANDELIER OF ASYMMETRIC
FORM

THIRD QUARTER 20TH CENTURY,
POSSIBLY STILNOVO

26½ in. (67 cm.) approximate height and
width

£1,000-1,500

\$1,300-1,900

€1,200-1,800



172

172
A MARIO BADIOLI (B.1940) CLEAR
GLASS VASE WITH APPLIED
MELTED SECTIONS AND RIBBONS
DEPICTING AN ABSTRACT FACE
LAST QUARTER 20TH CENTURY,
ENGRAVED BADIOLI M, WITH
OGGETTI ITALY RETAIL LABEL

20½ in. (52 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800



173

173
A PAIR OF ALESSANDRO MENDINI
(B.1931) GLASS AND METAL CUBE
SHAPED TABLE LAMPS
'CUBOSFERA', DESIGNED 1968

86 in. (17 cm.) high;

63 in. (16 cm.) x 63 in. (16 cm.)

(2)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



174

174
A PAIR OF BLUE VELVET AND
WHITE PIPED UPHOLSTERED
ARMCHAIRS ON TAPERED
SUPPORTS

THIRD QUARTER 20TH CENTURY

32½ in. (82.5 cm.) high; 33½ in. (85 cm.)

wide

(2)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



175

175
A LUDOVICO DIAZ DE SANTILLANA (1931-1989)
'ANEMONE' MURANO GLASS TABLE LAMP
 1960S

Hand blown with fused white bands, on domed base

15 in. (38 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800

■ **176**
A PRINTED 'ORANGINA' ADVERTISING SIGN IN FOUR
PANELS

SIGNED VILLEMOT

Two panels 118 in. x 44¾ in. (300 cm. x 113.5 cm.);

Two panels 118 in. x 33¾ in. (300 cm. x 86 cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



176

■ **177**
FOUR ALUMINIUM AND STEEL MANNEQUINS

DESIGNED AND EXECUTED BY NIGEL COATES FOR
 JIGSAW, KNIGHTSBRIDGE, CIRCA 1993

62¾ in. (159.5 cm.) high

(4)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

■ **178**
A SWEDISH HAND WOVEN FLAT WEAVE WOOL RUG

CIRCA 1960, WOVEN INITIALS FOR INGERGERD SILOW

90½ in. (230 cm.) x 63¾ in. (161 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



177



178



179

■179
A SET OF THREE FRANCO LUCE MURANO GLASS LEAF WALL LIGHTS
 CIRCA 1970S

Each opaque white leaf with clear stem

22 in. (56 cm.) high
 £1,500-2,500

(3)
 \$1,900-3,200
 €1,800-3,000



180

180
A WOLFGANG SCHWARTZKOPF FOR ROSENTHAL PAINTED AND GLAZED PORCELAIN FIGURE
 'CARMEN', DESIGNED 1927, ROSENTHAL MARKS FOR 1930, IMPRESSED SCHWARTZKOPFF, D, 425

16 in. (40.5 cm.) high

£1,000-1,500

\$1,300-1,900
 €1,200-1,800



181

■181
A PAIR OF MIES VAN DER ROHE CHROMIUM-PLATED STEEL AND LEATHER 'BARCELONA' STOOLS
 MADE BY KNOLL, CIRCA 1970

14¼ in. (36.2 cm.) high; 24¾ in. (63 cm.) wide; 22½ in. (57.2 cm.) deep

£1,000-1,500

(2)
 \$1,300-1,900
 €1,200-1,800

■182
A SWEDISH HAND WOVEN FLAT WEAVE WOOL RUG
 CIRCA 1950, WOVEN INITIALS FOR RAKEL CALLENDER

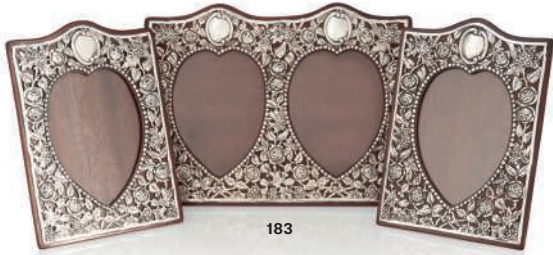
89½ in. (228.5 cm.) x 66¼ in. (168.5 cm.)

£1,200-1,800

\$1,600-2,300
 €1,500-2,100



182



183

183

A MATCHED SET OF THREE SILVER MOUNTED ON MAHOGANY PHOTOGRAPH FRAMES

TWO WITH MARK OF THE GOLDSMITHS AND SILVER SMITHS CO. LD. LONDON 1903 & 1912; ONE WITH MARK OF WILLIAM GIBSON & JOHN LAWRENCE LANGMAN 1897

8 in. (20.3 cm.) high; double 10½ in. (26.7 cm.) wide (3)
 £2,500-4,500 \$3,200-5,700
 €3,000-5,300



184

184

HARALD NIELSEN FOR GEORG JENSEN 'PYRAMID' PATTERN SILVER COFFEE SET

MARK OF GEORG JENSEN POST 1945, DENMARK STERLING, DESSIN HN, 600A

Coffee pot with ebony handle, cream jug, covered sugar bowl, stepped design

Coffee pot 7½ in. (19.5 cm.) high (3)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500

185

A SWEDISH HAND WOVEN FLAT WEAVE WOOL RUG THIRD QUARTER 20TH CENTURY

91½ in. (232.5 cm.) x 66½ in. (168.5 cm.)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



185

186

A PAIR OF ITALIAN RECLINING AND UPHOLSTERED ARMCHAIRS ON TUBULAR METAL SUPPORTS

THIRD QUARTER 20TH CENTURY, IN THE STYLE OF MARCO ZANUSO

36½ in. (93 cm.) high; 27½ in. (70 cm.) wide; 32½ in. (82.5 cm.) deep (2)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500



186





187

■187

A PAIR OF ROBERTO RIDA (B.1943) GLASS AND BRASS TABLE LAMPS WITH SHADES

CIRCA 2010, STAMPED R.G. RIDA

33½ in. (85 cm.) high; diameter of shade 14 in. (35.5 cm.) (2)
 £3,500-5,000 \$4,500-6,300
 €4,200-5,900

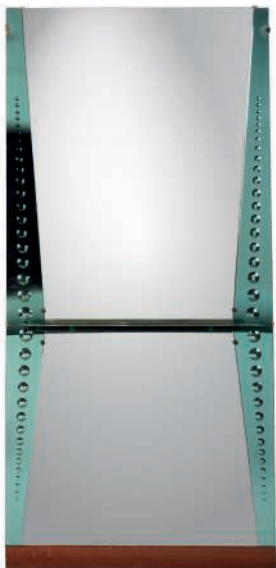
■188

A CRYSTAL ARTE MIRROR CONSOLE WITH REVERSE CUT BORDER

CIRCA 1940

82½ in. (209.5 cm.) high; 39¼ in. (100 cm.) wide

£1,500-2,500 \$1,900-3,200
 €1,800-3,000



188



189

■189

A ROBERTO RIDA (B.1943) 'ROCK' FORM GLASS AND BRASS TABLE LAMP WITH OPAQUE GLASS SHADE

CIRCA 2010, STAMPED R.G. RIDA

37¼ in. (98 cm.) high; diameter of shade 13¼ in. (35 cm.)

£4,000-6,000 \$5,100-7,600
 €4,800-7,100

■Ω190

A SET OF FOUR CHARLES (1907-1978) AND RAY EAMES (1912-1989) 'LA FONDA' CHAIRS

DESIGNED 1961, MADE BY HERMAN MILLER

Fibreglass, aluminium and leather

32½ in. (82.5 cm.) high; 18¾ in. (47.5 cm.)

wide (4)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



190



191

■Ω191

AN INDIAN SILVERED-METAL AND UPHOLSTERED ARMCHAIR

SECOND HALF 20TH CENTURY

50 in. (127 cm.) high; 26 in. (66 cm.) wide; the seat 19 in. (49 cm.)

deep

£1,000-1,500

\$1,300-1,900

€1,200-1,800

■Ω192

TWO LEATHER SEATS FROM CONCORDE
CONCORDE (1976-2003)

43½ in. (110.5 cm.) high; 42¾ in. (118.5 cm.) wide (2)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



192

■ Q193

A VLADIMIR KAGAN (1927-2016)
WALNUT, EBONISED AND GLASS
DISPLAY STAND
CIRCA 1970

With drop doors at the back

41 $\frac{7}{8}$ in. (106.5 cm.) high; 90 in. (228.5 cm) wide; 12 $\frac{1}{4}$ in. (31 cm.) deep

£3,000-5,000 \$3,800-6,300
€3,600-5,900

PROVENANCE:

Purchased directly from Vladimir Kagan by the family of the present owner.



193



194

■ Q194

A VLADIMIR KAGAN (1927-2016)
WALNUT, BLACK SLATE AND
ALUMINIUM SIDE TABLE
CIRCA 1970

32 $\frac{1}{4}$ in. (82 cm.) high; 70 in. (177.8 cm.) wide; 15 in. (38 cm.) deep

£1,000-1,500 \$1,300-1,900
€1,200-1,800

PROVENANCE:

Purchased directly from Vladimir Kagan by the family of the present owner.

■ Q195

A VLADIMIR KAGAN (1927-2016)
CHEST OF FOURTEEN WALNUT
GRADUATED DRAWERS
CIRCA 1970

51 in. (129.5 cm.) high; 47 $\frac{1}{4}$ in. (120 cm.) wide; 20 $\frac{1}{2}$ in. (52 cm.) deep

£4,000-6,000 \$5,100-7,600
€4,800-7,100

PROVENANCE:

Purchased directly from Vladimir Kagan by the family of the present owner.



195



VARIOUS PROPERTIES

■ **196**
A VERY LONG LILIHAN RUNNER
 WEST PERSIA, CIRCA MID 20TH
 CENTURY

approx: 32ft.6in. x 2ft.2in.(989cm. x
 66cm.)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

■ **197**
**THREE BRONZE AND FROSTED
 GLASS CYLINDRICAL HALL
 LANTERNS**
 OF ART DECO STYLE, MODERN

34½ in. (87.5 cm.) high (3)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

■ **198**
**A SET OF SIX BRONZE AND
 FROSTED GLASS WALL LIGHTS**
 OF ART DECO STYLE, MODERN

25¼ in. (65.5 cm.) high; 14 in. (35.5 cm.)
 wide (6)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



197 (part)



198 (part)



199

■ **199**
**A SET OF BRASS-MOUNTED WOOD
 LIBRARY STEPS**
 FIRST HALF 20TH CENTURY

64 in. (163 cm.) high; 41 in. (104 cm.) long;
 17¼ in. (44 cm.) wide

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



200

■**A200**
A GEORGE II GILTWOOD PIER
MIRROR
 EARLY 18TH CENTURY

51 in. (130 cm.) high; 20½ in. (52 cm.) wide

£1,200-1,800 \$1,600-2,300
 €1,500-2,100



201

■**A201**
A VICTORIAN GOTHIC OAK GONG
IN THE MANNER OF HOWARD &
SONS, LATE 19TH CENTURY

41¼ in. (104.5 cm.) high; 24¼ in. (61.5 cm.) wide; 15½ in. (39 cm.) deep

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



202

■**A202**
A BUTTONED-LEATHER WING
ARMCHAIR
 EARLY 20TH CENTURY, IN THE
 GEORGE II STYLE

46 in. (117 cm.) high; 30½ in. (77.5 cm.) wide; 30½ in. (77.5 cm.) deep

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

■**A203**
A VERY LONG KARAJA RUNNER
 NORTH WEST PERSIA, CIRCA MID
 20TH CENTURY

approx: 30ft. x 2ft.9in. (914cm. x 84cm.)

£1,500-2,000 \$1,900-2,500
 €1,800-2,400



203



204

PROPERTY OF A LADY (LOTS 204 - 206)

■204

A MATCHED PAIR OF GILTWOOD OPEN ARMCHAIRS

ONE EARLY 19TH CENTURY, THE OTHER 20TH CENTURY

Each 34 in. (87 cm.) high
£1,200-1,800

(2)
\$1,600-2,300
€1,500-2,100

■205

A FRENCH CARVED OAK AND MIRROR-GLASS-TOP CENTRE OR DINING TABLE

MID 20TH CENTURY

30 in. (76 cm.) high; 114 in. (290 cm.) long; 38 in. (97 cm.) wide

£1,500-2,500

\$1,900-3,200
€1,800-3,000



205

■206

A SET OF TWELVE FRENCH LIMED OAK AND STUDDED LEATHER DINING CHAIRS

EARLY 20TH CENTURY

Each 38 in. (97 cm.) high; the seat 20½ in. (53 cm.) wide; 18 in. (46 cm.) deep

£2,000-3,000

(12)
\$2,600-3,800
€2,400-3,500

VARIOUS PROPERTIES

■207

A FINE TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1900

approx: 12ft.7in. x 9ft.8in. (384cm. x 294cm.)

£3,000-5,000

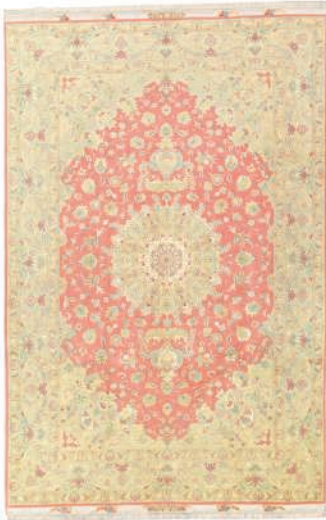
\$3,800-6,300
€3,600-5,900



206



207



208

■208

A FINE PART SILK TABRIZ CARPET
NORTH WEST PERSIA, CIRCA, MID
20TH CENTURY, SIGNATURE

approx: 10ft.2in. x 6ft.6in.(309cm. x
198cm.)

