

# INTERIORS

SOUTH KENSINGTON • WEDNESDAY 15 MARCH 2017



CHRISTIE'S

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

## ESTIMATES

are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance. The RESERVE is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue.

The reserve will never exceed the low estimate.

## TALK TO OUR SPECIALISTS

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

## CONDITION REPORTS

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

## VIEW THE LOT PERSONALLY

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

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## PAYING & TAKING IT HOME

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If you are successful you will pay the hammer price plus buyer's premium on each lot (25% of the first £100,000 of the hammer price plus 20% of the excess of the hammer price above £100,000 up to and including £2,000,000 plus 12% of any amount in excess of £2,000,000) together with any additional applicable charges such as VAT. There is further information at the back of this catalogue.

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## FRONT COVER:

Lots 60 (part) & 80  
Photography by Joanna MacLennan.

## BACK COVER:

Lot 117

# INTERIORS

SOUTH KENSINGTON · 15 MARCH 2017

## SPECIALISTS



Celia Harvey  
Head of Sale,  
Furniture & Clocks



Dido Penny  
Sale Coordinator



Shari Kashani  
Works of Art



Mark Henry Lampé  
Carpets & Rugs



Mark Stephen  
Works of Art



Fiona Baker  
20th Century  
Decorative Art & Design



Matilda Burn  
European Ceramics  
& Glass



James Richards  
Pictures



Victoria Drummond  
Silver



Simon Green  
Furniture

## AUCTION

Wednesday 15 March 2017  
at 10.00 am Lots 1-320  
85 Old Brompton Road  
London SW7 3LD

## VIEWING

Saturday	11 March
Sunday	12 March
Monday	13 March
Tuesday	14 March
Wednesday	15 March

No viewing  
11.00 am - 5.00 pm  
9.00 am - 7.30 pm  
9.00 am - 5.00 pm  
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-14405**

## CONDITIONS OF SALE

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

## SALE ENQUIRIES

Dido Penny  
Tel: +44 (0)20 7389 2794  
Email: [dpenny@christies.com](mailto:dpenny@christies.com)

## STORAGE

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Michele Salviato  
Post-Sale Coordinator  
Payment, Shipping, and Collection  
Tel: +44 (0)20 7752 3200  
Fax: +44 (0)20 7752 3300  
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# CHRISTIE'S

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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.



Browse this auction and view  
real-time results on your iPhone,  
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1



4



2



3

■ 1

**A LATE VICTORIAN LONG STOOL**

UPHOLSTERED BY ROBERT KIME LTD

Covered in a Caucasian flat-woven Jajim  
16 in. (41 cm.) high; 72 in. (183 cm.) long; 27 in. (69 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

Robert Kime & Piers von Westenholz - An English Taste,  
Christie's South Kensington, 26 September 2012, Lot 202

■ 2

**A GEORGE III MAHOGANY AND RED-LEATHER WRITING TABLE**

LATE 18TH CENTURY

Two drawers in each long frieze and two dummy drawers in  
each short frieze

30 in. (76 cm.) high; 60 in. (153 cm.) wide; 32½ in. (83 cm.) deep

£2,500-4,000

\$3,200-5,000

€3,000-4,600

**PROVENANCE:**

Christie's London 31 October 2012, Lot 309

■ 3

**A LARGE REGENCY MAHOGANY LIBRARY BOOKCASE**

CIRCA 1810

With reeded detail throughout

99 in (252 cm.) high; 66 in. (168 cm.) wide; 21 in. (54 cm.) deep

£2,500-4,000

\$3,200-5,000

€3,000-4,600

**PROVENANCE:**

Sherborne House, Dorset  
Christie's London, 23 May 2012, Lot 326

■ 4

**AN EARLY VICTORIAN MAHOGANY WRITING TABLE**

CIRCA 1840

29½ in. (75 cm.) wide; 48 in. (122 cm.) wide; 25 in. (65 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700



5

■5  
**A REGENCY MAHOGANY AND INDIAN ROSEWOOD  
 BANDED SOFA TABLE**  
 EARLY 19TH CENTURY

24 in. (61 cm.) high; 53 in. (135 cm.) extended;  
 24 in. (61 cm.) deep

£1,000-1,500

\$1,300-1,900  
 €1,200-1,700



6

■6  
**A WILLIAM IV MAHOGANY CANED BERGERE**  
 CIRCA 1830

39 in. (99 cm.) high; 25¼ in. (64 in.) wide

£1,200-1,800

\$1,600-2,300  
 €1,400-2,100



7

■7  
**A NORTH EUROPEAN BURR-ASH AND AMARANTH  
 LIBRARY CENTRE TABLE**  
 PROBABLY AUSTRIAN, CIRCA 1830

With gilt-tooled leather top above six frieze drawers  
 31½ in. (80 cm.) high; 45 in. (110 cm.) diameter

£2,000-3,000

\$2,600-3,800  
 €2,400-3,500

**PROVENANCE:**

Samuel Courtauld IV, Gatcombe Park, Gloucestershire,  
 and by descent.  
 Christie's London, 23 May 2012, lot 294.

■-8  
**A GEORGE IV ROSEWOOD WRITING TABLE**  
 CIRCA 1825

29 in. (74 cm.) high; 56 in. (142 cm.) wide; 25½ in. (65 cm.) deep

£2,000-3,000

\$2,600-3,800  
 €2,400-3,500



8



9

■9  
**AN EMPIRE ORMOLU-MOUNTED MAHOGANY BUREAU-PLAT**  
 EARLY 19TH CENTURY

30½ in. (77.5 cm.) high; 59 in. (150 cm.) wide;  
 29¼ in. (74 cm.) deep

£2,500-4,000

\$3,200-5,000  
 €3,000-4,600

**PROVENANCE:**

With Julia Boston, London.



11

■11  
**A MATCHED PAIR OF FRENCH BERGERES**  
 LATE 19TH CENTURY, OF LOUIS XVI STYLE

One elm, the other walnut  
 The larger 43 in. (109 cm.) high; 28 in. (71 cm.) wide (2)

£1,000-1,500

\$1,300-1,900  
 €1,200-1,700



10

■10  
**A CHARLES X ORMOLU-MOUNTED MAHOGANY CONSOLE TABLE WITH FOSSILISED MARBLE TOP**  
 EARLY 19TH CENTURY

34 in. (86.5 cm.) high; 45 in. (114.5 cm.) wide;  
 19 in. (48.5 cm.) deep

£1,500-2,500

\$1,900-3,100  
 €1,800-2,900

**PROVENANCE:**

With Julia Boston, London.



12

■-12  
**A GEORGE IV ROSEWOOD GAMES TABLE**  
 CIRCA 1825

29 in. (73.5 cm.) high; 35¼ in. (91 cm.) wide;  
 35½ in. (90 cm.) deep, open

£1,000-1,500

\$1,300-1,900  
 €1,200-1,700



13

VARIOUS PROPERTIES

■13

**A FRENCH BRONZE FIGURE OF DIANA THE HUNTRESS**  
AFTER JEAN-ANTOINE HOUDON (1741-1828), LATE 19TH  
CENTURY

32 in. (81.2 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,700



14

■14

**A PAIR OF GILT-BRONZE MOUNTED SIENA MARBLE**  
**ORNAMENTAL URNS**  
OF LOUIS XVI STYLE, MID-20TH CENTURY

25 in. (63.5 cm.) high

£1,000-1,500

(2)

\$1,300-1,900

€1,200-1,700

■-15

**A SMALL FRENCH GILT-METAL MOUNTED SERPENTINE**  
**TORTOISESHELL AND BRASS-INLAID CENTRE TABLE**  
LATE 19TH CENTURY, OF LOUIS XV STYLE

28 in. (71 cm.) high; 28 in. (72½ in.) wide; 17½ in. (44.5 cm.) deep

£1,500-2,500

\$1,900-3,100

€1,800-2,900



15

16

**A FRENCH BRONZE FIGURE OF AN AFRICAN WOMAN**  
CAST BY ALEXIS RUDIER, PARIS, CIRCA 1910, FROM A  
MODEL BY HERBERT WARD (1863-1919)

On a Connemara marble base

20 in. (51 cm.) high

£3,000-5,000

\$3,800-6,300

€3,500-5,800



16

**PROVENANCE:**

From the Estate of the late Henrietta Frances Phipps whose late husband William Phipps was the grandson of the sculptor Herbert Ward; and thence by descent.



17



20



THE PROPERTY OF A GENTLEMAN

■17

**A PAIR OF NAPOLEON III GILT AND PATINATED-BRONZE NINE-LIGHT CANDELABRA**

ATTRIBUTED TO DENIÈRE, PARIS, CIRCA 1860

Various stamped 'D' and 'Z'

43 in. (109 cm.) high

(2)

£5,000-8,000

\$6,300-10,000

€5,900-9,300

A pair of nearly identical candelabra were shown by the *bronzier* Denière at the London International Exhibition of 1862 and are illustrated in J. B. Waring, *Masterpieces of Industrial Art & Sculpture 1862*, plate 257. With their finely cast figures, bases and candlearms, they perfectly encapsulate the 'Orientalist' influences so prevalent among *bronziers* in the French capital during the Second Empire.

A SILVER TANKARD FROM THE COLLECTION OF STEPHEN LEE SMITH

\*18

**A PARCEL-GILT SILVER TROMPE L'OEIL TANKARD  
MAKER'S MARK CYRILLIC 'DG', MOSCOW, 1871**

Shaped as a wooden house, the body *repoussé* and chased to imitate a house and fir trees, the replacement hinged cover cast and chased as a roof, *marked under base*

9½ in. (24.2 cm.) high

28.58 oz. (889.1 gr.)

£1,200-1,800

\$1,600-2,300

€1,400-2,100

VARIOUS PROPERTIES

■19

**AN EBONISED CARVED BLACKAMOOR FIGURAL HALL SEAT**

LATE 19TH CENTURY, POSSIBLY ITALIAN

22 in. (56 cm.) high; 34 in. (87 cm.) wide; 14½ in. (37 cm.) deep

£2,000-3,000

\$2,600-3,800

€2,400-3,500

■20

**A PAIR OF FRENCH CUBE PARQUETRY AND FLORAL MARQUETRY MARBLE-TOP COMMODES**

LATE 19TH / EARLY 20TH CENTURY

Each 31¾ in. (81 cm.) high; 33¼ in. (84.5 cm.) wide;

19 in. (48 cm.) deep

(2)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



18



19





21

**21**

**A FRENCH SILVER-GILT BEAKER**  
 MARK OF DANIEL HAMMERER (HAMMER),  
 STRASBOURG, CIRCA 1660

Engraved with monogram to the body and with date '1691' and crest to the base, *marked to the underside*  
 3 ¾ in. (9.5 cm.) high  
 4 oz. 17 dwt. (150 gr.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

**22**

**AN ITALIAN SILVER EWER AND BASIN**

THE EWER, ROME, MAKER'S MARK LACKING, THE  
 BASIN MARKED INDISTINCTLY, EACH CIRCA 1700

Each later engraved with a coat-of-arms, *the ewer and basin  
 marked near rim*

the ewer 7 ½ in. (19 cm.) high,  
 the basin 12 ½ in. (32 cm.) diam.