£3,500-5,500

\$4,500-6,900
€4,200-6,500



210

■210

**A VERY FINE PART SILK TABRIZ
CARPET**

NORTH WEST PERSIA, CIRCA
MID 20TH CENTURY, SIGNATURE
NURIAN

approx: 16ft.3in. x 11ft.3in.(494cm. x
342cm.)

£15,000-20,000

\$19,000-25,000
€18,000-24,000



209

■209

**AN EXTREMELY FINE SILK QUM
RUG**

CENTRAL PERSIA, CIRCA, MID 20TH
CENTURY, SIGNATURE, *AHMADI*

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

£3,500-4,500

\$4,500-5,700
€4,200-5,300



211

■ 211
A MID-VICTORIAN GILT-METAL-MOUNTED BURR-WALNUT, TULIPWOOD AND FLORAL MARQUETRY CENTRE TABLE
LATE 19TH CENTURY

28½ in. (72.5 cm.) high; 33 in. (84 cm.) wide; 21 in. (54 cm.) deep
£1,000-1,500 \$1,300-1,900
€1,200-1,800

■ 212
A WILLIAM IV MAHOGANY AND STUDED LEATHER LIBRARY / DESK ARMCHAIR
EARLY 19TH CENTURY

33½ in. (85 cm.) high; the seat 23 in. (59 cm.) wide; 19 in. (49 cm.) deep

£1,000-1,500 \$1,300-1,900
€1,200-1,800

213 No Lot



212

■ -214
A REGENCY FIGURED ROSEWOOD AND CROSS-BANDED PEDESTAL PEMBROKE TABLE
EARLY 19TH CENTURY

28¼ in. (72 cm.) high; 49¼ in. (125 cm.) extended; 39½ in. (100 cm.) deep

£1,000-1,500 \$1,300-1,900
€1,200-1,800



214

215

A PAIR OF FRENCH GILT AND PATINATED BRONZE 'MARLY' HORSE TABLE LAMPS

EARLY 20TH CENTURY, AFTER GUILLAUME COUSTOU (1677-1746), LATER ADAPTED

19½ in. (49.5 cm.) high, excluding fitment (2)

£1,000-1,500 \$1,300-1,900
€1,200-1,800



215

216

A DUTCH MAHOGANY AND CHEQUER-STRUNG OVAL CENTRE TABLE

LATE 18TH CENTURY

29 in. (74 cm.) high; 44 in. (112 cm.) wide; 31¼ in. (79.5 cm.) deep

£1,000-1,500 \$1,300-1,900
€1,200-1,800



216

217

A CARVED MAHOGANY LOBED-TOP TRIPOD TABLE

THE BASE 18TH CENTURY, THE TOP 19TH CENTURY

27½ in. (70 cm.) high; 27 in. (69 cm.) diameter

£1,000-1,500 \$1,300-1,900
€1,200-1,800

PROVENANCE:

Avishays, Chard, Somerset, Sotheby's House sale, 11 October 1988, Lot 89



217

218

A SET OF SIX REGENCY MAHOGANY DINING CHAIRS

EARLY 19TH CENTURY

Each with swag and shell detail (6)

£1,000-1,500 \$1,300-1,900
€1,200-1,800



218



219

■219
A PAIR OF FRENCH GILT-METAL TWIN LIGHT WALL
APPLIQUES
 OF LOUIS XVI STYLE, LATE 19TH CENTURY

21¼ in. (54 cm.) high (2)
 £1,000-1,500 \$1,300-1,900
 €1,200-1,800

PROVENANCE:
 Sotheby's, Belgravia, 1993



■-220
A GEORGE IV MAHOGANY AND ROSEWOOD-BANDED
SOFA TABLE
 BY FLASHMAN & CO, DOVER, SECOND QUARTER 19TH

CENTURY
 29 in. (74 cm.) high; 61 in. (155 cm.) extended; 32 in. (81 cm.) deep
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500

George Flashman (1804 - 1885) began his furniture-making business in Dover in 1830 and was later awarded the Royal Warrant and the commission to furnish the Town Hall. His sons and son-in-law continued the business after his death.



220

■-221
A REGENCY ROSEWOOD TWO-DRAWER CONSOLE
TABLE
 EARLY 19TH CENTURY, IN THE FRENCH EMPIRE

MANNER
 29½ in. (75 cm.) high; 50 in. (127 cm.) wide; 17½ in. (45 cm.) deep
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100

■-222
A PAIR OF SMALL GEORGE IV THREE-TIER SCAGLIOLA
-TOP ROSEWOOD AND PARCEL-GILT OPEN
BOOKSHELVES
 EARLY 19TH CENTURY

Each 34 in. (86.5 cm.) high; 27 in. (69 cm.) wide;
 7½ in. (19 cm.) deep (2)
 £1,500-2,500 \$1,900-3,200
 €1,800-3,000



221



222



■223

A SET OF FOUR FRENCH GILT-METAL TWIN LIGHT WALL APPLIQUES

OF LOUIS XVI STYLE, 20TH CENTURY

14 in. (35.5 cm.) high (4)

£1,000-1,500 \$1,300-1,900
€1,200-1,800



223

■224

A REGENCY FIGURED MAHOGANY AND LINE-INLAID D-SHAPED CARD TABLE

EARLY 19TH CENTURY

28¾ in. (73 cm.) high; 36 in. (92 cm.) wide; 17½ in. (45 cm.) deep

£1,000-1,500 \$1,300-1,900
€1,200-1,800



224

■225

A GEORGE III FIGURED MAHOGANY SIX-LEG SERVING TABLE / SIDEBOARD CARVED WITH OVAL PATERAE

LATE 18TH CENTURY

33 in. (84 cm.) high; 71 in. (181 cm.) wide; 21 in. (53.5 cm.) deep

£2,000-4,000 \$2,600-5,000
€2,400-4,700

PROVENANCE:

Avishays, Chard, Somerset, Sotheby's House sale, 11 October 1988, Lot 99

VARIOUS PROPERTIES

226

A LARGE SEVRES-STYLE GILT-METAL-MOUNTED BLUE-GROUND VASE AND COVER

CIRCA 1880

26¼ in. (66.5 cm.) high

£2,500-3,000 \$3,200-3,800
€3,000-3,500



225



226



227 (part)

227
TEN FRENCH SILK, COLLAGE AND WATERCOLOUR PICTURES OF BIRDS
 AFTER BUFFON'S BIRDS, EARLY 19TH CENTURY

All numbered and entitled 'D'Apres Buffon', most signed with initials and dated from 1805-09, in numbered, inscribed paper folders

9 x 11 in. (23 x 28 in.) overall (10)
 £4,000-6,000 \$5,100-7,600
 €4,800-7,100



229

229
A PAIR OF LATE GEORGE III MAHOGANY TRAY-TOP BEDSIDE CUPBOARDS
 LATE 18TH / EARLY 19TH CENTURY

Each 29 in. (74 cm.) high; 18 in. (46 cm.) wide; 19 in. (48 cm.) deep (2)
 £3,500-4,500 \$4,500-5,700
 €4,200-5,300

228
A BRASS AND IRON BEDSTEAD
 BY R. W. WINFIELD, LATE 19TH / EARLY 20TH CENTURY, IN THE GOTHIC TASTE

With blue enamel highlights
 107 in. (272 cm.) high; 72 in. (183 cm.) x 88 in. (224 cm.)
 £2,500-4,000 \$3,200-5,000
 €3,000-4,700



230
A KARAJA RUNNER
 NORTH WEST PERSIA, CIRCA 1900

approx: 18ft.10in. x 3ft.4in.
 (573cm. x 102cm.)
 £1,500-2,000 \$1,900-2,500
 €1,800-2,400



230



231



■ **231**
A PAIR OF SATINWOOD, MARQUETRY AND SANTOS
ROSEWOOD BANDED FIVE-DRAWER CHESTS
 MODERN

Each 30¼ in. (77 cm.) high; 24 in. (61 cm.) wide; 16½ in. (42 cm.) deep (2)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500

■ **232**
A LOT OF TWO SIGNED KASHQULI RUNNERS
 SOUTH WEST PERSIA, CIRCA, SECOND HALF 20TH CENTURY

approx: 9ft.8in. x 2ft.9in. and 9ft.7in. x 3ft. (2)

£2,500-3,500

\$3,200-4,400
 €3,000-4,100



232



232



233 (part)

■ **233**
TEN FRENCH COLLAGE, SILK AND WATERCOLOUR
PICTURES OF BIRDS

AFTER BUFFON, EARLY 19TH CENTURY

All numbered and entitled 'D'Après Buffon', most signed with initials and dated from 1805-09, in numbered, inscribed paper folders

9 x 11 in. (28 x 23 cm.) overall (10)

£4,000-6,000

\$5,100-7,600
 €4,800-7,100

■ **234**
A GEORGE III MAHOGANY FIVE-DRAWER LINEN PRESS
 LATE 18TH CENTURY

67 in. (171 cm.) high; 49 in. (124 cm.) wide; 22 in. (55 cm.) deep

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



234



235

■235
**AN ENGLISH ARTIFICIAL STONE NEO-CLASSICAL
 TWIN-HANDLED VASE**
 EARLY 19TH CENTURY

With Bacchus mask mounts

51½ in. (131 cm.) high

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



237

■-237
**A LATE REGENCY FIGURED ROSEWOOD, SATIN-
 BANDED AND PARCEL-GILT CENTRE TABLE**
 EARLY 19TH CENTURY

29¾ in. (76 cm.) high; 48 in. (122 cm.) diameter

£1,000-1,500

\$1,300-1,900
 €1,200-1,800

■236
A PAIR OF TEAK GARDEN BENCHES
 AFTER A DESIGN BY SIR EDWIN LUTYENS, MODERN

41 ½ in. (104.7 cm.) high; 65¼ in. (165.5 cm.) wide (2)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500

■238
AN INDIAN COPPER BATH
 20TH CENTURY

With engraved decoration, on paw feet

27¾ in. (70.5 cm.) high; 79¼ in. (201.2 cm.) wide

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



236



238



239

239

A GROUP OF EIGHTY SPECIMEN MINERAL EGGS

Including agate, quartz, pyrite and malachite examples, presented in a gnarled hardwood bowl

The bowl: 16 in. (40.5 cm.) wide overall (81)

£2,000-3,000 \$2,600-3,800
€2,400-3,500



240

240

A FRENCH TOLE-WARE HATTER'S SIGN

LATE 19TH CENTURY

Hat: 13 in. (33 cm.) high; bracket: 48 in. (122 cm.) deep (2)

£1,500-2,500 \$1,900-3,200
€1,800-3,000

241

A SET OF FOUR LEAD FIGURES REPRESENTING THE SEASONS

EARLY 20TH CENTURY, BY T. CROWTHER & SON

The tallest: 49¼ in. (125 cm.) high (4)

£10,000-15,000 \$13,000-19,000
€12,000-18,000

The lot can be attributed to Signor Pattretti who supplied high quality commission lead castings for T. Crowther & son. His work carried no makers mark but was characterised by fine detail and a good weight. Figures of the same design are illustrated as No.304 in a Crowther catalogue of circa 1910, *Lead Garden Ornament*.



241



242



245

■242

AN ENGLISH 'LATE MAYERS' PART DINNER-SERVICE
1790, RED PRINTED FACTORY MARKS AND GILT
NUMERALS

The largest platter - 19¼ in. (49 cm.) wide

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■243

A SMALL REGENCY MAHOGANY FIVE-DRAWER CHEST
FIRST QUARTER 19TH CENTURY

34¼ in. (86.5 cm.) high; 35 in. (89 cm.) wide; 20 in. (51 cm.) deep

£1,200-1,800

\$1,600-2,300
€1,500-2,100

■244

**A VICTORIAN BRASS AND WIREWORK NURSERY
FENDER**
MID-19TH CENTURY

With a drying rail; together with a Victorian brass and pierced
steel D-shaped fender, second half 19th century

The largest: 26¾ in. (68 cm.) high; 41¾ in. (106 cm.) wide (2)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■245

**A FRENCH BRASS-INLAID MAHOGANY VITRINE TABLE
CABINET**
EARLY 20TH CENTURY

67 in. (170 cm.) high; 38¾ in. (98.5 cm.) wide; 25 in. (63.5 cm.)
deep

£1,500-2,500

\$1,900-3,200
€1,800-3,000



243



244



246 (part)

246
SIX COLOURED ENGRAVINGS OF CITRUS FRUIT

FROM VOLCKAMER'S *HESPERIDES*
NURNBERGISCHE, CIRCA 1708

In silvered wood frames

23 x 18 in. (58.5 x 46 cm.) overall (6)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

■ **247**
A FRENCH FOLDING STEEL LIBRARY LADDER

19TH CENTURY

82 in. (208 cm.) high

£1,500-2,500 \$1,900-3,200
 €1,800-3,000

248
THREE VIENNA-STYLE PORTRAIT CABINET-PLATES

EARLY 20TH CENTURY, THE LILAC-GROUND EXAMPLE WITH UNDERGLAZE BLUE SHIELD MARK, THE OTHER TWO WITH MARK FOR CARL THIEME, POTSCHEL

Two inscribed *Frühling* and one *Sommer*

9½ in. (24 cm.) wide (3)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

■ **249**
A PAIR OF VICTORIAN PAINTED WOOD AND METAL EIGHT LIGHT FLOOR STANDING CANDELABRA

LATE 19TH CENTURY

Fitted for electricity
 70.1/12 in. (179 cm.) high, approximately (2)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



248



247



249



250



252



251



253

250
A FRENCH GILT-METAL AND BLUE SILK PHOTO FRAME
 EARLY 20TH CENTURY

13 in. (33 cm.) high; 19 in. (48 cm.) wide
 £700-1,000

\$890-1,300
 €830-1,200

252
A PAIR OF FRENCH ORMOLU, PAINTED GLASS AND
PORCELAIN FIGURAL LAMPS
 CIRCA 1900

16 in. (41 cm.) high
 £1,500-2,000

(2)

\$1,900-2,500
 €1,800-2,400

251
A FRENCH ORMOLU-MOUNTED MAHOGANY TABLE
WITH MARBLE TOP
 LATE 19TH/ EARLY 20TH CENTURY

32½ in. (82.5 cm.) high; 20 in. (51 cm.) diameter, to top
 £2,000-3,000

\$2,600-3,800
 €2,400-3,500

253
AN EBONISED AND PARCEL-GILT WINDOW SEAT
 FIRST HALF 20TH CENTURY

26¾ in. (68 cm.) high; 56 in. (142 cm.) wide; 18 in. (46 cm.) deep
 £2,000-3,000

\$2,600-3,800
 €2,400-3,500



254

254
A PAIR OF FRENCH ORMOLU AND WHITE MARBLE THREE-LIGHT CANDELABRA
 OF LOUIS XVI STYLE, LATE 19TH CENTURY

19½ in. (50 cm.) high (2)
 £1,500-2,500 \$1,900-3,200
 €1,800-3,000



255

255
A PAIR OF ORMOLU AND WHITE MARBLE CASSOLETTES
 OF LOUIS XVI STYLE, EARLY 20TH CENTURY

19 in. (48 cm.) high (2)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500



256

256
A PAIR OF FRENCH PATINATED BRONZE NYMPHS
 AFTER THE MODEL BY AUGUSTE-LOUIS-MATHURIN MOREAU, CIRCA 1900

Each signed 'Auguste Moreau'
 18 in. (46 cm.) high (2)
 £1,200-1,800 \$1,600-2,300
 €1,500-2,100

PROVENANCE:
 With Calton Gallery, Edinburgh.



257

▲257
A LATE VICTORIAN GILTWOOD EXTENDING DINING TABLE
 THE MECHANISM BY JOSEPH FITTER, LATE 19TH CENTURY

With brass label JOSEPH FITTER/
 PATENT/ BIRMINGHAM
 30 in. (76 cm.) high; 144½ in. (367 cm.)
 long; 57 in. (145 cm.) deep
 £10,000-15,000 \$13,000-19,000
 €12,000-18,000



258



260



259



261

■ **258**
A FRENCH PARCEL-GILT AND MAHOGANY CHEVAL
MIRROR

LATE 19TH CENTURY

71 in. (180.5 cm.) high; 38½ in. (98 cm.) wide; 24 in. (61 cm.) deep

£1,000-1,500

\$1,300-1,900
 €1,200-1,800

■ **259**
A DIRECTOIRE BOIS CITRONNIER AND AMARANTH
THREE-DRAWER MARBLE-TOP COMMODO

EARLY 19TH CENTURY

32¼ in. (82 cm.) high; 50 in. (127 cm.) wide; 25½ in. (65 cm.) deep

£2,000-3,000

\$2,600-3,800
 €2,400-3,500

■ **260**
A SET OF FOUR FRENCH GILT-METAL TWIN-BRANCH
WALL LIGHTS

LATE 19TH/ EARLY 20TH CENTURY

Together with two 20th Century table lamps

16½ in. (42 cm.) high, the wall lights

£1,000-1,500

(6)
 \$1,300-1,900
 €1,200-1,800

■ **261**
A FRENCH PARCEL-GILT OAK EASEL

LATE 19TH CENTURY

76½ in. (194 cm.) high

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



262



264



263



265

■262

A LACQUERED BRONZE FIRESCREEN
OF LOUIS XVI STYLE, EARLY 20TH CENTURY

30 in. (76 cm.) high

£800-1,200

\$1,100-1,500
€950-1,400

■263

A MATCHED PAIR OF FRENCH CAST IRON AND METAL ALLOY STANDING LAMPS
LATE 19TH CENTURY

Later fitted for electricity

52 in. (132 cm.) high, excluding electrical fitment (2)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■264

A FRENCH BRONZE FIGURAL TABLE LAMP
CIRCA 1880

Mounted on a later wood base

38¾ in. (98.5 cm.) high

£2,500-3,500

\$3,200-4,400
€3,000-4,100

■265

A DIRECTOIRE BRASS-MOUNTED MAHOGANY COMMODOE
CIRCA 1800

36¾ in. (93.5 cm.) high; 50 in. (127 cm.) wide; 23¼ in. (59 cm.) deep

£2,000-3,000

\$2,600-3,800
€2,400-3,500



266

■266
A SET OF FOUR FRENCH ORMOLU
TWIN-LIGHT WALL-APPLIQUES
OF LOUIS XV STYLE, LATE 19TH
CENTURY

16½ in. (42 cm.) high (4)
£2,000-3,000 \$2,600-3,800
€2,400-3,500

■267
A LOUIS PHILIPPE GILT-METAL
MOUNTED WALNUT AND
MOONSTONE MARBLE BUFFET
SECOND QUARTER 19TH CENTURY

Stamped to the reverse with inventory or
chateau mark 'GFC' within a shield
43½ in. (110.5 cm.) high; 58 in. (147.5 cm.)
wide; 26 in. (66 cm.) deep
£2,000-3,000 \$2,600-3,800
€2,400-3,500



269

■268
A PAIR OF NAPOLEON III EBONISED
MARBLE-TOPPED CONSOLE
TABLES
THIRD QUARTER 19TH CENTURY

33 in. (83.5 cm.) high; 43½ in. (110.5 cm.)
wide; 16 in. (40.5 cm.) deep (2)
£2,000-3,000 \$2,600-3,800
€2,400-3,500



267



268

▲269
A GILTWOOD AND EBONISED PIER
MIRROR
EARLY 19TH CENTURY, IN THE
EGYPTIAN TASTE

With twin-plate and beaded edge,
Egyptian busts to the corners, the central
tablet with lion-mask and classical
figures

68 in. (173 cm.) high (excluding the
tablet); 37 in. (94 cm.) wide
£2,000-3,000 \$2,600-3,800
€2,400-3,500



270

■270
A PAIR OF LOUIS XVI BEECH FAUTEUILS
 LATE 18TH CENTURY

34½ in. (87.5 cm.) high

(2)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

271
A FRENCH GILT-METAL ROYAL BLUE GROUND
BALUSTER VASE MOUNTED TABLE LAMP
 OF LOUIS XVI STYLE, LATE 19TH / EARLY 20TH

CENTURY

22¼ in. (56.5 cm.) high, excluding light fitment

£2,500-4,000

\$3,200-5,000

€3,000-4,700

PROPERTY OF A SOUTH GERMAN GENTLEMAN (LOTS 272 - 273)

■272
A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD
AND AMARANTH COMMODOE
 CIRCA 1770

35¼ in. (89.5 cm.) high; 47 in. (120 cm.) wide; 23½ in. (60 cm.) deep

£2,500-4,000

\$3,200-5,000

€3,000-4,700

■273
A FRENCH ORMOLU-MOUNTED MAHOGANY, BOIS
SATINE, SYCAMORE, MARQUETRY AND PARQUETRY
COMMODOE

AFTER THE MODEL BY JEAN-HENRI RIESENER, LATE 19TH CENTURY

With three frieze drawers over two cabinet doors opening to two shelves

37¾ in. (96 cm.) high; 66 in. (167.5 cm.) wide; 24½ in. (62.5 cm.) deep

£5,000-8,000

\$6,400-10,000

€6,000-9,400



271



272



273



274

VARIOUS PROPERTIES

274
A PAIR OF MADAGASCAN FOSSILISED WOOD SPHERES

Mounted on Carrara marble bases

16¼ in. (41.2 cm.) high, approximately (2)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

275
A SET OF THREE REGENCY POLISHED STEEL FIRE-TOOLS AND A PIERCED BOW SHAPED FENDER
 EARLY 19TH CENTURY

Together with a set of three William IV polished steel fire-stools with twisted shafts with urn finials, circa 1830

The first tools - 29 in. (73.5 cm.) long

The fender - 52½ in. (133.5 cm.) wide (7)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



275



276

276
A SAROUK CARPET & KASHAN CARPET
 WEST PERSIA & CENTRAL PERSIA, CIRCA MID 20TH CENTURY

approx: 10ft.11in. x 7ft.5in. and 10ft.4in. x 7ft. (2)

£1,200-1,600 \$1,600-2,000
 €1,500-1,900

277 No Lot



■278

FOUR STALAGMITES

On modern wood bases

largest 16 in. (40 cm.) high; 25½ in. (65 cm.) wide (4)

£1,000-2,000 \$1,300-2,500
€1,200-2,400



278

■*279

A WILLIAM IV CAST-IRON RAILED FIRE GRATE

CIRCA 1830

25¼ in. (64 cm.) high; 38½ in. (98 cm.) wide; 16½ in. (42 cm.) deep

£1,200-1,800 \$1,600-2,300
€1,500-2,100



279

■280

A SIGNED KASHAN CARPET

CENTRAL PERSIA, CIRCA MID 20TH CENTURY,
SIGNATURE, *ABBAS ZADEH*

approx: 12ft.11in. x 9ft.9in.(394cm. x 296cm.)

£1,200-1,800 \$1,600-2,300
€1,500-2,100



280

■281

**A GROUP OF VICTORIAN BRASS AND POLISHED STEEL
FIREPLACE FURNITURE**

SECOND HALF 19TH CENTURY

Including a set fire-tools, a pair of brass andirons, a brass coal bucket, stamped 'Rd430995' and a large steel mounted wire mesh nursery fender

The fender - 37¼ in. (94.5 cm.) high; 58¾ in. (149.5 cm.) wide (7)

£2,000-3,000 \$2,600-3,800
€2,400-3,500



281



282 (part)



283



284



285

**282
TWELVE COLOURED ENGRAVINGS OF
APPLES AND PEARS**

JOHANN HERMANN KNOOP (1700-1769),
POMOLOGIA, HOLLAND, 1790

In glazed frames

23 x 19½ in. (59 x 50 cm.) overall (12)

£2,000-3,000 \$2,600-3,800
€2,400-3,500

■ **283
A PAIR OF ITALIAN IRON ARMCHAIRS
PAINTED TO SIMULATE BAMBOO**
MID-20TH CENTURY

Each 33 in. (84 cm.) high; 22 in. (56 cm.) wide (2)

£2,000-3,000 \$2,600-3,800
€2,400-3,500

■ **284
A VICTORIAN WALNUT, EBONISED AND
MARQUETRY SIDE CABINET**
CIRCA 1870

39 in. (99 cm.) high; 17 in. (185.5 cm.) wide;
18¾ in. (47.5 cm.) deep

£2,000-3,000 \$2,600-3,800
€2,400-3,500

**285
AN ENGLISH GILT AND PATINATED BRONZE
COLUMNAR TABLE LAMP**
FIRST HALF 19TH CENTURY

And a pair of French ormolu candlesticks,
19th Century

the lamp 24¼ in. (61.5 cm.) high, overall (3)

£2,000-3,000 \$2,600-3,800
€2,400-3,500



■286 286
A PAIR OF MALACHITE OBELISKS
 MODERN

33½ in. (85 cm.) high (2)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500

287
TWENTY-FOUR HAND-COLOURED ENGRAVED BOTANICAL PRINTS FROM CURTIS' BOTANICAL MAGAZINE
 PUBLISHED LATE 18TH CENTURY, LATER FRAMED

10½ X 7½ in. (27.5 x 19 cm.) (24)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500

■288
A GEORGE IV MAHOGANY SOFA
 CIRCA 1825

35 in. (89 cm.) high; 83 in. (211 cm.) wide;
 25½ in. (65 cm.) deep
 £1,500-2,500 \$1,900-3,200
 €1,800-3,000

The design of this sofa follows those popularised in the 1820's by Thomas King in his 'Modern Style Exemplified' (1829) and George Smith in his 'Cabinet-maker and Upholsterer's Guide' (1826).