51 oz. 10 dwt. (1,602 gr.)

The arms are for Major General Stringer Lawrence (1697-1775).

He served at the Battle of Culloden, and is known as the first  
 commander in chief of the Indian Army.

(2)

£3,000-4,000

\$3,800-5,000

€3,500-4,600



22

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**23**

**A NAPOLEON III PARCEL-GILT OAK, BURR WALNUT  
 AND FRUITWOOD MARQUETRY MEUBLE A HAUTEUR  
 D'APPUI WITH RUBANE CAMPAN MARBLE TOP**  
 CIRCA 1860

47 ¼ in. (120 cm.) high; 54 ½ in. (138 cm.) wide;  
 24 in. (61 cm.) deep

£2,000-4,000

\$2,600-5,000

€2,400-4,600



23

VARIOUS PROPERTIES

**24**

**A PAIR OF PARCEL-GILT AND GREEN-PAINTED  
 FAUTEUILS**

BY MAISON KRIEGER, FIRST HALF 20TH CENTURY, WITH  
 METAL LABEL INSCRIBED 'KRIEGER/PARIS'

36 ½ in. (93 cm.) high; 28 in. (71 cm.) wide

(2)

£2,000-3,000

\$2,600-3,800

€2,400-3,500



24



25

**■25**  
**A PAIR OF MASSIVE CHINESE-STYLE YELLOW-GROUND FLOOR-VASES**  
 20TH CENTURY

6ft. ¾ in. (184.8 cm.) high

£2,000-3,000

(2)

\$2,600-3,800  
 €2,400-3,500



27

**■27**  
**A PAIR OF FRENCH BUTTONED GREEN LEATHER CLUB ARMCHAIRS**  
 MID-20TH CENTURY

31 in. (79 cm.) high

£1,500-2,500

(2)

\$1,900-3,100  
 €1,800-2,900

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

approx: 13ft.11in. x 10ft.7in. (425cm. x 322cm.)

£1,200-1,600

\$1,600-2,000  
 €1,400-1,900



26

**■28**  
**A BIJAR CARPET**  
 NORTH WEST PERSIA, CIRCA 1910

approx: 14ft.4in. x 11ft. (436cm. x 335cm.)

£1,500-2,000

\$1,900-2,500  
 €1,800-2,300



28



29

■ 29  
**A PAIR OF ENGLISH BURR AND FIGURED WALNUT  
 OCCASIONAL TABLES WITH PIETRA DURA AND  
 SPECIMEN MARBLE TOPS**  
 MODERN

28¼ in. (71.5 cm.) high; 19½ in. (49.5 cm.) diameter (2)

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

■ 30  
**A FINE TABRIZ CARPET**  
 NORTH WEST PERSIA, CIRCA 1940  
 approx: 13ft.2in. x 9ft.10in.(401cm. x 299cm.)  
 £1,500-2,000



30

\$1,900-2,500  
 €1,800-2,300



31 (part)

■ 31  
**TEN COLOURED LITHOGRAPHS OF BIRDS**  
 AFTER JOHN GOULD (1804-1881)

Inscribed 'Gould and Richter del et lith' in modern parcel gilt and polychrome frames

28 x 22¼ in. (71 x 58 cm.) overall (10)

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

■ 32  
**A SAROUK CARPET**  
 WEST PERSIA, CIRCA 1950  
 approx: 12ft. x 8ft.11in.(366cm. x 271cm.)



32

£1,000-1,500 \$1,300-1,900  
 €1,200-1,700



33

■-33  
**A GEORGE IV FIGURED ROSEWOOD RECTANGULAR  
 CENTRE TABLE**  
 EARLY 19TH CENTURY

The friezes applied with roundel decoration  
 28½ in. (72.5 cm.) high; 52 in. (132 cm.) wide;  
 43¼ in. (110 cm.) deep

£1,800-2,500

\$2,300-3,100  
 €2,100-2,900

34  
**A MILITARY SILVER MOUNTED WALKING CANE FOR  
 THE WATERLOO RIFLES BRIGADE AND ANOTHER  
 SILVER MOUNTED 'DOG' WALKING CANE**  
 ONE HALLMARKED FOR BIRMINGHAM, 1893

Together with a silver-plated and leather bound cane  
 36¼ in. (92 cm.) high, the tallest (3)

£800-1,200

\$1,000-1,500  
 €930-1,400

■35  
**A GEORGE III STEEL FENDER AND TWO SETS OF THREE  
 STEEL FIRE-TOOLS**  
 19TH CENTURY

The fender frieze with applied discs, one set of tools arts and  
 crafts with dragon mask handles  
 fender 51 in. (130 cm.) wide (7)

£1,500-2,000

\$1,900-2,500  
 €1,800-2,300

■36  
**A VICTORIAN MAHOGANY LIBRARY ARMCHAIR / DESK  
 ARMCHAIR**  
 LATE 19TH CENTURY

31 in. (79 cm.) high

£1,500-2,500

\$1,900-3,100  
 €1,800-2,900



34



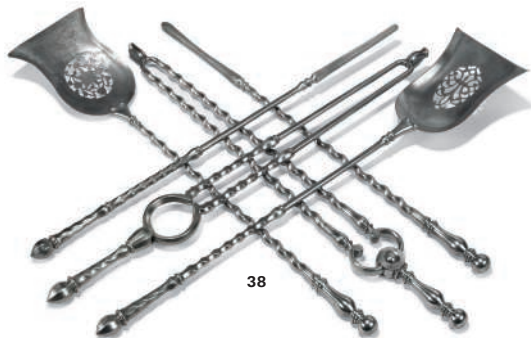
35



36



37



38



39



40

■-37  
**EIGHT NOVELTY WALKING STICKS**

ONE 18TH CENTURY, THE REST LATE 19TH / EARLY 20TH CENTURY

Including a gadrooned ivory stick, 18th Century, and others with handles in ivory, porcelain, and wood, including a novelty flute stick

37. ½ in. (95 cm.) high, the tallest (8)  
£2,000-3,000 \$2,600-3,800  
€2,400-3,500

■38  
**TWO SETS OF EARLY VICTORIAN POLISHED STEEL FIRE-IRONS**

SECOND QUARTER 19TH CENTURY

The longest item: 31½ in. (80 cm.) long (6)  
£1,500-2,500 \$1,900-3,100  
€1,800-2,900

■39  
**A GEORGE III BOXWOOD-STRUNG MAHOGANY SIDE CABINET**

LATE 18TH CENTURY

With fold-down writing surface  
51 in. (129.5 cm.) high; 27 in. (68.5 cm.) wide;  
14¼ in. (36 cm.) deep  
£1,000-1,500 \$1,300-1,900  
€1,200-1,700

■40  
**A GEORGE III BRASS-MOUNTED BLACK AND GILT-JAPANED CABINET-ON-STAND**

CIRCA 1800

64 in. (163 cm.) high; 38 in. (97 cm.) wide; 20¼ in. (53 cm.) deep  
£1,000-1,500 \$1,300-1,900  
€1,200-1,700



41

SOLD BY ORDER OF THE TRUSTEES OF THE WILLIAM MERTON WILL TRUST  
(LOTS 41 & 42)

**41**  
**A PAIR OF GEORGE II PROVINCIAL SILVER  
CANDLESTICKS AND A MATCHING MODERN PAIR OF  
CANDLESTICKS**

A PAIR MAKER'S MARK IB A TUN BETWEEN, TOWN  
MARK A TWICE, A PAIR MARK OF RICHARD COMYNS,  
LONDON, 1967

Square base with canted corners, faceted stems and spool-  
shaped sockets, the bases engraved with cypher within motto  
of the Order of the Thistle below earl's coronet and with coat-of-  
arms, *marked on foot*

7 ¼ in. (19.6 cm.) high  
58 oz. 11 dwt. (1,821 gr.)

The arms are those of Duff, the cypher is probably for James  
Duff, 4th Earl of Fife. (4)

£3,000-5,000

\$3,800-6,300  
€3,500-5,800



43

VARIOUS PROPERTIES

**43**  
**A PAIR OF NORTH EUROPEAN CARVED OAK  
ARMCHAIRS**

LATE 19TH CENTURY, PROBABLY FRENCH

The arms terminals carved with human heads  
Each 44 ¾ in. (103.5 cm.) high; 28 in. (71 cm.) wide (2)

£1,200-1,800

\$1,600-2,300  
€1,400-2,100



42

**42**  
**A GEORGE I SILVER SUGAR-BOX**  
MARK OF MATTHEW COOPER, LONDON, 1716

Elongated octagonal, the hinged cover engraved with coat-  
of-arms within foliage-scroll and brickwork cartouche, later  
engraved beneath with initials, *marked inside and in cover*  
5 in. (13 cm.) long  
15 oz. 9 dwt. (481 gr.)

£5,000-7,000

\$6,300-8,800  
€5,900-8,100



44

**44**  
**A NORTH EUROPEAN CARVED OAK AND CHESTNUT  
BOX-SEAT THRONE CHAIR**

CIRCA 1900, PROBABLY FRENCH

75 in. (191 cm.) high; 32 in. (82 cm.) wide; 20 in. (51 cm.) deep

£1,800-2,500

\$2,300-3,100  
€2,100-2,900



45

SOLD BY ORDER OF THE TRUSTEES OF THE WILLIAM MERTON WILL TRUST

**45**

**A SCOTTISH SILVER QUAICH**

APPARENTLY UNMARKED, LATE 17TH CENTURY

Handles engraved with initials 'RB' and 'IP', the body chased with flowers

8 ¼ in. (21 cm.) across handles

7 oz. 4 dwt. (223 gr.)