■289
A LARGE VICTORIAN MAHOGANY LEATHER-TOP LIBRARY TABLE
 LATE 19TH CENTURY

32 in. (82 cm.) high; 108 in. (275 cm.) long;
 51 in. (130 cm.) wide
 £2,000-4,000 \$2,600-5,000
 €2,400-4,700



287 (part)



288



289



290



291

■290
**A PAIR OF WILLIAM IV MAHOGANY
 ARMCHAIRS**
 CIRCA 1835

Each 34¼ in. (87 cm.) high (2)
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500



292

■291
**A MARBLE TOPPED GILTWOOD
 CENTRE TABLE**
 LATE 19TH CENTURY, PROBABLY
 ITALIAN

36 in. (91.5 cm.) high; 25¼ in. (65.5 cm.)
 diameter
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500



293

■292
**AN EARLY VICTORIAN MAHOGANY
 SIX-DRAWER CHEST**
 ATTRIBUTED TO GILLOWS, CIRCA
 1850

Pencil signature 'Thos. Barrett / July
 1849'
 42¾ in. (108.5 cm.) high; 46½ in. (118 cm.)
 wide; 22 in. (56 cm.) deep
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500

■-293
A GEORGE IV ROSEWOOD SOFA
 SECOND QUARTER 19TH CENTURY

34 in. (86.5 cm.) high; 80 in. (203 cm.)
 wide; 26½ in. (67 cm.) deep
 £2,000-3,000 \$2,600-3,800
 €2,400-3,500



294

■ **294**
THREE STAR-SHAPED METAL MOUNTED COLOURED GLASS HALL LANTERNS
 MODERN

With patinated bronze finish

34 in. (86.5 cm.) high (3)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



295

■ **-295**
A GEORGE IV ROSEWOOD AND EBONY STRUNG OCCASIONAL TABLE

ATTRIBUTED TO GILLOWS, CIRCA 1820

29½ in. (75 cm.) high; 18 in. (46 cm.) wide; 16½ in. (42 cm.) deep

£1,800-2,500 \$2,300-3,200
 €2,200-3,000



296

■ **296**
A PAIR OF GEORGE III MAHOGANY SIDE TABLES
 LATE 18TH CENTURY

30½ in. (77.5 cm.) high; 36 in. (91.5 cm.) wide; 23 in. (58.5 cm.) deep (2)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

■ **297**
A PAIR OF EASY ARMCHAIRS AND MATCHING STOOL
 BY HOWARD ARMCHAIRS LTD, LATE 20TH CENTURY

Each 28 in. (71 cm.) high; 30 in. (76 cm.) wide; the stool 20½ in. (52 cm.) square (3)

£3,000-5,000 \$3,800-6,300
 €3,600-5,900



297



298

298
TWO DERBY DARK BLUE-GROUND
TWO-HANDLED VASES

CIRCA 1820, RED CROWNED D AND
 CROWNED BATONS MARK AND
 DERBY BLOOR

11¼ in. (30 cm.) high (2)

£1,000-1,500 \$1,300-1,900
 €1,200-1,800



299

299
A STOURBRIDGE CUT-GLASS PART
TABLE-SERVICE

CIRCA 1870, PERHAPS
 RICHARDSON

Comprising: two decanters, eleven
 champagne-coupes, fifteen wine-
 glasses, sixteen smaller, sixteen
 wine-glasses with narrow bowls (slight
 variations in sizes)

The decanters - 12¼ in. (31 cm.) high
 overall

£1,500-2,000 \$1,900-2,500
 €1,800-2,400



300

300
A VICTORIAN WALNUT SIDE OR
WRITING TABLE

LATE 19TH CENTURY

With detachable legs

30 in. (76 cm.) high; 47½ in. (121 cm.)
 wide; 24 in. (61 cm.) deep

£1,200-1,800 \$1,600-2,300
 €1,500-2,100



301
A MEISSEN MODEL OF A PARROT
 20TH CENTURY, BLUE CROSSED
 SWORDS, INCISED AND
 IMPRESSED NUMERALS

Modelled holding a rock to his beak
 11 in. (28 cm.) high

£1,200-1,800

\$1,600-2,300
 €1,500-2,100



302

■ **302**
A MAHOGANY WINDOW SEAT
 OF REGENCY STYLE, LATE 19TH/
 EARLY 20TH CENTURY

30¼ in. (77 in.) high; 71¼ in. (181 cm.)
 wide; 22½ in. (57 cm.) deep

£2,000-3,000

\$2,600-3,800
 €2,400-3,500

PROVENANCE:
 Linley Hall, Shropshire

■ **303**
**A COMPOSITE HEREND 'FRUITS
 AND FLOWERS' PART DINNER-
 SERVICE**
 MODERN, BLUE PRINTED FACTORY
 MARKS

The tureen - 15 in. (38 cm.) wide

£2,500-3,500

\$3,200-4,400
 €3,000-4,100



303



304

PROPERTY FROM A GERMAN COLLECTION, HAMBURG

■304
A PAIR OF REGENCE ORMOLU TWIN-BRANCH WALL-LIGHTS
 PROBABLY EARLY 18TH CENTURY

Each foliate-cast backplate centering a Zephyr mask issuing asymmetric foliate-cast twisted candlearms with foliate-cast drippans and bobèches, terminating in a flower spray, regilt

16¾ in. (42.5 cm.) high (2)

£1,500-2,500 \$1,900-3,200
 €1,800-3,000



305

VARIOUS PROPERTIES

■305
A GEORGE III MAHOGANY AND POLYCHROME-PAINTED FOUR-POSTER BED
 LATE 18TH / EARLY 19TH CENTURY AND LATER

With decorated cornice supported by reeded mahogany front posts, the top hung with lacework cover

87½ in. (222 cm.) high; 86½ in. (220 cm.) long; 63 in. (160 cm.) wide

£1,500-2,500 \$1,900-3,200
 €1,800-3,000

■306
A FRENCH GILT-METAL-MOUNTED MAHOGANY SALON SUITE
 OF EMPIRE REVIVAL STYLE, LATE 19TH CENTURY

37 in. (94 cm.) high; 43 in. (109 cm.) wide; 24 in. (61 cm.) deep (8)

£2,000-4,000 \$2,600-5,000
 €2,400-4,700



306



307



309



308



310

λ307

ROWLAND HILDER, P.R.I., R.S.M.A., O.B.E.
(BRITISH, 1905-1993)

Oast Houses

signed 'ROWLAND HILDER-' (lower left)
pen and black ink, watercolour and bodycolour on paper
19¾ x 29½ in. (50.1 x 74.9 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■308

A GEORGE III MAHOGANY TWO-PILLAR DINING TABLE
CIRCA 1800

With one additional leaf

28½ in. (71 cm.) high; 106 in. (269 cm.) extended; 49¾ in. (127 cm.) deep

£1,500-2,500

\$1,900-3,200
€1,800-3,000

λ309

GERALD A. COOPER (BRITISH, 1898-1975)

Red and White

signed 'Gerald Cooper' (lower right); signed again and inscribed as title (on the reverse)
oil on board
23¾ x 20 in. (60.3 x 50.7 cm.)

£2,000-4,000

\$2,600-5,000
€2,400-4,700

■310

A SET OF NINE REGENCY EBONISED AND PARCEL-GILT CANED ARMCHAIRS
EARLY 19TH CENTURY

Each stamped indistinctly H.DAVISON

Each 32¾ in. (83.5 cm.) high

£2,000-3,000

(9)
\$2,600-3,800
€2,400-3,500



311



311

311

LOUIS WILLIAM WAIN (BRITISH, 1860-1939)

A Golfing Match; and The Beauty Chorus

each signed 'Louis Wain' (lower left)

bodycolour on paper

14¾ x 10¾ in. (37.5 x 27.3cm.); and 6½ x 10¼ in. (16.5 x 26 cm.)

(2)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

PROVENANCE:

with Raphael Tuck & Sons, London.



312

312

TWO CONTINENTAL PORCELAIN COCKATOOS

20TH CENTURY, GILT CROWNED N MARK

10¾ in. (26 cm.) high

(2)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



313

■313

**A WILLIAM AND MARY FIGURED
WALNUT, ASH AND FEATHER-BANDED
WRITING TABLE**

CIRCA 1700

28½ in. (72 cm.) high; 37 in. (94 cm.) wide;

12 in. (30 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,800

■ 314

A GEORGE II GILTWOOD AND COMPOSITION TRIPLE-PLATE OVERMANTLE MIRROR

SECOND QUARTER 18TH CENTURY

16 in. (41 cm.) high; 63½ in. (161.5 cm.) wide

£1,000-1,500

\$1,300-1,900
€1,200-1,800



314

■ 314A

A PAIR OF LATE VICTORIAN MAHOGANY LIBRARY ARMCHAIRS

LATE 19TH CENTURY/EARLY 20TH CENTURY

31½ in. (80 cm.) high

(2)

£1,000-1,500

\$1,300-1,900
€1,200-1,800



314A



315

315

FRANK GASCOIGNE HEATH (BRITISH, 1873-1936)

View from the artist's studio

indistinctly signed '[?]'HEATH' (lower left)

oil on canvas

24 x 19¼ in. (61 x 50.2 cm)

£2,000-4,000

\$2,600-5,000
€2,400-4,700

■ 316

A GEORGE III MAHOGANY SERPENTINE CHEST OF DRAWERS

LATE 18TH CENTURY

33½ in. (85 cm.) high; 39 in. (101 cm.) wide;

19 in. (49 cm.) deep

£1,500-2,500

\$1,900-3,200
€1,800-3,000



316



317

317

**ATTRIBUTED TO EDWARD PENNY, R.A.
(BRITISH, 1714-1791)**

Portrait of Anne Calter in a white satin dress

oil on canvas
30 x 22 in. (76.2 x 55.8 cm.)

£3,000-5,000 \$3,800-6,300
€3,600-5,900

PROVENANCE:

Anonymous sale; Christie's, London, 18 March 1988, lot 174, as 'Attributed to Edward Haytley', where purchased by the present owner.

LITERATURE:

R. Griffiths, *The Life and Works of Edward Haytley*, The Walpole Society, Vol LXXIV, 2012, pp. 43-44, no. R1, fig. 51 as 'Possibly Charles Philips (1708-47) or Edward Penny (1714-91)'.
For further information on this lot please visit www.christies.com.



318

318

CHARLES SMITH (BRITISH, 1751-1824)

Portrait of Edmund Fleming Akers (1757-1821)

signed and dated 'C Smith pinxt 1783' (on the tree, lower right)
oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)

£2,000-4,000 \$2,600-5,000
€2,400-4,700

PROVENANCE:

with Ealing Gallery, London.

For further information on this lot please visit www.christies.com.



319

■ 319

CIRCLE OF ARTHUR DEVIS (BRITISH, 1711-1787)

Portrait of a young girl, traditionally identified as Catherine Smith Barry (1751-1795), as a young girl, standing full-length, in a pink dress and bonnet, before a blue curtain

with identifying inscription 'Daughter of Honble. John and Dorothy Smith-Barry' (on a label on the reverse)

oil on canvas
43¾ x 35½ in. (101 x 90 cm.)

in a carved and gilded 18th century frame, with inscription 'B174' (on the stretcher and on the reverse of the frame)

£4,000-6,000 \$5,100-7,600
€4,800-7,100

PROVENANCE:

The Hon. John Smith-Barry, Marbury Hall, Cheshire, and Fota House, Fota Island, County, Cork, Ireland, (presumably collection number 174) and then by descent through Sir Arthur Hugh Smith-Barry (1843-1925).
The Old Priory, Woodchester, Gloucestershire.
Property of the Smith-Barry Estates, removed from the Old Priory, Gloucestershire & Property of St Mary's University College, removed from Strawberry Hill, Twickenham; Christie's, London 17 February 2008, lot 5.

For further information on this lot please visit www.christies.com.



320 (part)



321

■320

AFTER GUIDO RENI

Scenes from the life of Hercules, en brunaille (two illustrated)

oil on canvas, unframed
two 38¼ x 38½ in. (98.4 x 97.7 cm.); and
two 40½ x 40½ in. (102.8 x 102. cm.)

After the paintings in the Musée du
Louvre, Paris.

£2,000-4,000 (4)
\$2,600-5,000
€2,400-4,700

The depicted scenes are: The death of Hercules on a funeral pyre; Hercules wrestling with Achelous for the hand of Deinará; The abduction of Deinará by the centaur Nessus; and The slaying of the Lernaean Hydra.

The present works are after four paintings by Reni, executed between 1617 and 1620 as part of a proposed decorative cycle of the Labours of Hercules for Ferdinando Gonzaga (1587-1626). The paintings, now in the Louvre, were engraved in 1669/70 by Gilles Rousselet (1610-1686).

■321

PAUWELS CASTEELS (FLEMISH, 1649-1677)

The Triumph of Bacchus

oil on canvas
78 x 65 in. (198.1 x 165.1 cm.)

£4,000-6,000 \$5,100-7,600
€4,800-7,100

Pauwels Casteels was active in Antwerp in the third quarter of the 17th century. Best known for his depictions of battles, he also produced large-scale mythological and allegorical scenes, many of Bacchanalia.

We are grateful to Dr. Bert Schepers for proposing the attribution to Casteels on the basis of a photograph.



322

322

CIRCLE OF ADRIAEN HANNEMAN (DUTCH C. 1603-1671)

Portrait of a gentleman with a lawn collar

oil on canvas, unframed
29¼ x 25 in. (74 x 63.4 cm.)

£3,000-5,000 \$3,800-6,300
€3,600-5,900

323

CIRCLE OF PETER VAN LAER, IL BAMBOCCIO (DUTCH, 1599-1642?)

A beggar holding a gourd

oil on paper laid down on board, laid down on canvas
16½ x 11 in. (41.8 x 27.9 cm.)

£2,000-4,000 \$2,600-5,000
€2,400-4,700



323



324

324

CIRCLE OF GERRIT VAN HONTHORST (DUTCH, 1592-1656)

A man positioning a woman in an interior

oil on canvas

40¼ x 49¾ in. (102.3 x 125.3 cm.)

£3,000-5,000

\$3,800-6,300

€3,600-5,900



325

325

FOLLOWER OF DAVID TENIERS II

Figures merrymaking before an Inn, a shepherd in the foreground, a river and town beyond

oil on copper

29 x 39 in. (73.6 x 99 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROVENANCE:

The Right Hon. The Earl of Lincoln, 1939.



326

326

FOLLOWER OF SIR PETER PAUL RUBENS

A landscape with Saint George and the Dragon

oil on panel, laid down on board

19¾ x 32 in. (49.1 x 81.2 cm.)

£1,500-2,500

\$1,900-3,200

€1,800-3,000

After the picture in the Royal Collection.

327 No Lot



328



329

328

GEORGE EDWARD LODGE (BRITISH, 1860-1954)

A covey of Grouse over moorland; and Pheasants on an autumnal day

the first signed 'G.E Lodge' (lower left); the second signed 'G.E. Lodge (lower right)

pencil, watercolour and bodycolour on paper
11¼ x 17¼ in. (28.5 x 43.7 cm.); and similar

£1,500-2,500

(2)

\$1,900-3,200

€1,800-3,000

329

ENGLISH SCHOOL, C. 1858

Washing Elephants; The Elephant Gun; Shooting tigers from a Michaux; Sepoy Mutineers blown from guns; and Attack of vultures on the body of a burning Hindu

each inscribed as titled

the first and fifth pencil and grey wash heightened with white and red on paper; the second pencil and grey wash heightened with white on paper; the third pencil and grey wash with scratching out on paper; the four pencil and grey wash on paper;

8½ x 13¼ in. (21.6 x 32.4 cm.); and smaller

(5)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROVENANCE:

Anonymous sale; Christie's, London, 16 November 1989, lots 106 C, F and G.

LITERATURE:

(i), (ii) *The Illustrated London News*, 1 May 1858.

For further images please visit www.christies.com.



330

THE PROPERTY OF A LADY, REMOVED FROM TYRELLS WOOD, SURREY (LOTS 211 - 225 & 330)

330

ALFRED AUGUSTUS GLENDEING SNR. (BRITISH, 1840-1910)

The shepherd and his flock

signed 'A.A. GLENDEING.' (lower left)

oil on canvas

10½ x 18½ in. (25.8 x 46 cm.)

£1,500-2,500

\$1,900-3,200

€1,800-3,000



331

331

ALLAN MACDOUGALL (BRITISH, 1851-1871)

The Clyde from Dalnotter Hill, with shipping approaching the Port of Bowling, Dumbarton Rock beyond

signed and dated '[?]MacDougall/1871' (lower right)

oil on canvas

32½ x 50½ in. (82.5 x 128.3 cm.)

£3,000-5,000

\$3,800-6,300

€3,600-5,900



332



333

332

LOUIS-MARC-ANTOINE BILCOQ (FRENCH, 1755-1838)

A couple with a boy pushing a girl in a cart, in an interior; and A man returning from the hunt with a mother and her children, in an interior

the former signed and dated 'L.Bilcoq. 1783' (lower right); the latter signed and dated '1783. L. Bilcoq.' (lower left)
oil on canvas

19½ x 24½ in. (49.5 x 61.3 cm.)

(2)

€6,000-8,000

\$7,600-10,000
€7,100-9,400

333

GERMAN SCHOOL, CIRCA 1800

Portrait of a nobleman, half length, seated, wearing a red tunic and the badge, star and sash of the Order of the White Eagle of Poland

oil on canvas

36¾ x 27½ in. (93.5 x 70.2 cm.)

€1,000-1,500

\$1,300-1,900
€1,200-1,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 April 2000, lot 455.

334

FOLLOWER OF CORNELIS VAN POELBURGH

An Italianate landscape with women bathing

oil on panel

20½ x 25 in. (52 x 63.5 cm.)

€2,000-4,000

\$2,600-5,000
€2,400-4,700



334



335

335
AFTER FRANCESCO GIUSEPPE CASANOVA

Cavalrymen on a bluff

oil on canvas
 21 $\frac{7}{8}$ x 18 in. (55.5 x 45.7 cm.)

£2,000-4,000

\$2,600-5,000
 €2,400-4,700

336
CIRCLE OF PAOLO CALIARI, IL VERONESE
(VERONA 1528-1588 VENICE)

Susanna and the Elders

oil on canvas
 45 $\frac{5}{8}$ x 49 $\frac{7}{8}$ in. (115.8 x 126.7 cm.)

£5,000-7,000

\$6,400-8,800
 €6,000-8,300

PROVENANCE:

Private collection, Europe.
 Anonymous sale; Christie's, London, 3 July 2013, lot 180, where
 purchased by the present owner.

337
MARTIN DRÖLLING (FRENCH, 1752-1817)

The young errand boy

oil on canvas
 22 x 17 $\frac{3}{4}$ in. (55.8 x 45.2 cm.)

£5,000-7,000

\$6,400-8,800
 €6,000-8,300

338
GASPAR BUTLER (ITALIAN, C.1720-1733)

The Grotto of Pozzuoli, Naples

oil on canvas
 11 $\frac{1}{2}$ x 19 $\frac{1}{4}$ in. (29.2 x 49.2 cm.)

£2,500-3,500

\$3,200-4,400
 €3,000-4,100



336



337



338



339

339
ROMAIN DE TIRTOFF 'ERTÉ'
 (RUSSIAN/FRENCH, 1892-1990)

Cancan, Les Maître d'hôtel

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '15.440' (on the reverse)
 pencil and bodycolour on paper
 14¾ x 11 in. (37.5 x 27.9 cm.)

£1,200-1,800

\$1,600-2,300
 €1,500-2,100



340

340
ROMAIN DE TIRTOFF 'ERTÉ'
 (RUSSIAN/FRENCH, 1892-1990)

Champagne

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '15.103' (on the reverse)
 pencil and bodycolour on paper
 14¾ x 11 in. (37.5 x 27.9 cm.)

£1,200-1,800

\$1,600-2,300
 €1,500-2,100



341

■ **341**
DEWITT McCLELLAN LOCKMAN (AMERICAN, 1870-1957)

The Green Dress

signed and dated 'DEWitt.M. Lockman N.A./-June 1935-'
 (lower right)

oil on canvas
 50 x 40 in. (127 x 101.5 cm.)

£2,500-3,500

\$3,200-4,400
 €3,000-4,100

PROVENANCE:

Given by the artist to Farnsworth Art Museum, Rockland, Maine, U.S.A., 1950.



342

342
ROMAIN DE TIRTOFF 'ERTÉ'
 (RUSSIAN/FRENCH, 1892-1990)
Les Ingenues, Les Fleuristes

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '15.129' (on the reverse)
 pencil and bodycolour on paper
 14¾ x 11 in. (37.5 x 27.9 cm.)

Executed in 1957.

£1,200-1,800 \$1,600-2,300
 €1,500-2,100



343

■ **343**
AFTER PABLO PICASSO
Femme assise dans un fauteuil rouge

with embroidered signature (upper right) and numbered '122/500' (on a label on the reverse)
 wool tapestry in colours
 44½ x 35¾ in. (113 x 90.8 cm.)

Published by Desso, Netherlands, under the license of succession Picasso-Paris.

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

■ **345**
AFTER PABLO PICASSO
Femme au chapeau a pompons et au corsage imprimé

embroidered with signature and inscription 'pour Sabartés/mon ami/Picasso' (lower right) and numbered '383/500' (on a label attached to the reverse)

wool tapestry in colours
 47 ¼ x 35 ½ in. (120 x 90 cm.)

Published by Desso, Netherlands, under the license of succession Picasso-Paris.

£1,000-1,500 \$1,300-1,900
 €1,200-1,800

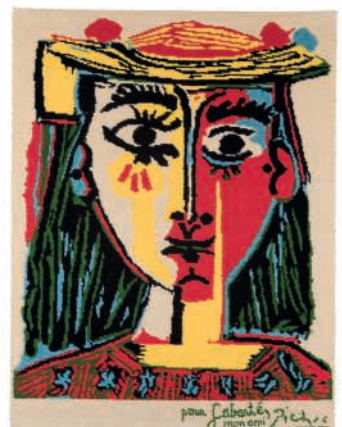
343
ROMAIN DE TIRTOFF 'ERTÉ'
 (RUSSIAN/FRENCH, 1892-1990)
Der Rosen Kavalier

signed 'Erté' (lower right), inscribed and numbered with studio stamp '18.749' (on the reverse)
 bodycolour and metallic paint on paper
 14¾ x 10½ in. (37.5 x 26.7 cm.)

£1,200-1,800 \$1,600-2,300
 €1,500-2,100



344



345



346



347



348



349

346
PIÈRE-ERNEST PRINS
(FRENCH, 1838-1913)

La maison du jardinier - Saint-Valéry-sur-Somme

signed 'Pierre Prins' (lower left)
oil on canvas
21 x 28 in. (53.5 x 71 cm.)
Painted in 1908.

£2,000-4,000

\$2,600-5,000
€2,400-4,700

PROVENANCE:

Fortnum Mason sale, Bonhams, London, 26 September 2007, lot 25, where purchased by the present owner.

LITERATURE:

Association des Amis de Pierre Prins (ed.), *Catalogue général de l'oeuvre de Pierre Prins 1838-1913*, Paris, 1993, no. 1290.

348
CHARLES DUFRESNE
(FRENCH, 1876-1938)

Le bouquet

signed 'dufresne' (lower right)
oil on canvas
36¼ x 29 in. (92.1 x 73.7 cm.)

£2,000-4,000

\$2,600-5,000
€2,400-4,700

PROVENANCE:

with Lefevre Gallery, London.
Sir Thomas Jeffrey.
with Duncan Miller Fine Art, London.

EXHIBITED:

(Possibly) London, The Lefevre Gallery, *Paintings, Pastels and Watercolours by Charles Dufresne*, 1927, catalogue untraced.
Aberdeen, Aberdeen Art Gallery, Festival Exhibition, *Paintings from North Eastern Homes*, 1951, catalogue untraced.

λ347
ANNE FRANÇAIS
(FRENCH, 1909-1995)

La Marne

signed 'A. Français' (lower right)
oil on canvas
26 x 31¼ in. (66 x 79.4 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

For further information on this lot please visit www.christies.com.

λ349
YVONNE CANU
(FRENCH, 1921-2008)

Les coquelicots

signed 'Canu' (lower right), signed again and inscribed as title (on the reverse)
oil on canvas
10¼ x 8¾ in. (27.3 x 22.2 cm.)

£1,000-2,000

\$1,300-2,500
€1,200-2,400

λ350
JACQUES CARELMAN
(FRENCH, 1929-2012)

Still life with guitar, trumpet and a jug

signed and dated 'Carelman 1959' (lower left)
oil on canvas, unframed
36¼ x 28¾ in. (92.2 x 73.5 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

For further information on this lot please visit www.christies.com.

λ351

**MANUEL MARIN
(SPANISH, 1942-2007)**

Untitled (Red and black sculpture)

incised 'M. Marin' (on the base)

painting metal

c. 12 in. (30.5 cm.), high

£1,500-2,500

\$1,900-3,200

€1,800-3,000



350

λ352

**HANS MEYBODEN
(GERMAN, 1901-1965)**

In der Stille (In the silence)

signed with 'M' (lower left), signed again,
inscribed as title and dated '1948' (on the
stretcher)

oil on canvas

24¾ x 49 in. (63 x 125 cm.)

£2,500-3,500

\$3,200-4,400

€3,000-4,100



351

PROVENANCE:

The British Red Cross Society
(Dankspende des Deutschen Volkes)

EXHIBITED:

Bremen, Kunsthalle Bremen, *Hans
Meyboden*, January 1949.

Zürich, Kunsthaus Zürich, *Kunst in
Deutschland 1930-1949*, spring 1949.

Munich, Exhibition of the Collecting
Point, 1950.

Mannheim, Kunsthalle Mannheim, *Der
Maler Hans Meyboden*, June-July 1952,
no. 13.

Hamburg, Kunstverein in Hamburg,
Hans Meyboden, March-April 1954.

Berlin, Haus am Waldsee, *Hans
Meyboden*, May-June 1954, no. 22.

Bedburg-Hau, Museum Schloss Myland,
Hans Meyboden 1901-1965, February-
April 2001, no. 36, p. 87.

Karlsruhe, Städtische Galerie Karlsruhe,
Hans Meyboden, May-June 2001.

Fischerhude, Otto-Modersohn-
Museum, December-February 2002.

LITERATURE:

W. Augustiny, *Hans Meyboden*,
Göttingen-Berlin, 1977, p. 45.

H.G. Hannesen, *Hans Meyboden*,
Leben und Werk (mit Werkverzeichnis),
Hamburg, 1982, no. 151.

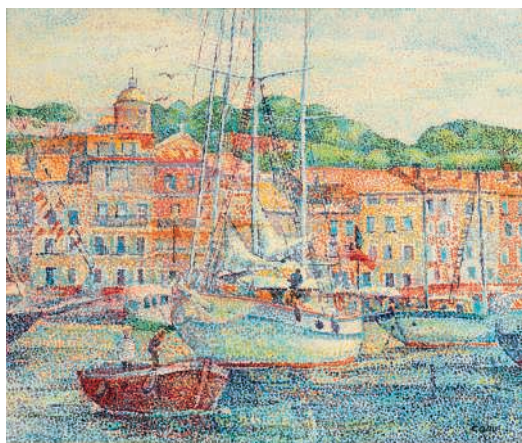
For further information on this lot please
visit www.christies.com.



352



353



354

λ.353

ANTHONY DEVAS, A.R.A. (BRITISH, 1911-1958)

Flowers in a white jug

signed and dated 'Devas '58' (upper right)

oil on canvas

24 x 19¼ in. (61 x 51 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROVENANCE:

Devas family collection.

Anonymous sale; Christie's, South Kensington,

2 December 2004, lot 97.

λ.354

YVONNE CANU (FRENCH, 1921-2008)

Préparation aux régates à St. Tropez

signed 'Canu' (lower right)

oil on canvas

18¼ x 21¼ in. (46.3 x 53.9 cm.)

£3,000-5,000

\$3,800-6,300

€3,600-5,900

λ.355

ROLAND DUBUC (FRENCH, 1924-1997)

View of Moulin de la Galette avec Gen Paul au premier plan

signed 'R Dubuc' (lower right)

watercolour on paper

19 x 24¾ (48.4 x 62.8 cm.)

£700-1,000

\$890-1,300

€830-1,200

λ.356

CARL WENNEMOES (DANISH, 1890-1965)

Early morning, snow

signed and dated 'C. Wennemoes-/1928' (lower right)

oil on canvas

24¼ x 34¼ in. (61.6 x 87 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



355



356



357

λ.357

ALBERT MARQUET (FRENCH, 1875-1947)

Parc à Vernet-les-Bains, Pyrénées-Orientales

signed 'Marquet' (lower left)

watercolour on paper

8¼ x 10¾ in. (21.4 x 27.5 cm.)

Executed in 1940. £1,500-2,500

\$1,900-3,200

€1,800-3,000

PROVENANCE:

M. Marquet.

Anonymous sale; Bonhams, London, 21 June 2011, lot 13, where purchased by the present owner.

For further information on this lot please visit www.christies.com.