£1,000-1,500

\$1,300-1,900

€1,200-1,700



46

VARIOUS PROPERTIES

**46**

**A GEORGE II SILVER SALVER**

MARK OF FRANCIS NELME, LONDON, 1736

Shaped circular, with chased decoration centring a crest, on three scroll feet, *marked underneath*

11 in. (28 cm.) diam.

26 oz. 3 dwt. (813 gr.)

£2,000-3,000

\$2,600-3,800

€2,400-3,500

■-47

**A LATE VICTORIAN SATINWOOD, ROSEWOOD AND FLORAL-MARQUETRY SINGLE-DRAWER WRITING TABLE**

LATE 19TH CENTURY

30 in. (76 cm.) high; 45½ in. (116 cm.) wide;

25½ in. (65 cm.) deep

£2,000-3,000

\$2,600-3,800

€2,400-3,500



47

■48

**A PAIR OF SATINWOOD BOW-FRONT CUPBOARDS**

MID-20TH CENTURY, OF GEORGE III STYLE

35 in. (89 cm.) high; 37¼ in. (96 cm.) wide;

18¼ in. (46.5 cm.) deep

£3,000-5,000

(2)

\$3,800-6,300

€3,500-5,800



48



49

■49

**AN EXTREMELY FINE SIGNED SILK  
HEREKE CARPET**

TURKEY, MID 20TH CENTURY

approx: 8ft.10in. x 6ft.(268cm. x 183cm.)

£12,000-16,000

\$16,000-20,000

€14,000-19,000

■50

**AN ITALIAN OAK WALL BRACKET  
LATE 17TH/EARLY 18TH CENTURY**

34¾ in. (87.5 cm.) wide

£1,000-1,500

\$1,300-1,900

€1,200-1,700

■51

**A SWISS OR GERMAN WALNUT  
AND PARQUETRY CENTRE TABLE  
MID-18TH CENTURY**

31 in. (79 cm.) high; 39½ in. (100 cm.)

wide; 31 in. (79 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,700



50



51





52

■52  
**AN UNUSUAL PART COTTON NORTH EAST PERSIAN  
 CARPET**

MID 20TH CENTURY

approx: 11ft.7in. x 8ft.(352cm. x 244cm.)

£1,000-1,500

\$1,300-1,900  
 €1,200-1,700

■53  
**A SAROUK CARPET AND TABRIZ CARPET**  
 WEST & NORTH WEST PERSIA, CA 1940

approx: 11ft.9in. x 8ft.1in. and 9ft.8in. x 6ft.7in.

£1,000-1,500

(2)

\$1,300-1,900  
 €1,200-1,700



54

■54  
**A SIGNED TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA 1920

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

£1,200-1,600

\$1,600-2,000  
 €1,400-1,900

■55  
**A TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA 1920

approx: 13ft.2in. x 9ft.4in.(401cm. x 283cm.)

£1,200-1,600

\$1,600-2,000  
 €1,400-1,900



53



53



55



56

■56  
**A VICTORIAN TERRACOTTA MODEL  
 OF DIANA DE GABIES**

POSSIBLY BY GARNKIRK FOUNDRY,  
 AFTER THE ANTIQUE, MID-19TH  
 CENTURY

On a limestone plinth  
 Diana — 41.1/1 in. (105.5 cm.) high; plinth  
 — 29 in. (73.5 cm.) high; 70½ in. (179 cm.)  
 high overall (2)  
 £2,500-4,000 \$3,200-5,000  
 €3,000-4,600



58

■57  
**A LIMESTONE OBELISK**  
 MODERN

72¾ in. (185 cm.) high  
 £1,200-1,800 \$1,600-2,300  
 €1,400-2,100



57

■58  
**A PLASTER FIGURE OF DIANA THE  
 HUNTRESS**

CAST BY D. BRUCCIANI & CO.,  
 LONDON, LATE 19TH CENTURY

33½ in. (85 cm.) high  
 £1,200-1,800 \$1,600-2,300  
 €1,400-2,100

**PROVENANCE:**  
 By repute from the British Museum's  
 dispersal of plaster casts



59

■59  
**A PAIR OF OAK CORINTHIAN  
 COLUMNS**

LATE 19TH CENTURY  
 97 in. (246.5 cm.) high (2)  
 £2,000-3,000 \$2,600-3,800  
 €2,400-3,500



60

**■60**  
**A RUSTIC WOOD TABLE AND TWO CHAIRS**  
 LATE 20TH CENTURY

The table — 32½ in. (82.5 cm.) high; 61 (155 cm.) wide;  
 32 in. (81.2 cm.) deep (3)  
 £1,200-1,800 \$1,600-2,300  
 €1,400-2,100



62

**■62**  
**A TEAK TABLE AND TWO STOOLS**  
 MODERN

Table — 44 in. (111.8 cm.) high; 42½ in. (108 cm.) wide  
 Stools — 30 in. (76.2 cm.) high (3)  
 £1,200-1,800 \$1,600-2,300  
 €1,400-2,100

**■61**  
**AN ENGLISH COPPER WALL SUNDIAL**  
 BY S. HIGGON, DATED 1990

22 in. (55.9 cm.) high; 16 in. (40.6 cm.) wide  
 £800-1,200 \$1,000-1,500  
 €930-1,400



61

**■63**  
**A BRASS ARMILLARY SPHERE ON LIMESTONE COLUMN**  
 SECOND HALF 20TH CENTURY, ASSOCIATED  
 ELEMENTS

66½ in. (169 cm.) high; 20 in. (50.8 cm.) square at base  
 £1,500-2,500 \$1,900-3,100  
 €1,800-2,900



63



64

■64  
A LIMESTONE CURVED BENCH  
MODERN

18½ in. (high); 110¼ in. (280 cm.) long

£1,200-1,800

\$1,600-2,300  
€1,400-2,100



65 (part)

■65  
A SET OF NINE JAPANESE WOOD BLOCK  
BOTANICAL PRINTS FROM ONE HUNDRED YEARS OF  
*CHRYSANTHEMUMS*

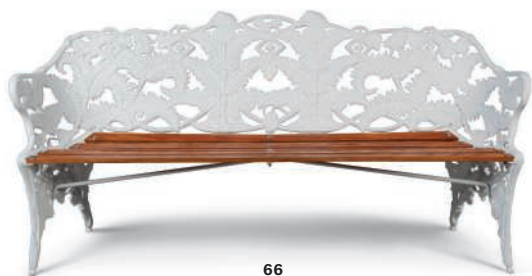
BY KEIKA HASEGAWA, CIRCA 1893

18½ x 14½ in. (47 x 37 cm.) overall

£1,000-1,500

(9)

\$1,300-1,900  
€1,200-1,700



66

■66  
A VICTORIAN CAST-IRON 'FERN AND BLACKBERRY'  
PATTERN GARDEN BENCH

BY COALBROOKDALE, SECOND HALF 19TH CENTURY

Number and registration mark to the reverse

72¾ in. (185 cm.) wide

£2,500-4,000

\$3,200-5,000  
€3,000-4,600

The original design, number 113617, was registered and patented by the Coalbrookdale Iron Foundry at the Public Record Office on 30th April, 1858 and is seat number 29 in their 1875 *Castings Catalogue*, Section III, page 254.



67 (part)

■67  
TWELVE HAND-COLOURED ENGRAVINGS FROM  
WEINMANN'S *PHYTATHOZA ICONOGRAPHIA*

BY JOHANN WIEHELM WEINMANN, CIRCA 1740

19¼ x 14½ in. (49 x 37 cm.) including declomania frames

£2,000-3,000

(12)

\$2,600-3,800  
€2,400-3,500



68

**68**  
**A PAIR OF ITALIAN SIENNA MARBLE MODELS OF LIONS**  
 AFTER THE MODEL BY CANOVA, LATE 19TH CENTURY

On integral bases  
 13½ in. (34.5 cm.) wide (2)  
 £3,000-5,000 \$3,800-6,300  
 €3,500-5,800

These lions are based on those carved by Antonio Canova for the base of the tomb of Pope Clement XIII, unveiled in 1792, Saint Peter's, Rome.



69

**69**  
**A CARVED LIMESTONE WALL MASK FOUNTAIN**  
 MODERN

26 in. (66 cm.) high;  
 £1,200-1,800 \$1,600-2,300  
 €1,400-2,100



70

**70**  
**A GEORGE IV PORTLAND STONE MODEL OF A LION**  
 SECOND QUARTER 19TH CENTURY

On a modern stone base  
 27 in. (69 cm.) high; 36¼ in. (92 cm.) high overall  
 £2,000-3,000 \$2,600-3,800  
 €2,400-3,500

**PROVENANCE:**  
 By repute, removed from Chatham Docks, Kent.



71

**71**  
**A PAIR OF LIMESTONE CURVED BENCHES**  
 MODERN

19 in. (48 cm.) high; 54¼ in. (138 cm.) wide (2)  
 £1,200-1,800 \$1,600-2,300  
 €1,400-2,100



72



73



74



75

■72

**A PAIR OF SCOTTISH CAST IRON PLANTERS**

LATE 19TH CENTURY, CAST AND STAMPED  
WALTER MACFARLANE & CO, GLASGOW, NO.109

23½ in. (59.6 cm.) high; 34 in. (86.4 cm.) wide;  
19½ in. (49.5 cm.) deep (2)

£1,800-2,500 \$2,300-3,100  
€2,100-2,900

Also known as the Saracen Foundry after its location in Saracen Lane, behind the Saracen Head Inn, in the Gallowgate, the Walter Macfarlane foundry opened in 1850. The firm specialised in the production of architectural features, such as drinking fountains, bandstands, lamp standards, with the emphasis on artistic function and design.