358

FRENCH SCHOOL, 20TH CENTURY

The evening calm

with erroneous signature 'Robert A Pinchon' (lower left)

oil on canvas

25 x 31 in. (63.5 x 78.7 cm.)

£1,500-2,500

\$1,900-3,200

€1,800-3,000

λ.359

CARL WENNEMOES (DANISH, 1890-1965)

Autumn afternoon

signed 'C. Wennemoes' (lower right)

oil on canvas

25¼ x 32¼ in. (65.3 x 81.6 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

λ.360

HUGO VILDFRED PEDERSEN (DANISH, 1870-1959)

Siamese dancers, a pair

each signed 'Hugo V P' (lower right)

oil on canvas

40½ x 22½ in. (102.7 x 57.1 cm.)

£1,500-2,500

\$1,900-3,200

€1,800-3,000

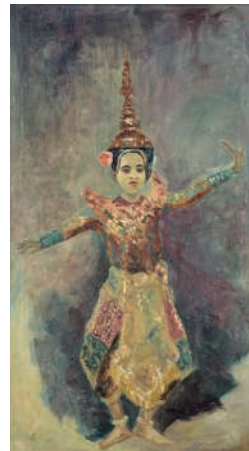
(2)



358



359



360



361



364



362



363

361
MERSAD BERBER
(BOSNIAN, B. 1940)
Girl and horse

signed 'M BERBER' (lower right), signed again, inscribed and dated 'BERBER M/AD 2004/DA.' (on the reverse)
oil on canvas
12 x 16 in. (30.5 x 40.8 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

λ363
JOHN BRATBY, R.A.
(BRITISH, 1928-1992)
From the top of the Victoria & Albert

signed 'BRATBY' (lower left), inscribed as title and numbered '4' (on the stretcher)
oil on canvas
22 x 16¼ in. (55.8 x 41.2 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

λ362
**MICHEL KIKOÏNE (RUSSIAN/
FRENCH, 1892-1968)**
Portrait of a lady

signed 'Kikoïne.' (lower right)
ballpoint pen, pastel, bodycolour and oil
on paper laid down on board
21¼ x 15 in. (55.2 x 38 in.)

£2,000-4,000

\$2,600-5,000
€2,400-4,700

364
**HERCULES BRABAZON BRABAZON,
N.E.A.C (BRITISH, 1821-1906)**
View of the Salute, Venice

signed with initials, 'HBB' (lower right)
pencil, watercolour and bodycolour on
grey paper
9 x 11½ in. (22.8 x 28.3 cm.)

£2,000-3,000

\$2,600-3,800
€2,400-3,500

PROVENANCE:

Private collection, France, by whom
acquired directly from the artist and
thence by descent.
Acquired from the above by the present
owner.

Nicolas Choureau has confirmed the
authenticity of this painting.



■ 365

SHANI RHYS-JAMES, M.B.E. (WELSH, B. 1953)

Self-portrait with shadows

oil on canvas

68 x 48 in. (172.7 x 121.8 cm.)

£15,000-25,000

\$19,000-32,000

€18,000-30,000

PROVENANCE:

with Martin Tinney Gallery, Cardiff.
Private Collection, UK.

EXHIBITED:

London, National Portrait Gallery, *BP National Portrait Award*, 1994 (Second Prize).

Cardiff, The National Library of Wales, *Distillation: 30 Years of Painting - Shani Rhys James MBE*, 14 February - 23 May 2015.

Shani Rhys James is one of Wales' most prominent living artists and is particularly regarded for her melancholic self-portraits.

The current lot, an arresting portrait which exemplifies her style is therefore an important work within the artist's oeuvre. The painting was awarded Second Prize at the BP National Portrait Award in 1994, two years after her first solo exhibition, and was included in the landmark retrospective exhibition of her work held in 2015 at the National Library of Wales.

For further information on this lot please visit www.christies.com.



366

■ 366

MARTIN OXLEY (BRITISH, B. 1961)

Along the River (Bel Wytham Woods)

signed, inscribed as title and dated 'Martin Oxley/1998' (on a label attached to the reverse)

oil on board

34½ x 43½ in. (87.6 x 110.5 cm.)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



367

367

MAURICIO BARBATO (BRAZILIAN, B. 1964)

The river

signed 'M. Barbato' (lower right)

oil on canvas, unframed

27½ x 39½ in. (69.7 x 100.2 cm.)

£5,000-7,000

\$6,400-8,800

€6,000-8,300



368

■ 368

JOHN HOUSTON, R.S.A., R.S.W. (BRITISH, 1930-2008)

Clouds, Summer on the Berwick

signed 'Houston' (lower left)

oil on canvas

36 x 39½ in. (91.5 x 101.3 cm.)

£1,000-2,000

\$1,300-2,500

€1,200-2,400



369

λ.369

LUCIEN GENIN (FRENCH, 1894-1958)

View of Montmartre

signed 'lucien genin' (lower left)
pencil, watercolour and bodycolour on paper
14 x 20¼ in. (35.5 x 51.4 cm.)

£700-1,000

\$890-1,300
€830-1,200

λ.370

JEAN-PIERRE SERRIER (FRENCH, 1934-1989)

Babel

signed 'JP. Serrier' (lower left), signed again and inscribed as
title (on the stretcher)
oil on canvas, unframed
32 x 25¾ in. (81.3 x 65.4 cm.)
Painted in 1974.

£1,500-2,500

\$1,900-3,200
€1,800-3,000

■.371

DAVID BREUER-WEIL (BRITISH, B. 1965)

Angled Landscape

oil on canvas
74¾ x 88¾ in. (187.4 x 224.3 cm.)

£5,000-7,000

\$6,400-8,800
€6,000-8,300

■.372

DAVID BREUER-WEIL (BRITISH, B. 1965)

Mortal

signed with initials, inscribed and dated 'DBW project 4 Tel Aviv
July 2008 "Mortal"' (on the stretcher)
oil on canvas
36 x 45¾ in. (91.4 x 116.3 cm.)

£3,000-5,000

\$3,800-6,300
€3,600-5,900



370



371



372



373



375



374



376

■ 373

PAUL FLANNERY (BRITISH, B.1975)

Ballade of the lostest (No Government)

pencil on paper
40% x 59% in. (104 x 151 cm.)
Executed in 2006.

£1,000-2,000

\$1,300-2,500
€1,200-2,400

PROVENANCE:

with Art Futures, Hong Kong, 2007.

■ 374

MARTIN HOFFMAN (AMERICAN, B. 1935)

Aggi (American Woman Series)

signed, inscribed and dated 'Martin Hoffman/'78-'79/
N.Y.C./"AGGI"/(American Woman Series)' (on the reverse)

oil on canvas
58½ x 79 in. (148.6 x 200.6 cm.)

£2,000-4,000

\$2,600-5,000
€2,400-4,700

■ 375

ANGEL PONCE DE LEÓN (SPANISH, B. 1925)

N.Y.

signed, inscribed as title and dated 'a Ponce de León/'56' (upper
left)

oil on canvas
24 x 36 in. (60.9 x 91.4 cm.)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■ 376

PAUL JENKINS (AMERICAN, 1923-2012)

Phenomenon Ore Vein

signed, inscribed and dated 'Paul Jenkins/Phenomenon Ore
Vein/Paris 1962/For Denis/from/Paul' (on the reverse)

oil on canvas
9½ x 16¼ in. (24.1 x 41.3 cm.)

£3,000-5,000

\$3,800-6,300
€3,600-5,900

PROVENANCE:

Private Collection, UK
Anonymous sale; Bonhams, London, 13 April 2011, lot 5, where
purchased by the present owner.

377-399 No Lots

The Ski Sale

Lots 400-501

Starting at 6.00 pm





400

400

GUHL

DIABLERETS-GLETSCHER, GSTAAD

offset lithograph, c.1950, condition A-; not backed
40 x 25in. (102 x 64cm.)

£2,000-3,000

\$2,600-3,800
€2,400-3,500



402

402

MARTIN PEIKERT (1901-1975)

LES DIABLERETS

lithograph, condition A-; backed on linen
40 x 25in. (102 x 64cm.)

£4,000-6,000

\$5,100-7,600
€4,800-7,100



401

401

MARTIN PEIKERT (1901-1975)

WENGEN

lithograph, 1945, condition A-; backed on japan
40 x 25in. (102 x 64cm.)

£3,000-5,000

\$3,800-6,300
€3,600-5,900



403

403

MARTIN PEIKERT (1901-1975)

LES DIABLERETS

lithograph, condition B+; backed on linen
39 x 25½in. (99 x 65cm.)

£4,000-6,000

\$5,100-7,600
€4,800-7,100



404

404
MARTIN PEIKERT (1901-1975)
PONTRESINA

lithograph, 1943, condition A-; backed on linen
 40 x 25in. (102 x 64cm.)

£4,000-6,000

\$5,100-7,600
 €4,800-7,100



406

***406**
MARTIN PEIKERT (1901-1975)
CRANS

lithograph, condition B+; backed on linen
 40 x 25in. (102 x 64cm.)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



405

***405**
HUGO LAUBI (1888-1959)
AROSA

lithograph, 1938, condition A; not backed
 40 x 25in. (102 x 64cm.)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



407

***407**
HUGO LAUBI (1888-1959)
AROSA

lithograph, c.1949, condition A-; not backed
 50 x 35½ in. (127 x 90 cm.)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



408



409



410



411

***408**
HERMANN A. KOELLIKER (1894-1965)

SAN BERNARDINO

lithograph, 1938, condition A-; not backed
 40 x 25 in. (102 x 64 cm.)

£1,200-1,800

\$1,600-2,300
 €1,500-2,100

409
EUGEN BACHMANN
SKI SUISSE

lithograph, 1960, condition A-; not backed
 50 x 35½ in. (127 x 90 cm.)

£1,000-1,500

\$1,300-1,900
 €1,200-1,800

410
HERBERT MATTER (1907-1984)
SCHWEIZ

offset lithograph, 1935, condition B+/-A-; not backed
 40 x 25 in. (102 x 64 cm.)

£1,200-1,800

\$1,600-2,300
 €1,500-2,100



412

***411**
EDMUND WELF (1915-1993)
SPORTS D'HIVER EN SUISSE

lithograph, c.1938, condition A; not backed
 40 x 25 in. (102 x 64 cm.)

£1,200-1,800

\$1,600-2,300
 €1,500-2,100

412
AMSTUTZ & HERDEG
BERNER OBERLAND

lithograph, 1943, condition A-; not backed
 40 x 26½ in. (102 x 67 cm.)

£1,500-2,000

\$1,900-2,500
 €1,800-2,400



413

*413

FRANÇOIS JAQUES
STE.-CROIX-LES RASSES

lithograph, c.1910, condition B+; backed on linen
40 x 25 in. (102 x 64 cm.)

£4,000-6,000

\$5,100-7,600
€4,800-7,100

414

WALTER KOCH (1875-1915)
WINTERSPORT IN GRAUBÜNDEN

lithograph, 1906, condition B+/A-; backed on linen
39½ x 28 in. (100 x 72 cm.)

£3,000-5,000

\$3,800-6,300
€3,600-5,900

415

MARTIN PEIKERT (1901-1975)
SCHWEIZ. SKIRENNEN UNTERWASSER

lithograph, 1939, condition A; backed on linen
39½ x 27½ in. (100 x 70 cm.)

£6,000-8,000

\$7,600-10,000
€7,100-9,400



414



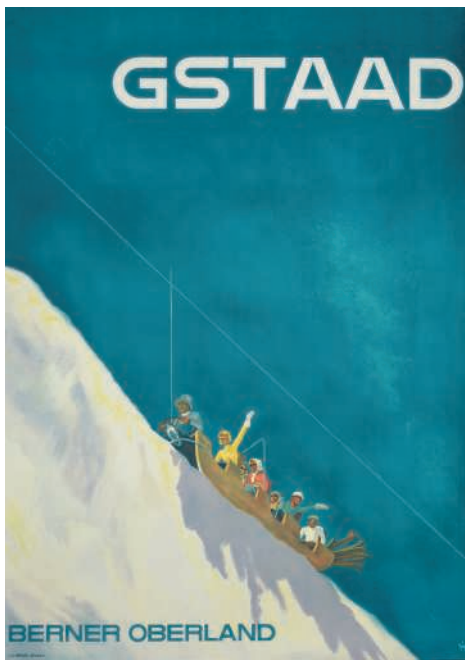
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416



418



417



419



420

***416**
ALEX WALTER DIGGELMANN (1902-1987)
 GSTAAD

lithograph, c.1933, condition A; not backed
 40 x 25 in. (102 x 64 cm.)

£5,000-7,000



421

***420**
ALEX WALTER DIGGELMANN (1902-1987)
 CHATEAU D'OEX

lithograph, 1933, condition A-; backed on japan
 40 x 25 in. (102 x 64 cm.)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900

***417**
ALEX WALTER DIGGELMANN (1902-1987)
 GSTAAD

lithograph, c.1938, condition A-; backed on japan
 50 x 35½ in. (127 x 90 cm.)

£10,000-15,000

\$13,000-19,000
 €12,000-18,000

***421**
ALEX WALTER DIGGELMANN (1902-1987)
 CHATEAU D'OEX

lithograph, 1933, condition A; not backed
 40 x 25 in. (102 x 64 cm.)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900

***418**
ALEX WALTER DIGGELMANN (1902-1987)
 GSTAAD

lithograph, 1934, condition A-; backed on japan
 50 x 35½ in. (127 x 90 cm.)

£20,000-30,000

\$26,000-38,000
 €24,000-35,000

***422**
OTTO BAUMBERGER (1889-1961)
 FIRN ICE CREAM

lithograph, condition B+; backed on japan
 50 x 35½ in. (127 x 90 cm.)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900

419
CHARLES KUHN (1903-1999)
 GSTAAD

lithograph, 1931, condition A-; backed on linen
 50 x 36 in. (127 x 91 cm.)