■73

**A PAIR OF LARGE SCOTTISH CAST IRON PLANTERS**

LATE 19TH CENTURY, CAST AND STAMPED  
WALTER MACFARLANE & CO, GLASGOW, NO.109

23½ in. (59.6 cm.) high; 42 in. (106.7 cm.) wide;  
19½ in. (49.5 cm.) deep (2)

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

■74

**A PAIR OF CAST IRON 'OAK AND IVY' PATTERN GARDEN BENCHES**

AFTER COALBROOKDALE, 20TH CENTURY

58 in. (147.5 cm.) wide (2)

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

■75

**A COMPOSITE STONE BIRDBATH FITTED WITH A BRASS ARMILLARY SPHERE**

MODERN

51½ in. (131 cm.) high; 30¾ in. (78 cm.) diameter;  
18¼ in. (46 cm.) square at base

£1,500-2,500 \$1,900-3,100  
€1,800-2,900



76

■76  
AN ENGLISH LEAD MODEL OF A  
HERON

CIRCA 1930

29 in. (74 cm.) high

£1,200-1,800

\$1,600-2,300

€1,400-2,100

■77  
A LEAD MODEL OF MERCURY

LATE 20TH CENTURY, AFTER  
GIAMBOLOGNA

45 in. (114.3 cm.) high; 7¾ in. (19.7 cm.)  
square at base

£1,500-2,500

\$1,900-3,100

€1,800-2,900



78

■78  
A LEAD FOUNTAIN GROUP OF A  
BOY WITH A FROG

BY SIR WILLIAM REID DICK (1879-  
1961), CIRCA 1930

26¾ in. (68 cm.) high; 19½ in. (49.5 cm.)  
diameter at base

£4,000-6,000

\$5,100-7,500

€4,700-7,000

PROVENANCE:

By repute, bought from Harrods in the  
1930s.

Castlecomer House, County Kilkenny,  
Ireland, where displayed in the formal  
gardens designed by Sir Edwin Lutyens.  
Thence by descent, until recently  
acquired by the present owner.



77

■79  
AN ENGLISH LEAD MODEL OF A  
GIRL

ATTRIBUTABLE TO THE  
BROMSGROVE GUILD, EARLY 20TH  
CENTURY

Indistinct maker's monogram to reverse,  
on a modern limestone plinth  
Girl — 39 in. (99 cm.) high; plinth — 28¾  
in. (73 cm.) high; 67¾ in. (172 cm.) high  
overall (2)

£5,000-8,000

\$6,300-10,000

€5,900-9,300



79



80

■80

**A FRENCH PLASTER OF THE BELVEDERE TORSO**

AFTER THE ANTIQUE, LATE 19TH / EARLY 20TH CENTURY

Cast with Greek inscription  
49¾ in. (126.5 cm.) high

£2,000-3,000

\$2,600-3,800

€2,400-3,500

This lot is after the 1st B.C. / 1st A.D. marble example in the Vatican Museums, Rome.

■81

**A PLASTER FIGURE OF MARSYAS**

CAST BY D. BRUCCIANI & CO., LONDON, LATE 19TH CENTURY

Stencilled to the plinth '269 MARSYAS CAST OF BRONZE'; inventory number '1-14-6-21-1'

34 in. (86.5 cm.) high

£1,200-1,800

\$1,600-2,300

€1,400-2,100

**PROVENANCE:**

By repute from the British Museum's dispersal of plaster casts

■82

**A LATE VICTORIAN PLASTER CAST OF A CAESAR**

AFTER THE ANTIQUE, BY D. BRUCCIANI & CO. LONDON, LATE 19TH CENTURY

Cast with serial number '2792' to the base

19½ in. (49.5 cm.) high

£1,500-2,500

\$1,900-3,100

€1,800-2,900

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

Ω83

**A CARVED MARBLE RELIEF BUST IN CLASSICAL STYLE**

CIRCA 1920

On a stand; and a plaster bust of a classical king, circa 1900

marble 12 in. (30 cm.) overall; plaster

bust 17 in. (43 cm.) high

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,700

VARIOUS PROPERTIES

■84

**A FRENCH MARBLE FIGURE OF THE SEATED MERCURY**

AFTER THE MODEL BY JEAN-BAPTISTE PIGALLE, SECOND HALF 19TH CENTURY

24 in. (61 cm) high

£1,500-2,500

\$1,900-3,100

€1,800-2,900



82



83



81



84





85 (part)

■85  
**FIVE ITALIAN ENGRAVINGS OF CLASSICAL FEMALE FIGURES**

EARLY 19TH CENTURY, AFTER ANTONIO CANOVA

Signed 'Canova' and 'Gio Martino de Boni' within later giltwood frames

Four 19¾ x 32 in. (50 x 81 cm.) and one 19¾ x 36 in. (50 x 92 cm.) overall (5)

£2,000-4,000

\$2,600-5,000  
 €2,400-4,600



87 (part)

■87  
**TWELVE COLOURED LITHOGRAPHS FROM 'THE ORCHID ALBUM'**

AFTER JOHN NUGENT FITCH, EDITED BY ROBERT WARNER AND THOMAS MOORE, CIRCA 1882

17 x 14½ in. (43 x 37 cm.) overall

(12)

£2,000-3,000

\$2,600-3,800  
 €2,400-3,500

■86  
**AN ENGLISH RIVETED COPPER VAT**  
 LATE 19TH CENTURY

24 in. (61 cm.) high; 34 in. (87 cm.) diameter

£1,000-2,000

\$1,300-2,500  
 €1,200-2,300



86

■88  
**A PAIR OF LIMESTONE PLANTERS**  
 MODERN

22½ in. (57 cm.) high; 23¾ in. (60 cm) square

(2)

£1,500-2,500

\$1,900-3,100  
 €1,800-2,900



88



89

■\*89  
A BORDJALOU RUG

KAZAK REGION, SOUTH CAUCASUS, LATE 19TH CENTURY

approx: 9ft. x 5ft.2in. (272cm. x 156cm.)

£3,000-5,000

\$3,800-6,300

€3,500-5,800

■90  
A SIGNED KASHAN CARPET

CENTRAL PERSIA, MID 20TH CENTURY

approx: 16ft.9in. x 10ft.7in.(510cm. x 322cm.)

£1,500-2,000

\$1,900-2,500

€1,800-2,300



90



91

■Ω91  
A VERY FINE PART SILK ISFAHAN CARPET

CENTRAL PERSIA, CIRCA 1920

approx: 14ft.3in. x 10ft.5in. (432cm. x 317cm.)

£5,500-8,500

\$6,900-11,000

€6,400-9,900

■92  
AN UNUSUAL NORTH WEST PERSIAN CARPET

MID 20TH CENTURY

approx: 13ft. x 9ft.7in.(396cm. x 291cm.)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



92



93

■93

**A KIRMAN LAVER CARPET**

SOUTH PERSIA, CIRCA 1920

approx: 17ft.8in. x 10ft.11in.(538cm. x 332cm.)

£4,000-5,000

\$6,500-8,100

€4,800-6,000

■94

**A FINE TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA 1920

approx: 16ft.8in. x 11ft.2in.(507cm. x 339cm.)

£3,000-5,000

\$4,900-8,100

€3,600-6,000



94



95

■95

**AN EXTREMELY FINE PART SILK TABRIZ CARPET**

NORTH WEST PERSIA, MID 20TH CENTURY, SIGNATURE, GHAVANI

approx: 10ft.4in. x 6ft.8in.(314cm. x 204cm.)

£4,500-6,500

\$7,300-11,000

€5,400-7,800

■96

**A HERIZ CARPET**

NORTH WEST PERSIA, CIRCA 1930

approx: 11ft.11in. x 9ft.(363cm. x 274cm.)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



96



97

■97  
**A GILTWOOD AND GLASS-TOP LOW / COFFEE TABLE**  
 LATE 20TH CENTURY

16 in. (41 cm.) high; 55 in. (140 cm.) wide; 40½ in. (103 cm.) deep

£1,000-1,500

\$1,700-2,400

€1,200-1,800

■98  
**TWO FRENCH BRASS FAUX-BAMBOO FLOOR  
 STANDING LAMPS**

ATTRIBUTED TO MAISON BAGUES, MID-20TH CENTURY

One with parchment shade

The tallest: 55½ in. (141 cm.) high, excluding fitment (2)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



98



99

■99  
**A LARGE VENETIAN RECTANGULAR FLORAL-ETCHED  
 MIRROR**

LATE 19TH / EARLY 20TH CENTURY

63 in. (160 cm.) high; 41½ in. (106 cm.) wide

£2,000-3,000

\$3,300-4,900

€2,400-3,600

■100  
**A PAIR OF PAINTED BEDSIDE CHESTS WITH  
 SIMULATED MARBLE TOPS**

MODERN

Each 28¾ in. (73 cm.) high; 19¼ in. (49 cm.) wide;

14½ in. (37 cm.) deep

£1,500-2,500

(2)

\$2,500-4,100

€1,800-3,000



100



101

■101  
**A REGENCY 'BRIGHTON PAVILION' BAMBOO  
 ARMCHAIR OF HEXAGONAL FORM**  
 EARLY 19TH CENTURY

35¼ in. (89.5 cm.) high; 18 in. (45.5 cm.) wide  
 £800-1,200

\$1,300-1,900  
 €960-1,400

■102  
**A SPANISH PARCEL-GILT AND QUARTER-VENEERED  
 BURR-OAK LOW TABLE**

BY SHERRAZ, LATE 20TH CENTURY  
 17¾ in. (45 cm.) high; 59 in. (150 cm.) long; 29½ in. (75 cm.) wide  
 £1,500-2,500

\$2,500-4,100  
 €1,800-3,000



102



103 (part)

■103  
**A PAIR OF ITALIAN POLISHED BRASS 'ROPE-TIED' TWIN  
 LIGHT WALL APPLIQUES**  
 BY VALENTI, CIRCA 1970

Together with a matching twin light wall-applique  
 35½ in. (90 cm.) high, the pair

(3)

£2,000-3,000

\$3,300-4,900  
 €2,400-3,600

■104  
**A CHINOISERIE-DECORATED SIX-DRAWER BOWFRONT  
 CHEST**

THE CHEST EARLY 19TH CENTURY, THE JAPANING  
 MODERN

48¼ in. (122.5 cm.) high; 42¼ in. (107.5 cm.) wide;  
 24¼ in. (61.5 cm.) deep

£1,200-1,800

\$2,000-2,900  
 €1,500-2,200



104



105

■105  
**A VERY LONG LILIHAN RUNNER**  
 WEST PERSIA, MID 20TH CENTURY

approx: 32ft.2in. x 2ft.4in.  
 (980cm. x 71cm.)

£1,000-1,500

\$1,700-2,400

€1,200-1,800



106

■106

**A FINE KASHAN CARPET**  
 CENTRAL PERSIA, MID 20TH  
 CENTURY

approx: 14ft.4in. x 10ft.4in.  
 (436cm. x 314cm.)

£1,500-2,000

\$2,500-3,200

€1,800-2,400

■107

**A BRASS, CHROME AND GLASS  
 LOW TABLE**

BY ROMEO REGA, 1970'S

Engraved 'Romeo Rega Made in Italy'  
 16 in. (41 cm.) high;  
 47¼ in. (120 cm.) square

£2,000-3,000

\$3,300-4,900

€2,400-3,600



107

■108

**A RESTAURATION GILT-BRONZE  
 ADJUSTABLE FENDER**

CIRCA 1830

And a brass and mesh firescreen  
 fender 50 in. (127 cm.) when extended;  
 screen 29 in. (74 cm.) high (2)

£1,500-2,500

\$2,500-4,100

€1,800-3,000



108



109

**109**  
**A MEISSEN MODEL OF A PARROT  
 PERCHED ON A TREE STUMP**  
 19TH CENTURY, BLUE CROSSED  
 SWORDS MARK, INCISED 20X AND  
 IMPRESSED 86

11 in. (28 cm.) high

£1,500-2,500

\$2,500-4,100

€1,800-3,000



111 (part)



110

**110**  
**A NEST OF THREE BRASS AND  
 SMOKED GLASS TABLES**  
 THIRD QUARTER 20TH CENTURY

The largest 17¾ in. (45.5 cm.) high; 22 in.  
 (56 cm.) wide; 18 in. (46 cm.) deep (3)

£1,500-2,500

\$2,500-4,100

€1,800-3,000

**111**  
**A KARABAGH RUNNER & TABRIZ  
 CARPET**  
 SOUTH CAUCASUS, DATED, AH 1342  
 (1922 AD)

NORTH WEST PERSIA, CIRCA 1920

approx: 14ft1in. x 3ft.7in. and

10ft.2in. x 7ft.2in.

£1,000-1,500

\$1,700-2,400

€1,200-1,800

(2)



112

**112**  
**A LONG SENNEH RUNNER**  
 WEST PERSIA, CIRCA 1920

approx: 20ft.9in. x 3ft.3in.  
 (631cm. x 99cm.)

£1,200-1,600

\$2,000-2,600

€1,500-1,900



■113  
**A KOLOMAN MOSER (1868-1918) DRESSING TABLE  
 EXECUTED BY THE WIENER WERKSTÄTTE**

1905

Lacquered wood, mirror plate, nickel-plated and aluminium pulls

51½ in. (131 cm.) high; 39 in. (99 cm.) wide; 19¼ in. (50 cm.) deep

£15,000-25,000

\$25,000-41,000

€18,000-30,000

**PROVENANCE:**

Dr Jerome Stonborough and Margaret Wittgenstein;  
 Thence by descent.

**LITERATURE:**

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

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

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

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

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

A period photograph of the dressing table is held in the MAK, Vienna, photograph archive for the Wiener Werkstätte, WWF 102-77-3.





114

**114**  
**A PAUL FOLLOT (1877-1941) ART NOUVEAU SILVER-PLATED TEA SET**

CIRCA 1902, EACH SIGNED P FOLLOT, STAMPED MAKER'S MARKS FOR F.W. QUIST METALLWAARENFABRIK ESSLINGEN

Comprising: a tea pot, sugar bowl and cover and a milk jug  
 Tea pot; 7½ in. (19 cm.) high; 12 in. (30.5 cm.) wide (3)

£2,500-3,500 \$4,100-5,700  
 €3,000-4,200



115

**115**  
**A TAXILE DOAT (1851-1938) SEVRES PORCELAIN AND PATE-SUR-PATE PAPERWEIGHT**

SIGNED T DOAT, SEVRES, 1900

Decorated in relief with a dragon  
 1½ in. (2.8 cm.) high; 2 in. (5 cm.) wide

£800-1,200 \$1,300-1,900  
 €960-1,400

**116**  
**A HECTOR GUIMARD (1867-1942) PATINATED BRONZE ART NOUVEAU PHOTOGRAPH FRAME**

SIGNED HECTOR GUIMARD DATED 1907

10½ in. (26.7 cm.) high

£4,000-6,000 \$6,500-9,700  
 €4,800-7,200

**PROVENANCE:**

Ex John Scott Collection, Exhibition No. 45

**LITERATURE:**

Exhibition catalogue 'The John Scott Collection', The Fine Art Society, Volume Seven, 25 February - 19 March 2015, p47, no.45 (this frame illustrated).



116



117

**117**  
**'DANSEUSE', A MARCEL-ANDRE BOURAINE (1886-1948)**  
**AND GABRIEL ARGY-ROUSSEAU (1885-1953) PATE-DE-**  
**CRISTAL FIGURE**

DESIGNED 1928, SIGNED IN THE MOULD M BOURAINE,  
 D'ARGY-ROUSSEAU, PATE DE CRISTAL, 11

12 in. (30.5 cm.) high

£10,000-15,000

\$17,000-24,000

€12,000-18,000

**LITERATURE:**

J. Bloch-Dermont, *Les Pâte De Verre G. Argy-Rousseau*  
*Catalogue Raisonné*, Paris, 1990, p. 218, No. 28.18.

**118**  
**A FRANCESCO NONNI (1885-1976) PAINTED AND**  
**GLAZED CERAMIC FIGURE FOR MELANDRI-FOCACCIA**  
 CIRCA 1920, PAINTED MARKS, FAENZA

Painted with gilt highlights

11¼ in. (30 cm.) high

£3,000-5,000

\$4,900-8,100

€3,600-6,000



118



119

**119**  
**A DAUM DOUBLE OVERLAID CAMEO GLASS VASE WITH WHEEL CARVED SNOW DROPS AND VITRIFIED LEAVES**  
 CIRCA 1905, ENGRAVED DAUM NANCY WITH THE CROSS OF LORRAINE

9 $\frac{7}{8}$  in. (25 cm.) high

£2,000-3,000

\$3,300-4,900

€2,400-3,600



120



**120**  
**A PAIR OF ALEXANDRE CLERGET (B. 1856) ART NOUVEAU GILT BRONZE FIGURAL CANDLESTICKS**

CIRCA 1900, SIGNED A. CLERGET, FOUNDRY MARK SIOT DECAUVILLE PARIS FONDEUR

Each modelled as a maiden, one embracing a tulip, the other an iris

Tulip 9 $\frac{1}{4}$  in. (23.5 cm.) high; iris 9 $\frac{1}{2}$  in. (24 cm.) high (2)

£3,000-5,000

\$4,900-8,100

€3,600-6,000

**121**  
**A JOSEF OFNER (B. 1868) ART NOUVEAU GILT AND COLD-PAINTED BRONZE FIGURAL VASE**

CIRCA 1900, SIGNED J OFNER

9 $\frac{3}{4}$  in. (24.5 cm.)

£1,000-1,500

\$1,700-2,400

€1,200-1,800



121



(side view)

122

(side view)

**122**  
**'THE MENAGERIE' A GEORGE TINWORTH (1843-1913) DOULTON LAMBETH GLAZED STONEWARE CLOCK**  
 CIRCA 1880, SIGNED WITH 'GT' MONOGRAM, ASSISTANTS MARK FOR EMILY PARTINGTON

Modelled on the front and sides with mice, a monkey, a parrot and an elephants head, further incised with lions, a hippopotamus, a marabou stork, a rhinoceros, flamingos and foliage, inscribed on the base 'The Three Card Trick', 'The Wild Beast Show' and 'The Wheel of Fortune'; *clock by W. Thornhill & Co, 144 & 145 New Bond Street, London, W, with enamelled dial*

9¾ in. (24.8 cm.) high; 9¼ in. (23.5 cm.) wide; 5½ in. (14 cm.) deep

£8,000-12,000 \$13,000-19,000  
€9,600-14,000

**LITERATURE:**

Richard Dennis, Doulton Stoneware Pottery 1870-1925, 1971, Cat ref 657 (a similar 'Menagerie' clock by George Tinworth is illustrated)

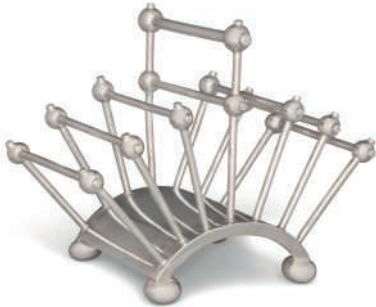


123

**123**  
**A MATCHED PAIR OF ARTS & CRAFTS PEWTER AND ENAMEL PHOTOGRAPH FRAMES**  
**ATTRIBUTED TO LIBERTY & CO**  
 CIRCA 1900, STAMPED 0392

9¾ in. (25 cm.) high (2)  
 £2,500-3,500 \$4,100-5,700  
€3,000-4,200

**124 No Lot**



125

125

**A CHRISTOPHER DRESSER (1834-1904) ARTICULATED AND ELECTROPLATED LETTER RACK MADE BY HUKIN & HEATH**

STAMPED MAKER'S MARKS, 2555, REGISTRATION LOZENGE FOR 1881

Fixed central handle flanked on either side by three moving partitions

£1,000-1,500

\$1,700-2,400  
€1,200-1,800

126

**TWO SILVER AND MAHOGANY BACKED PHOTOGRAPHS FRAMES**

MARKS OF WILLIAM COMYNS & SONS, LONDON 1895 AND M. BROS, BIRMINGHAM 1902

One embossed with florets and leaf motifs, the other with lily pads and flowers; both with mahogany easel backs

11¾ in. (30 cm.) and 10¾ in. (27.3 cm.) wide respectively (2)

£2,000-3,000

\$3,300-4,900  
€2,400-3,600

127

**A MATCHED SILVER AND SILVER PLATED CRUET SET DESIGNED BY DR CHRISTOPHER DRESSER (1834-1904)**

VARIOUS MARKS FOR HUKIN & HEATH FOR PLATED AND SILVER, DATES 1878-1880, BIRMINGHAM 1884 & LONDON 1890, STAND STAMPED DESIGNED BY DR. C. DRESSER

Comprising: plated stand, glass bottles with silver tops and a silver mustard spoon

3¾ in. (9.5 cm.) high; 4¾ in. (12 cm.) wide

£1,000-1,500

\$1,700-2,400  
€1,200-1,800

PROPERTY OF A LADY

■ 128

**AN ARTHUR W. SIMPSON ARTS & CRAFTS OAK LINEN PRESS WITH BRASS HANDLES**

CIRCA 1910, WITH INSET TAG STAMPED ARTHUR W. SIMPSON, THE HANDICRAFTS KENDAL, IMPRESSED 8878

With carved foliate borders on the doors which enclose two hanging rails, over two short and two long drawers

72¼ in. (183.5 cm.) high; 48 in. (122 cm.) wide;