£6,000-8,000

\$7,600-10,000
 €7,100-9,400



422



423



426



427



424



425

***423**

FRANCO BARBERIS (1905-1992)
KLOSTERS

lithograph, c.1949, condition A-; backed
on japan
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,400

***426**

ALEX WALTER DIGGELMANN
(1902-1987)
KLOSTERS

lithograph, 1933, condition A-; backed
on japan
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,400

424

ALEX WALTER DIGGELMANN (1902-1987)
WINTERSPORT IN DER SCHWEIZ

lithograph, 1948, condition B+; backed
on linen
39 x 25 in. (99 x 64 cm.)

£1,800-2,200

\$2,300-2,800

€2,200-2,600

427

CARL MOOS (1878-1959)
KLOSTERS

lithograph, condition B+/A-; backed on
linen
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,400

425

EMIL CARDINAUX (1877-1936)
SOMMER IN DER SCHWEIZ

lithograph, 1921, condition A-; backed on
linen, framed
50 x 35½ in. (127 x 90 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,400



428

***428**
HUGO SCHOL
ZERMATT

lithograph, 1947, condition A; not backed
 40 x 25 in. (102 x 64 cm.)

£5,000-7,000

\$6,400-8,800

€6,000-8,300



430

429
EMIL CARDINAUX (1877-1936)
GOTTHARD

lithograph, 1914, condition B+; not
 backed

50½ x 35½ in. (128 x 90.5 cm)

£1,200-1,800

\$1,600-2,300

€1,500-2,100

430
EMIL CARDINAUX (1877-1936)
ZERMATT

lithograph, 1908, condition A; not backed
 41 x 28½ in. (104 x 73 cm.)

£8,000-12,000

\$11,000-15,000

€9,500-14,000

431
WEHRLI GEBRÜDER (PHOTO)
ZERMATT

offset lithograph, c.1927, condition B+/A-
 ; backed on japan
 39 x 25 in. (99 x 64 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,400



429



431



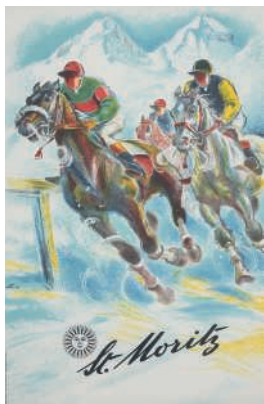
432



435



436



433



434

432

WALTER HERDEG (1908-1995)

ST MORITZ

lithograph, 1933, condition A; not backed
27¼ x 42 in. (69 x 107 cm)

£2,500-3,500

\$3,200-4,400

€3,000-4,100

***435**

OTTO BAUMBERGER (1889-1961)

4TH INTERNATIONAL AVIATION MEETING ZURICH

lithograph, 1937, condition A-; backed
on japan
50 x 35½ in. (127 x 90 cm.)

£3,000-5,000

\$3,800-6,300

€3,600-5,900

433

LIBIS (HERBERT LIBISZEWSKI,

1897-1985)

ST MORITZ

lithograph, 1952, condition A; backed
on linen
39½ x 25½ in. (100 x 65 cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

***436**

REBER BERNHARD

SWISSAIR

lithograph, 1948, condition A-; backed
on linen
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,400

***434**

ALFRED PERREN-BARBERINI

(PHOTO)

ZERMATT

offset lithograph, 1947, condition A-;
backed on japan
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,400

***437**

EMIL CARDINAUX (1877-1936)

PALACE HOTEL, ST. MORITZ

lithograph, 1920, condition A-; not
backed
50 x 35½ in. (128 x 90 cm.)

£8,000-12,000

\$11,000-15,000

€9,500-14,000



437

438
ALOIS CARIGIET (1902-1985)
ST MORITZ

lithograph, 1932, condition A; backed
 on linen
 50 x 36 in. (127 x 91 cm.)

£6,000-8,000 \$7,600-10,000
 €7,100-9,400



439

439
WALTER HERDEG (1908-1995)
ST MORITZ

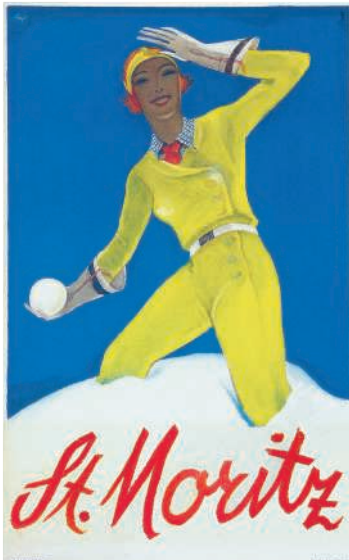
offset lithograph, 1935, condition A;
 backed on linen
 40½ x 25 in. (102 x 64 cm.)

£7,000-9,000 \$8,900-11,000
 €8,300-11,000

440
CARL MOOS (1878-1959)
ST.MORITZER SKIRENNEN

lithograph, 1928, condition B+/-A-;
 backed on japan
 39½ x 27½ in. (100 x 70 cm.)

£15,000-20,000 \$19,000-25,000
 €18,000-24,000



438



440



441



443



442



444



445

***441**
HUGO LAUBI (1888-1959)
ST MORITZ

lithograph, 1933, condition B+; backed
 on linen
 50 x 35½ in. (127 x 90 cm.)

£5,000-7,000 \$6,400-8,800
 €6,000-8,300

***442**
ALEX WALTER DIGGELMANN
(1902-1987)
ST MORITZ

lithograph, c.1949, condition A-; backed
 on japan
 40 x 25 in. (102 x 64 cm.)

£3,000-5,000 \$3,800-6,300
 €3,600-5,900

443
MARTIN PEIKERT (1901-1975)
ST MORITZ

lithograph, c.1948, condition B; backed
 on linen
 40 x 25 in. (102 x 64 cm.)

£3,000-5,000 \$3,800-6,300
 €3,600-5,900

444
ALEX WALTER DIGGELMANN
(1902-1987)
ST MORITZ

lithograph, 1930, condition A-; backed
 on japan
 40 x 25 in. (102 x 64 cm.)

£3,000-5,000 \$3,800-6,300
 €3,600-5,900



446

445
WILHELM FRIEDRICH BURGER
(1882-1964)
ST MORITZ

lithograph, 1912, condition A-; not backed
 29 x 38 in. (74 x 97 cm.)

£6,000-8,000 \$7,600-10,000
 €7,100-9,400

***446**
WILHELM FRIEDRICH BURGER
(1882-1964)
JUNGFRAUBAHN

lithograph, condition B+; backed on linen
 35½ x 48 in. (90 x 123 cm.)

£7,000-9,000 \$8,900-11,000
 €8,300-11,000



447

447
EMIL CARDINAUX (1877-1936)
JUNGFRAUBAHN

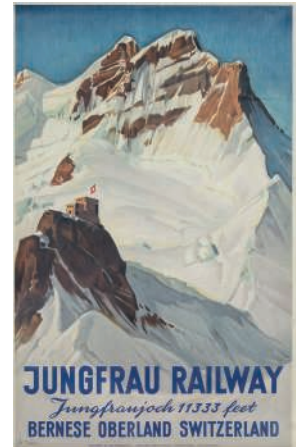
lithograph, c.1919, condition A; backed
 on linen
 50 x 35½ in. (127 x 90 cm.)

£3,000-5,000 \$3,800-6,300
 €3,600-5,900

448
ERNST HODEL (1881-1955)
JUNGFRAU RAILWAY

lithograph, 1936, condition A-; not
 backed
 40 x 25 in. (102 x 64 cm.)

£1,500-2,000 \$1,900-2,500
 €1,800-2,400



448



449

***449**
CARLO PELLEGRINI (1866-1937)
ADELBODEN

lithograph, condition A-; backed on linen
 39 x 26 in. (100 x 66 cm.)

£4,000-6,000

\$5,100-7,600
 €4,800-7,100



451

***451**
WILHELM FRIEDRICH BURGER (1882-1964)
WINTER SPORT HEIDEN

lithograph, condition A-; backed on linen
 39½ x 28 in. (100 x 71 cm.)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900



450

450
EMIL CARDINAUX (1877-1936)
L'HIVER EN SUISSE

lithograph, 1921, condition B+; backed on linen, framed
 50 x 35 in. (127 x 89 cm.)

£6,000-8,000

\$7,600-10,000
 €7,100-9,400



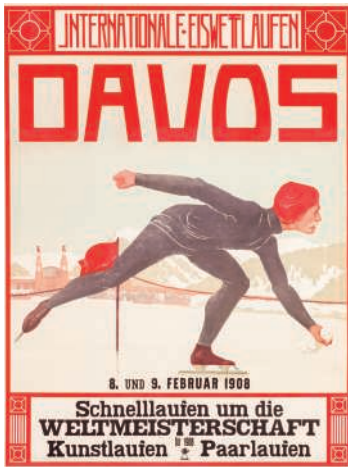
452

452
ERICH HERMÈS (1881-1971)
WINTER IN SWITZERLAND

lithograph, c.1938, condition B+; backed on linen
 39 x 24½ in. (99 x 62 cm.)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900



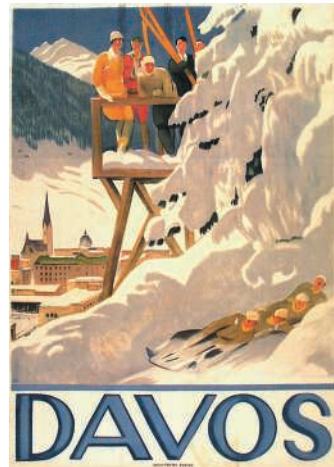
453

453
WALTER KOCH (1875-1915)
DAVOS

lithograph, 1909, condition A-; backed on linen
 33¼ x 43 in. (84½ x 109 cm)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900



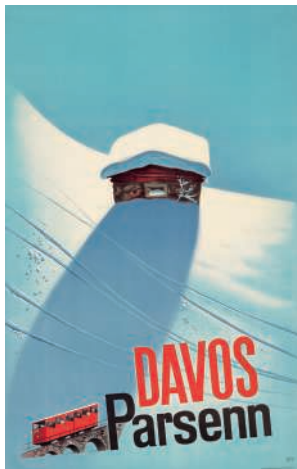
455

455
EMIL CARDINAUX (1877-1936)
DAVOS

lithograph, 1918, condition B-; backed on linen
 50 x 35½ in. (127 x 90.5 cm)

£18,000-24,000

\$23,000-30,000
 €22,000-28,000



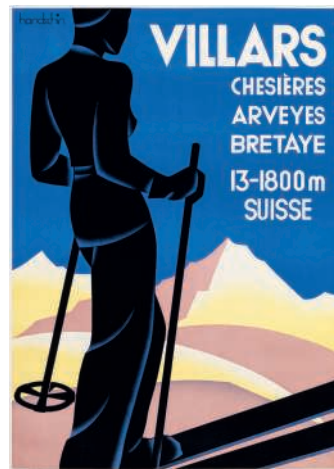
454

***454**
WILLY TRAPP (1905-1984)
DAVOS

lithograph, condition A; not backed
 40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$1,900-2,500
 €1,800-2,400



456

***456**
JOHANNES HANDSCHIN (1899-1948)
VILLARS

lithograph, c.1934, condition A-; not backed
 40 x 25 in. (102 x 64 cm.)

£5,000-7,000

\$6,400-8,800
 €6,000-8,300



457

457
CLAUDE LEMEUNIER (1928-2010)
NORWAY

lithograph, 1957, condition B+/A-; backed on linen
 39 x 24½ in. (99 x 62 cm.)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



459

459
BERT HUSZÁR (1878-1935)
WINTER SEASON IN OSLO

lithograph, 1935, condition A; backed on linen
 39 x 24½ in. (100 x 62 cm.)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900



458

458
KNUT YRAN (1920-1998)
VI^{ES} JEUX OLYMPIQUES D'HIVER, OSLO

lithograph, 1952, condition B+; backed on linen
 39 x 25 in. (100 x 64 cm.)

£1,500-2,000

\$1,900-2,500
 €1,800-2,400



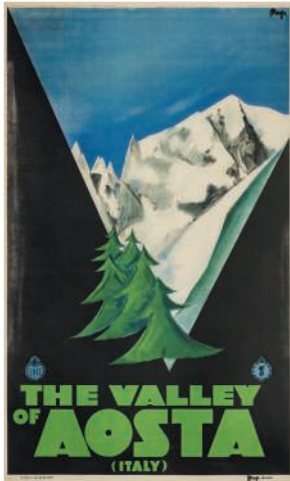
460

460
KNUT YRAN (1920-1998)
VI. OLYMPISCHE WINTERSPIELE, OSLO

offset lithograph, 1952, condition A-; backed on linen
 19 x 13 in. (48 x 33 cm.)

£1,500-2,000

\$1,900-2,500
 €1,800-2,400



461

***461**
MAGA (GIUSEPPE MAGAGNOLI, 1878-1933)

THE VALLEY OF AOSTA

lithograph, 1931, condition B+/A-;
backed on linen
39 x 24 in. (99 x 62 cm.)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



462

***462**
ERICH VON WUNSCHHEIM
DUITSCHLAND

lithograph, c.1938, condition B+/A-; not
backed
37 x 24½ in. (95 x 62 cm.)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



463

462
MARIO BONILAURI (1911-1988)
*VII OLYMPISCHE WINTER SPIELE,
CORTINA D'AMPEZZO*

lithograph, 1956, condition B+/A-;
backed on linen
39½ x 27½ in. (100 x 70 cm.)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500

465
FRANZ LENHART (1898-1992)
L'ALTA AUSTRIA

lithograph, c.1937, condition A-; on
original card
18 x 12 in. (45 x 31 cm.)