22¼ in. (56.5 cm.) deep

£1,000-1,500

\$1,700-2,400  
€1,200-1,800



126



127



128



129

**129**  
**A LEOPOLD SAVINE (1861-1934) ART NOUVEAU GILT BRONZE BUST**

'OPHELIA', CIRCA 1900, SIGNED L. SAVINE

Reverse of the bust cast with a watery landscape with bulrushes, water lilies and trees

20½ in. (51 cm.) high; 14 in. (35.5 cm.) wide; 9 in. (23 cm.) deep

£2,500-3,500

\$4,100-5,700

€3,000-4,200

**130**  
**A MAURICE BOUVAL (1863-1916) GILT BRONZE FIGURAL JARDINIÈRE**

CIRCA 1900, SIGNED M. BOUVAL

Cast in high relief with a satyr, a naked maenad, a horned mask and trailing vine and grapes

13¼ in. (33.5 cm.) high; approximately 20 in. (51 cm.) wide

£5,000-8,000

\$8,200-13,000

€6,000-9,600



130



131

**131**  
**'GUI', A GALLE CASED GLASS BONBONNIÈRE AND COVER WITH SILVER-GILT MOUNTS OF BRANCHES OF MISTLETOE**

CIRCA 1900, ACID MARK 'GALLE', STAMPED FRENCH MINERVA HEAD, SILVER WITH G B MAKER'S MARK IN A LOZENGE, STAMPED BOINTABURET A PARIS

With martelé decoration

5 in. (12.6 cm.) high; 6¼ in. (15.8 cm.) wide

£5,000-8,000

\$8,200-13,000

€6,000-9,600



132



132 (reverse)



133



**132**

**A GALLE DOUBLE-OVERLAY COMEo LANDSCAPE VASE  
DEPICTING SUGAR LOAF MOUNTAIN**

CIRCA 1910, SIGNED GALLE AND TITLED 'RIO DE  
JANEIRO'

Overlaid and acid-etched  
5¾ in. (14.5 cm.) high

£2,000-3,000

\$3,300-4,900  
€2,400-3,600

**133**

**THREE SMALL PIERRE-ADRIEN DALPAYRAT (1844-1910)  
ART NOUVEAU CERAMIC VASES**

CIRCA, 1900, IMPRESSED MARKER'S MARKS, ONE WITH  
INCISED 'D'

High-fired with rich glazes

4¾ in. (12.4 cm.); 3 in. (9.3 cm.); 2½ in. (6.4 cm.) high  
respectively

£2,000-3,000

(3)  
\$3,300-4,900  
€2,400-3,600



134



135

**134**

**A GALLE COMEo GLASS VASE OVERLAID AND ACID-  
ETCHED WITH 'WISTERIA'**

CIRCA 1910, SIGNED IN COMEo GALLE

17½ in. (44.5 cm.) high

£1,000-1,500

\$1,700-2,400  
€1,200-1,800

**135**

**A GALLE COMEo GLASS TABLE LAMP OVERLAID AND  
ACID-ETCHED WITH PRUNUS**

CIRCA 1910, SIGNED IN COMEo GALLE

With bronze supports, light fittings  
10¾ in. (27.5 cm.) high

£1,500-2,500

\$2,500-4,100  
€1,800-3,000



136 (part)

**136**  
**NINE ETCHED PRINTS OF BRITISH TREES FROM SYLVA BRITANNICA**  
 BY JACOB GEORGE STRUTT, SECOND QUARTER 19TH CENTURY  
 16¾ x 19¼ in. (42.5 x 49 cm.), including mirrored frames (9)  
 £1,000-1,500 \$1,700-2,400  
 €1,200-1,800

**137**  
**A DRAGON DESIGN TABRIZ CARPET**  
 NORTH WEST PERSIA, CIRCA 1930  
 approx: 12ft.6in. x 9ft.(382cm. x 274cm.)  
 £1,200-1,800 \$2,000-2,900  
 €1,500-2,200



137



138

**138**  
**A ROSEWOOD AND BUTTONED LEATHER LONG STOOL**  
 19TH CENTURY AND ADAPTED  
 17½ in. (44.5 cm.) high; 64 in. (162.5 cm.) wide;  
 31 in. (79 cm.) deep  
 £3,000-5,000 \$4,900-8,100  
 €3,600-6,000

**139**  
**A TABRIZ CARPET**  
 NORTH WEST PERSIA, CIRCA 1920  
 approx: 12ft.4in. x 9ft.6in.(376cm. x 289cm.)  
 £1,200-1,600 \$2,000-2,600  
 €1,500-1,900



139





140

■140

**A FINE KASHAN CARPET**

CENTRAL PERSIA, MID 20TH CENTURY, SIGNATURE  
*KASHANI*

approx: 12ft.6in. x 8ft.9in.(382cm. x 266cm.)

£1,500-2,000

\$2,500-3,200

€1,800-2,400

PROPERTY OF A GENTLEMAN

■141

**A VICTORIAN WALNUT PARTNERS LIBRARY TABLE**

FIRST HALF 19TH CENTURY

30 in. (76 cm.) high; 58 ½ in. (148.5 cm.) wide

£1,200-1,800

\$2,000-2,900

€1,500-2,200



141



142

VARIOUS PROPERTIES

■142

**A FINE BAKHTIARI CARPET**

WEST PERSIA, CIRCA 1920

approx: 16ft.7in. x 10ft.6in.(504cm. x 382cm.)

£2,000-3,000

\$3,300-4,900

€2,400-3,600

■143

**A SET OF BRASS LIBRARY STEPS**

SECOND HALF 20TH CENTURY

47 in. (119 cm.) high

£1,200-1,800

\$2,000-2,900

€1,500-2,200



143



144

■144

**A LARGE SILVERED-BRASS AND LEATHER CLUB FENDER**

MID 20TH CENTURY

19½ in. (49.5 cm.) high; 84 in. (213.5 cm.) wide;  
23¾ in. (60.5 cm.) deep

£2,000-3,000

\$3,300-4,900

€2,400-3,600



145

■145

**A LATE VICTORIAN STUDDED AND BUTTONED CHESTERFIELD SOFA**

LATE 19TH / EARLY 20TH CENTURY

29 in. (74 cm.) high; 79 in. (201 cm.) wide;  
36 in. (92 cm.) deep

£1,500-2,500

\$2,500-4,100

€1,800-3,000

■146

**A RED AND GILT-JAPANNED TILT-TOP OCCASIONAL TABLE**

THE TABLE LATE 18TH / EARLY 19TH CENTURY, THE JAPANNING MODERN

27¼ in. (69 cm.) high; 27 in. (68.5 cm.) diameter

£1,000-1,500

\$1,700-2,400

€1,200-1,800



146

■147

**A HERIZ CARPET**

NORTH WEST PERSIA, CIRCA 1930

approx: 12ft.10in. x 9ft.11in.(392cm. x 302cm.)

£1,200-1,600

\$2,000-2,600

€1,500-1,900



147



148

■148

**A SAROUK CARPET & KASHAN CARPET**

WEST PERSIA & CENTRAL PERSIA, MID 20TH CENTURY

approx: 12ft.2in. x 9ft.2in. and 11ft. x 8ft.4in.

(2)

£1,500-2,000

\$2,500-3,200

€1,800-2,400

■149

**A GEORGE III PIERCED AND ENGRAVED POLISHED BRASS D-SHAPED FENDER**

LATE 18TH CENTURY

53½ in. (136 cm) wide

£1,000-1,500

\$1,700-2,400

€1,200-1,800

■150

**A SET OF FOUR ENGLISH BRASS STANDARD LAMPS**

FIRST HALF 20TH CENTURY

With adjustable stems

76 in. (193 cm.) extended; 49 in. (125 cm.) closed

(4)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



149



150



151

■151

**A VICTORIAN GREY PAINTED AND PARCEL-GILT LONG STOOL**

LATE 19TH CENTURY

17½ in. (44.5 cm.) high; 59¼ in. (150.5 cm.)

wide; 32¼ in. (82 cm.) deep

£1,200-1,800

\$2,000-2,900

€1,500-2,200



152

■152  
**A NEAR-SET OF EIGHT VICTORIAN GRADUATED  
 COPPER PRESERVE PANS**  
 LATE 19TH CENTURY

With bell-metal handles  
 largest 24 in. (61 cm.) across handles

£2,000-3,000

(8)  
 \$3,300-4,900

€2,400-3,600

■154  
**AN ENGLISH PAINTED SADDLE MAKER'S MODEL  
 HORSE**

EARLY 20TH CENTURY

56 in. (142 cm.) high

£4,000-6,000

\$6,500-9,700

€4,800-7,200

**PROVENANCE:**

Dennis's Saddlery Tring and on display in the main Saddlery shop, Aylesbury



154



153

■153  
**A DUTCH BRASS TWELVE BRANCH CHANDELIER**  
 SECOND HALF 19TH CENTURY

With ball and baluster stem

27 in. (69 cm.) high

£1,500-2,000

\$2,500-3,200

€1,800-2,400

■155  
**A 'SADDLE' EASY ARMCHAIR**  
 BY TIMOTHY OULTON

The arms hung with stirrups, metal label to reverse TIMOTHY OULTON

31 in. (79 cm.) high; 30 in. (77 cm.) wide

£1,800-2,500

\$3,000-4,100

€2,200-3,000



155



156

**156  
THIRTEEN COPPER JELLY MOULDS**  
MOSTLY ENGLISH, SECOND HALF 19TH CENTURY

Including a very large mould by Benham & Froud, another smaller by Benham & Froud registered for 1867, a pair of large gadrooned moulds and two cornucopia shaped French moulds largest 8 in. (20 cm.) high; pair gadrooned moulds 9 in. (23 cm.) diameter (13)

£1,800-2,500

\$3,000-4,100

€2,200-3,000



158

**158  
A HICKS AND MEIGH BLUE AND WHITE PART DINNER-SERVICE**  
PRINTED STONE CHINA MARK

The soup-tureen - 15 in. (38.2 cm.) wide

£1,000-1,500

\$1,700-2,400

€1,200-1,800

**157  
A PORTUGUESE BRASS BUTCHER'S SCALE**  
MID-20TH CENTURY

Fitted with weights and two pairs of pans 48 in. (122 cm.) high

£2,000-3,000

\$3,300-4,900

€2,400-3,600



157

**159  
AN EARLY VICTORIAN MAHOGANY LIBRARY TABLE**  
MID-19TH CENTURY

28¾ in. (73 cm.) high; 56¼ in. (143 cm.) wide; 37 in. (94 cm.) deep

£1,000-1,500

\$1,700-2,400

€1,200-1,800



159



160

PROPERTY FROM THE ESTATE OF THE LATE IAN FRY

**160**  
**A LARGE FRENCH GILT-BRASS**  
**STRIKING AND REPEATING**  
**CARRIAGE CLOCK**

EARLY 20TH CENTURY

With silvered brass frieze

6½ in. (16.5 cm.) high, to base of handle;

4 in. (10 cm.) wide; 4¼ in. (10.8 cm.) deep

£700-1,000

\$1,200-1,600

€840-1,200

■ **161**

**AN EDWARDIAN STUDDED AND**  
**BUTTONED CHESTERFIELD SOFA**

EARLY 20TH CENTURY

28¼ in. (72 cm.) high; 69 in. (176 cm.)

wide; 36 in. (92 cm.) deep

£1,500-2,500

\$2,500-4,100

€1,800-3,000

■ **162**

**A FRENCH OAK AND CHESTNUT**  
**SIX-LEG BUTTONED-LEATHER**  
**LONG STOOL**

19TH CENTURY AND LATER

18 in. (46 cm.) high; 73½ in. (187 cm.)

long; 16½ in. (42 cm.) deep

£1,500-2,500

\$2,500-4,100

€1,800-3,000

■ **163**

**A GEORGE IV MAHOGANY AND**  
**GILT-TOOLED LEATHER PARTNER'S**  
**DESK**

EARLY 19TH CENTURY

29½ in. (75 cm.) high; 59¼ in. (152 cm.)

wide; 34¾ in. (88.5 cm.) deep

£1,800-2,500

\$3,000-4,100

€2,200-3,000



161



162



163

**\*164**

**AN ITALIAN GILDED AND GEM-SET SCULPTURE OF HER MAJESTY QUEEN ELIZABETH II IN CORONATION ROBES**  
RENATO SIGNORINI, 1953-1956

Modelled seated full-length, holding the Sovereign's Orb and Sceptre, wearing the Coronation Robes and the Order of the Garter and the Imperial State crown, set with gems including sapphires, emeralds, rubies, pearls, and lapis lazuli, *signed on the skirt of the robes 'R. Signorini'*  
26 ¼ in. (66.5 cm.) high

£6,000-8,000

\$9,800-13,000  
€7,200-9,600

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 26 October 2012, lot 81.

**EXHIBITED:**

London, The O'Hana Gallery, *Priceless*, March-April 1956.

New York, Tiffany & Co., October 1957.

Los Angeles, Beverley Hills Hotel, October 1958.

Pasadena, Pasadena Art Museum, April 1959.

**LITERATURE:**

*The Times*, 'Renato Signorini', 10 April 1956, p. 3.



164

**■165**

**A SET OF SIX OAK STOOLS FOR THE CORONATION OF KING GEORGE VI**  
1937

Three stamped MAPLE & CO.  
LONDON, two stamped WARING &  
GILLOW, one stamped NORTH & SONS  
(6)

£2,000-3,000

\$3,300-4,900  
€2,400-3,600



165

**■166**

**A PAIR OF GILTWOOD AND BELGIAN FOSSIL MARBLE-TOP CONSOLE TABLES**

20TH CENTURY, OF GEORGE II  
STYLE, MANNER OF WILLIAM KENT

Each 33½ in. (85 cm.) high; 41 in. (104  
cm.) wide; 18½ in. (47 cm.) deep (2)

£3,000-5,000

\$4,900-8,100  
€3,600-6,000

**PROVENANCE:**

Supplied by David Mlinaric in 1990



166 (part)



167

**167**  
**A PAIR OF FRENCH BRONZE**  
**FIGURAL CANDLESTICKS**  
 LATE 19TH CENTURY

Mounted on *marmo verdi* and black  
 marble plinths  
 18½ in. (47 cm.) high (2)  
 £1,000-1,500 \$1,700-2,400  
 €1,200-1,800

■**168**  
**TABRIZ CARPET OF ARDEBIL**  
**DESIGN**

NORTH WEST PERSIA, MID 20TH  
 CENTURY  
 approx: 15ft.10in. x 10ft.3in.  
 (482cm. x 312cm.)  
 £2,000-3,000 \$3,300-4,900  
 €2,400-3,600



169

■**169**  
**AN ITALIAN POLYCHROME AND**  
**CHINOISERIE-DECORATED**  
**SERPENTINE BOMBE BUREAU**  
**CABINET**

SECOND HALF 20TH CENTURY  
 81 in. (206 cm.) high; 31½ in. (80 cm.)  
 wide; 17½ in. (45 cm.) deep  
 £2,000-4,000 \$3,300-6,500  
 €2,400-4,800



168

■**170**  
**A TABRIZ CARPET**  
 NORTH WEST PERSIA, CIRCA 1900

approx: 12ft.11in. x 10ft.3in.  
 (394cm. x 312cm.)  
 £1,200-1,600 \$2,000-2,600  
 €1,500-1,900



170



■171

**A PAIR OF LOUIS-PHILIPPE BRONZE PATINATED METAL  
REGULATEUR TABLE LAMPS**

BY BREVET, MID-19TH CENTURY

Each labelled 'LAMPE A MODERATEUR PAR BREVET  
D'INVENTION ET DE PERFECTIONNEMENT'

30¼ in. (77 cm.) high, including glass shades (2)

£1,500-2,500

\$2,500-4,100

€1,800-3,000



171

■172

**A TABRIZ CARPET**

NORTH WEST PERSIA, CIRCA 1940

approx: 15ft.3in. x 9ft.8in.(464cm. x 294cm.)

£1,500-2,000

\$2,500-3,200

€1,800-2,400



172

■173

**A SIGNED KASHAN CARPET**

CENTRAL PERSIA, MID 20TH CENTURY

approx: 13ft.11in. x 10ft.8in.(425cm. x 324cm.)

£1,500-2,000

\$2,500-3,200

€1,800-2,400

PROPERTY OF A GENTLEMAN

■174

**A NORTH EUROPEAN MAHOGANY AND BRASS  
MOUNTED BOOKCASE**

OF DIRECTOIRE STYLE, CIRCA 1900

65½ in. (166 cm.) high; 49 in. (124 cm.) wide;

16½ in. (42 cm.) deep

£1,200-1,500

\$2,000-2,400

€1,500-1,800



173



174



175



176



177



178

VARIOUS PROPERTIES

**175**

**AN ITALIAN SILVER CENTREPIECE**

DESIGNED BY GIANMARIA BUCCELLATI, MILAN, 20TH CENTURY

*signed GIANMARIA BUCCELLATI, stamped 'ITALY' '925' to the underside*

11 ¾ in. (30 cm.) wide  
40 oz. 14 dwt. (1266 gr.)

£2,000-2,500

\$3,300-4,100  
€2,400-3,000

**176**

**A DUTCH SILVER SAUCE-BOAT AND COVER**

MARK OF JACOB VAN DER HOOP, AMSTERDAM, 1746

Oval with two mask and scroll handles and with mask below each spout, engraved with foliage, the hinged cover with foliage finial, *marked underneath and in cover*

8 ¾ in. (22.3 cm.) wide  
18 oz. (561 gr.)

£4,000-6,000

\$6,500-9,700  
€4,800-7,200

■ **177**

**A LARGE BEECH, PINE AND OAK ADJUSTABLE EASEL**

EARLY 20TH CENTURY

With two paper labels FROM GLASGOW SCHOOL OF ART  
96 in. (244 cm.) high; 36 in. (92 cm.) wide; 3 ¼ in. (83 cm.) deep

£1,800-2,500

\$3,000-4,100  
€2,200-3,000

■\* **178**

**A KAZAK RUG**

SOUTH CAUCASUS, CIRCA 1890

approx: 9ft. x 4ft.6in. (272cm. x 137cm.)

£2,500-3,500

\$4,100-5,700  
€3,000-4,200



179

■ 179

**AN UNUSUAL PART SILK KASHAN DABIR PRAYER RUG**  
CENTRAL PERSIA, CIRCA 1910

approx: 6ft.8in. x 4ft.5in.(204cm. x 135cm.)

£2,500-3,500

\$4,100-5,700

€3,000-4,200



180

180

**A PAIR OF CHELSEA-DERBY BLUE-GROUND CASOLETTES AND A VASE AND A PLINTH**  
CIRCA 1775, GOLD ANCHOR MARK TO BASE OF ONE

The vase - 9½ in. (24.2 cm.) high overall (3)

£1,000-1,500

\$1,700-2,400

€1,200-1,800

■ 181

**A GROUP OF TWENTY-ONE WINE BOTTLES**  
CIRCA 1800 AND LATER

Nine with seals A. S. C. R for All Souls Common Room, Oxford, one with a seal enclosing a horse's head and A G D (?), one with seal enclosing 'spirits', one onion shaped with illegible seal, three marked to underside, six of square tapering section

The tallest - 11¼ in. (28.6 cm.) high (21)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



181

■ 182

**A WALNUT EIGHT-DRAWER 'SUNBURST' TALLBOY**  
EARLY 20TH CENTURY

With leather-top slide to the lower section  
68½ in. (174 cm.) high; 29½ in. (75 cm.) wide; 20 in. (51 cm.) deep

£1,000-1,500

\$1,700-2,400

€1,200-1,800



182



183

**183**  
**A PAIR OF ART NOUVEAU SILVER PHOTOGRAPH FRAMES**

MARK OF WILLIAM NEALE, CHESTER, 1903

Rectangular, stylised floral border on woven ground, with vacant cartouche, *marked lower left*  
 9 ½ in. (24 cm.) high (2)

£1,500-2,000

\$2,500-3,200  
 €1,800-2,400



185

**185**  
**A MAHOGANY AND GLASS 'DISPENSING DEPARTMENT' MIRROR-BACK HANGING SHOP-FITTING**

EARLY 20TH CENTURY

28 ½ in. (72.5 cm.) high; 54 ¾ in. (139 cm.) wide;  
 6 ½ in. (17 cm.) deep

£1,500-2,500

\$2,500-4,100  
 €1,800-3,000



184

**184**  
**AN AMERICAN WALNUT, OAK AND BRASS-MOUNTED THREE-DRAWER CHEST**

BY MASTERCRAFT, 1970'S

With label MASTERCRAFT, Grand Rapids, Michigan  
 30 ¼ in. (77 cm.) high; 33 in. (84 cm.) wide; 19 in. (48 cm.) deep