£2,000-3,000 \$2,600-3,800
 €2,400-3,500



464

***463**
DWIGHT SHEPLER (1905-1974)
SUN VALLEY

offset lithograph, c.1950, condition A-;
backed on linen
35½ x 24 in. (90 x 61 cm.)

£3,000-5,000 \$3,800-6,300
 €3,600-5,900



465



466



467



468



469

466

BERNARD VILLEMOT (1911-1989)
SPORTS D'HIVER, FRANCE

lithograph, 1954, condition A-; backed
on linen
38½ x 24 in. (98 x 61 cm.)

£1,500-2,000

\$1,900-2,500
€1,800-2,400

468

**ALEXIS KOW (ALEXEI KOGEYNIKOV
1901-1978)**

AIR FRANCE

lithograph, 1951, condition A-; backed on
linen, framed
39½ x 25 in. (100 x 63 cm.)

£1,200-1,800

\$1,600-2,300
€1,500-2,100

*467

LEONETTO CAPPIELLO (1875-1942)
SUPERBAGNÈRES-LUCHON

lithograph, 1929, condition B+; backed
on linen
39½ x 24 in. (100 x 62 cm.)

£2,000-3,000

\$2,600-3,800
€2,400-3,500

469

GEORGES AROU
SPORTS D'HIVER

offset lithograph, 1931, condition A-;
backed on linen
39 x 24½ in. (99 x 64 cm.)

£1,500-2,000

\$1,900-2,500
€1,800-2,400



470

***470**
ERIC DE COULON (1888-1956)
ALPES & JURA

lithograph, 1935, condition B+/A-;
backed on linen
39½ x 24½ in. (100 x 62 cm.)

£3,000-5,000 \$3,800-6,300
€3,600-5,900

***471**
THEO DORO (1896-1973)
SPORTS D'HIVER DANS LES
VOSGES

lithograph, 1929, condition B+/A-;
backed on linen
38 x 25 in. (96 x 63 cm.)

£1,500-2,000 \$1,900-2,500
€1,800-2,400

472
RENE MICHAUD
MÉGÈVE

lithograph, 1933, condition B+; backed
on linen
38½ x 27 in. (98 x 69 cm.)

£3,000-5,000 \$3,800-6,300
€3,600-5,900

***473**
HENRY REB (1883-1959)
LE SALEVE

lithograph, 1932, condition B+; backed
on linen
62½ x 47 in. (159 x 119 cm.)

£2,000-3,000 \$2,600-3,800
€2,400-3,500



471



472



473



474

474
FRANCISCO TAMAGNO (B. 1851)
CHAMONIX MONT-BLANC

lithograph, c.1900, condition B+; backed on linen
 38 x 23½ in. (97 x 60 cm.)

£8,000-12,000

\$11,000-15,000
 €9,500-14,000



476

476
ED KEELEY
CHAMONIX MONT BLANC

lithograph, condition B; backed on linen
 38½ x 24 in. (97 x 62 cm.)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900



475

***475**
LOUIS TAUZIN (1842-1915)
LES VOSGES

lithograph, 1913, condition B+; backed on linen
 41½ x 30 in. (107 x 76 cm.)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900



477

***477**
JULES ABEL FAIVRE (1867-1945)
SPORTS D'HIVER CHAMONIX

lithograph, 1905, condition B+; backed on linen
 42½ x 30½ in. (108 x 78 cm.)

£5,000-7,000

\$6,400-8,800
 €6,000-8,300



478

478
PIERRE MICHEL
BARCELONNETTE

lithograph, 1928, condition A; backed on linen
 42½ x 31 in. (108 x 79 cm.)

£1,500-2,000

\$1,900-2,500
 €1,800-2,400



480

***480**
PAUL ORDNER (1900-1969)
COMBLOUX

lithograph, c.1935, condition A; backed on linen
 39 x 24 in. (99 x 61 cm.)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



479

479
HENRY REB (1883-1959)
CHAMONIX MONT-BLANC

lithograph, 1933, condition B+; backed on linen
 39½ x 24½ in. (100 x 63 cm.)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900



481

481
MAX PONTY (1904-1972)
CHAMONIX

lithograph, 1935, condition B+; backed on linen
 39 x 24 in. (99 x 61 cm.)

£1,500-2,000

\$1,900-2,500
 €1,800-2,400



482

482
ROGER SOUBIE (1898-1984)
DE CHAMONIX AU MONTENVERS

lithograph, 1920, condition A-; backed on linen
 39½ x 24 in. (100 x 62 cm.)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900



484

484
ROGER BRODERS (1883-1953)
LA CHAINE DE MONT-BLANC

lithograph, 1924, condition B+; backed on linen
 41½ x 30 in. (106 x 76 cm.)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900



483

483
AUGUSTE MATISSE (1866-1931)
CHAMONIX MONT-BLANC VIII^{me} OLYMPIADE 1924

lithograph, 1924, condition A-; backed on linen
 30¼ x 42 in. (77 x 107 cm)

£2,000-3,000

\$2,600-3,800
 €2,400-3,500



485

485
ROGER BRODERS (1883-1953)
MONT-REVARD

lithograph, c.1927, condition A-; backed on linen
 42½ x 31 in. (107 x 79 cm.)

£3,000-5,000

\$3,800-6,300
 €3,600-5,900



486

486

ROGER BRODERS (1883-1953)

LA SAVOIE

lithograph, c.1930, condition A-; backed on linen

39 x 24½ in. (99 x 62 cm.)

£3,000-5,000

\$3,800-6,300

€3,600-5,900

487

ROGER BRODERS (1883-1953)

COMBLOUX

lithograph, 1925, condition B+/A-; backed on linen

42½ x 30 in. (108 x 77 cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

488

ROGER BRODERS (1883-1953)

LAC D'ANNECY

lithograph, c.1930, condition A-; backed on linen

39½ x 24½ in. (100 x 62 cm.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

489

ROGER BRODERS (1883-1953)

GRENOBLE

lithograph, condition A-; backed on linen

42 x 31 in. (107 x 79 cm.)

£1,200-1,800

\$1,600-2,300

€1,500-2,100



487



488



489



490

490

ROGER BRODERS (1883-1953)

SPORTS D'HIVER DANS LES VOSGES

lithograph, c.1930, condition A-; backed on linen
39 x 24½ in. (99 x 62 cm.)

£6,000-8,000

\$7,600-10,000
€7,100-9,400



492

492

ROGER BRODERS (1883-1953)

ST GERVAIS LES BAINS

lithograph, c.1930, condition A; backed on linen, framed
38½ x 24 in. (97 x 62 cm.)

£5,000-7,000

\$6,400-8,800
€6,000-8,300



491

*491

ROGER BRODERS (1883-1953)

CHAMONIX

lithograph, 1930, condition A-; backed on linen
39½ x 25 in. (100 x 63 cm.)

£4,000-6,000

\$5,100-7,600
€4,800-7,100



493

*493

ROGER BRODERS (1883-1953)

VILLARD DE LANS

lithograph, c.1936, condition A-; backed on linen
39 x 24½ in. (99 x 62 cm.)

£1,500-2,000

\$1,900-2,500
€1,800-2,400



494

494

ROGER BRODERS (1883-1953)

SPORTS D'HIVER

lithograph, c.1930, condition A; backed on linen
39½ x 25 in. (102 x 64 cm.)

£8,000-12,000

\$11,000-15,000
€9,500-14,000

495

ROGER BRODERS (1883-1953)

*LES SPORTS D'HIVER A ST. PIERRE DE
CHARTREUSE*

lithograph, 1930, condition B/B+; backed on linen
39½ x 24½ in. (100 x 62 cm.)

£6,000-8,000

\$7,600-10,000
€7,100-9,400

*496

ROGER BRODERS (1883-1953)

GLACIER DE BIONNASSAY

lithograph, c.1930, condition A-; backed on linen
39½ x 24½ in. (100 x 63 cm.)

£2,500-3,500

\$3,200-4,400
€3,000-4,100



495



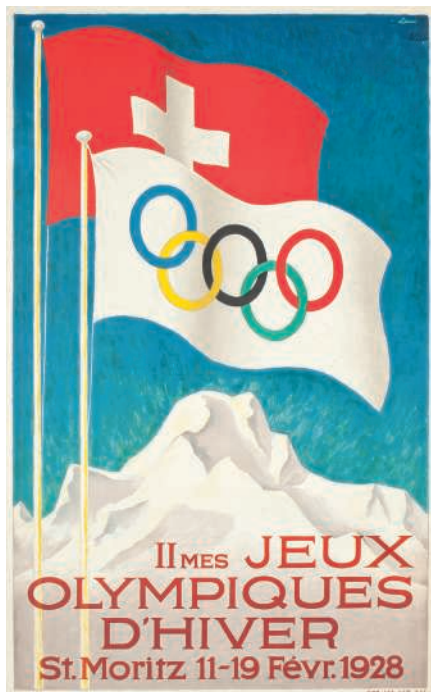
496



497



499



498

497

ANONYMOUS

WENGEN

lithograph, 1934, condition B+; backed on linen
15¼ x 21¼ in. (38½ x 55 cm)

£2,500-3,500

\$3,200-4,400
€3,000-4,100

498

HUGO LAUBI (1888-1959)

II MES JEUX OLYMPIQUES D'HIVER, ST. MORITZ

lithograph, 1928, condition B; not backed
40 x 25 in. (102 x 64 cm.)

£5,000-7,000

\$6,400-8,800
€6,000-8,300

499

ANDRÉ LECOMTE

MÜRREN

lithograph, 1931, condition B+/A-; backed on linen
40 x 25½ in. (102 x 65 cm.)

£3,000-5,000

\$3,800-6,300
€3,600-5,900

500

EMIL CARDINAUX (1877-1936)

JUNGFRAU-BAHN

lithograph, 1911, condition B+;
backed on linen
48 x 36 in. (122 x 91 cm.)

£7,000-9,000 \$8,900-11,000
€8,300-11,000



500

501

CARL MOOS (1878-1959)

JULIUS HENEL

lithograph, c.1911, condition A-;
backed on linen
38 x 51¼ in. (96½ x 130 cm)

£2,500-3,500 \$3,200-4,400
€3,000-4,100



501

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(d) For jewellery sales, estimates are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as 'associated' are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

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 year you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent documents) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(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-parties 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.

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 Christie's office or by choosing the sale you wish to view 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 highest amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol + next to the lot number. The reserve cannot be more than the lot's low estimate.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- withdraw any lot;
- divide any lot or combine any two or more lots;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £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 reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any inquiries 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 'artists' resale right' when any lot created by the artist is sold. We identify these lots with the symbol **L** 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:

- 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
- 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(iii) 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:

- It will be honourable 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**.
- It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's catalogue description or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full catalogue description before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to another buyer.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- 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
- return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. It is not, in any circumstances, a right to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, albums, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed estimate;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

(k) To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(l) **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)(i) 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

Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-03. Swift code: LLOYGB21. Lloyds International bank account number: GSB1LOYD30000200172710.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

You must cash subject to a maximum of £5,000 per buyer per year on 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 SW1W 9GT.

(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:

- When you collect the lot; or
- 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 assert our rights under paragraph F5 and any other rights or remedies we have by law):

- 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; if 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 may owe 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;
- 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;
- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- 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;
- we can 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
- 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(d) and (i). In such circumstances paragraph G(d)(v) 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 see appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** 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 or 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:
- we will charge you storage costs from that date.
 - 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.
 - we may sell the **lot** in any commercially reasonable way which we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
 - 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 handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licence if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. If we cannot confirm we are sure whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin works of conventional craftsmanship (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol – in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

(ii) 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) If 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

(iii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency conversion and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including a **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

authenticity: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed 'Qualified Headings' on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ Artist's Resale Right. See Section D3 of the Conditions of Sale.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

?, *, Ω, α, #, † See VAT Symbols and Explanation.

■ See Storage and Collection Pages.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot**, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

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

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..." / "Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." / "Bearing the Inscription..." / "Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both pieces were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/ "Inscribed ..."

In Christie's qualified opinion the work has been signed/ dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's but from 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: cscollectionsuk@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 will 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

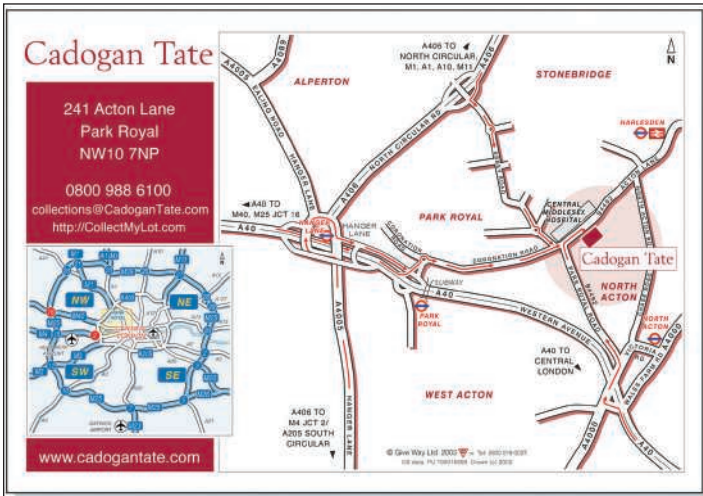
Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following 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
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
 Size to be determined at Christie's discretion.

COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.



Cadogan Tate Ltd's Warehouse
 241 Acton Lane,
 Park Royal,
 London NW10 7NP

**INTERIORS
INCLUDING THE SKI SALE**

**WEDNESDAY 11 JANUARY 2017
AT 10.00 AM & 6.00 PM**

85 Old Brompton Road, London SW7 3LD

**CODE NAME: INT
SALE NUMBER: 14403**

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
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