£1,800-2,500

\$3,000-4,100  
 €2,200-3,000



186

**186**  
**A GERMAN HISTORISMUS OAK CABINET WITH WROUGHT-IRON STRAPWORK**

CIRCA 1900

Strapwork with initials 'WME'  
 80 in. (203.5 cm.) high; 48 ¾ in. (122.5 cm.) wide;  
 16 in. (40.5 cm.) deep

£1,500-2,500

\$2,500-4,100  
 €1,800-3,000



187

■187  
**A PAIR OF POLISHED BRASS AND STEEL MOUNTED  
 FLOOR STANDING ADJUSTABLE LAMPS**  
 FIRST HALF 20TH CENTURY

52¾ in. (134 cm.) high, excluding electricity fittings (2)

£1,200-1,800

\$2,000-2,900

€1,500-2,200



189

■189  
**A FRENCH 'MILLE NUITS' EIGHTEEN LIGHT GLASS  
 CHANDELIER**

ALMOST CERTAINLY BY BACCARAT, DESIGNED BY  
 MATHIAS, MODERN

Signed 'Mathias'  
 48 in. (122 cm.) high, approximately

£3,000-5,000

\$4,900-8,100

€3,600-6,000



188

■188  
**A FRENCH BRASS AND ALUMINIUM BOOK-TROUGH  
 TOGETHER WITH A GILT LACQUERED MAGAZINE RACK  
 AND UMBRELLA STAND**  
 CIRCA 1970s

The trough: 25 in. (63.5 cm.) high (3)

£1,200-1,800

\$2,000-2,900

€1,500-2,200



190

■190  
**AN ITALIAN BRASS AND NICKEL-PLATED DRINKS  
 TROLLEY**

THIRD QUARTER 20TH CENTURY

With perspex handle and detachable trays  
 33 in. (84 cm.) high; 36 in. (91.5 cm.) wide; 22¾ in. (58 cm.) deep

£2,000-3,000

\$3,300-4,900

€2,400-3,600



191

PROPERTY OF A GENTLEMAN

■191

**A NICKEL-PLATED ENGINE TURBINE LOW TABLE**  
20TH CENTURY

Most of the rotating blades inscribed 'BR23728 / RRR6V / CHR8T/L'

18 in. (46 cm.) high; 55 in. (139.5 cm.) wide; 45 in. (114 cm.) deep

£2,000-3,000

\$3,300-4,900

€2,400-3,600

VARIOUS PROPERTIES

■192

**A LARGE POLISHED METAL FILM STUDIO LIGHT**

BY MOLE RICHARDSON, CIRCA 1950

On tripod stand

100½ in. (255 cm.) high, approximately

£2,000-3,000

\$3,300-4,900

€2,400-3,600

PROVENANCE:

By repute from Pinewood Film Studios



192



193 (part)



■193

**A GROUP OF NINE SPANISH GILT-METAL SUNBURST MIRRORS**

1950s

Various sizes: Largest: 28½ in. (72.5 cm.) diameter (9)

£2,000-3,000

\$3,300-4,900

€2,400-3,600

■194

**FIVE ALUMINIUM AND STEEL MANNEQUINS**

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

One adapted to a wall-mounted lamp, the others on stands

The lamp - 68½ in. (173.32 cm.) high

(5)

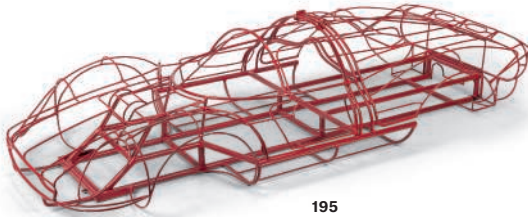
£2,000-3,000

\$3,300-4,900

€2,400-3,600



194



195

**■195**  
**A ¼ SCALE MODEL OF A RED-PAINTED WIRE BUCK**  
**SPORTS CAR**

SECOND HALF 20TH CENTURY

In the style of a Ferrari  
 59 in. (150 cm.) long

£1,000-1,500

\$1,700-2,400  
 €1,200-1,800

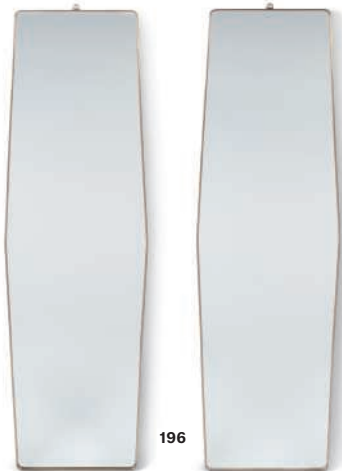
A freeform buck wire model is used to build components of racing cars.

**■196**  
**A PAIR OF ITALIAN BRASS-FRAMED TAPERED MIRRORS**  
 1950s

Each 65½ in. (166.5 cm.) high; 19 in. (49 cm.) wide (2)

£2,000-3,000

\$3,300-4,900  
 €2,400-3,600



196



197

**■197**  
**A FRENCH RED AND CREAM PAINTED METAL MOUNTED**  
**TABLE FOOTBALL GAME**

MID-20TH CENTURY

36½ in. (92.5 cm) high; 56½ in. (143.5 cm.) wide;  
 29½ in. (75 cm.) deep

£2,000-3,000

\$3,300-4,900  
 €2,400-3,600

**■198**  
**A PAIR OF FRENCH SILVER-PLATED AND BRONZE**  
**PATINATED TABLE LAMPS**

CIRCA 1930s

32¾ in. (83 cm.) high, excluding fitment (2)

£1,500-2,500

\$2,500-4,100  
 €1,800-3,000



198



199



202

**199**  
**A FRENCH BRONZE OF A**  
**RHINOCEROS**

CAST FROM A MODEL BY ALFRED BARYE (FRENCH, 1839-1882), LATE 19TH CENTURY

Signature 'A.BARYE' cast to the base  
 3½ in. (9 cm.) high

£2,000-3,000	\$3,300-4,900
	€2,400-3,600

**200**  
**A NEST OF THREE BRASS AND**  
**MAHOGANY TABLES**

LATE 20TH CENTURY, IN THE MANNER OF MAISON JANSEN

Largest including gallery 18½ in. (47 cm.)  
 high; 24 in. (61 cm.) wide;  
 16¼ in. (42.5 cm.) deep (3)

£2,000-3,000	\$3,300-4,900
	€2,400-3,600

■ **201**  
**A FRENCH MACASSAR EBONY AND**  
**VELLUM CONSOLE TABLE**  
 MID-20TH CENTURY

33½ in. (85 cm.) high; 73 in. (185.5 cm.)  
 wide; 16 in. (41 cm.) deep

£2,000-3,000	\$3,300-4,900
	€2,400-3,600

**202**  
**A MEISSEN MODEL OF A PARROT**  
 LATE 19TH CENTURY, BLUE  
 CROSSED SWORDS MARK, INCISED  
 A 43B

16¼ in. (41.1 cm.) high

£2,000-3,000	\$3,300-4,900
	€2,400-3,600



200



201





203

**203**  
**AN AUSTRIAN COLD-PAINTED  
 BRONZE MODEL OF AN OWL**  
 CAST BY FRANZ BERGMAN OF  
 VIENNA, CIRCA 1920

With foundry mark  
 5½ in. (14 cm.) high

£1,500-2,500                 \$2,500-4,100  
 €1,800-3,000



204

**204**  
**A MATCHED PAIR OF AUSTRIAN  
 COLD-PAINTED BRONZE MODELS  
 OF GOLDEN PHEASANTS**  
 CIRCA 1920, BY BERGMAN, VIENNA

Modelled as a cock and hen, both  
 stamped 'B' within vase  
 9 in. (23 cm.) high, the largest (2)

£2,000-3,000                 \$3,300-4,900  
 €2,400-3,600



205

**205**  
**AN AUSTRIAN COLD PAINTED  
 AND GILT BRONZE EROTIC GROUP  
 ENTITLED 'THE SHEPHERD'**  
 CAST BY BERGMAN, VIENNA, CIRCA  
 1925

Signed Nam Greb with foundry mark  
 6½ in. (16.5 cm.) long

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

■ **206**  
**A PAIR OF SMOKED GLASS,  
 GILT AND SILVERED METAL  
 OCCASIONAL TABLES**  
 MODERN

Each 20¼ in. (51.5 cm.) high;  
 23¾ in. (60.5 cm.) diameter (2)

£2,000-3,000                 \$3,300-4,900  
 €2,400-3,600



206



207

**207**

**A CRESTED MINTONS PART TABLE-SERVICE**

PURPLE FACTORY MARK TO SOME PIECES

£1,000-1,500

\$1,700-2,400

€1,200-1,800

**PROVENANCE:**

Probably with Prince Anatole Demidoff.  
Royal European Collection.



208

**208**

**A SET OF EIGHT REGENCY EBONISED AND POLYCHROME-DECORATED DINING CHAIRS**

EARLY 19TH CENTURY, ONE ARMCHAIR OF LATER DATE

Each 33 in. (84 cm.) high

(8)

£2,000-3,000

\$3,300-4,900

€2,400-3,600

**PROVENANCE:**

Christie's South Kensington, 3 March 2009, lot 137.



209

**\*209**

**A SET OF FOUR FRENCH SILVER-GILT DESSERT-STANDS**

MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1809-1819

Marked under base, on base, under foot and on the rim of three, the base further stamped 'Odiot' 8 3/4 in. (22.2 cm.) diam.

158 oz. 18 dwt. (4,941 gr.)

The arms are those of Vorontsov, possibly for Prince Mikhail Semyonovich Vorontsov (1782-1856)

(4)

£6,000-8,000

\$9,800-13,000

€7,200-9,600

**210**

**A MAHOGANY EXTENDING CIRCULAR DINING TABLE**

LATE 20TH CENTURY

With five additional leaves

28 3/4 in. (73 cm.) high; 72 in. (183 cm.) extended; 50 in. (127 cm.) without the leaves

£2,000-4,000

\$3,300-6,500

€2,400-4,800



210



211

**211**  
**A CONTINENTAL FACON-DE-VENISE ENGRAVED PART**  
**TABLE-SERVICE**

EARLY 20TH CENTURY

With monogram 'PRG' to the feet

(63)

£3,000-4,000

\$4,900-6,500

€3,600-4,800



212

\*212

**A SILVER-GILT TRAY FROM THE ORLOFF SERVICE**  
 MARK OF NICHOLLS AND PLINCKE WITH THE IMPERIAL  
 WARRANT, WITH THE WORKMASTER'S MARK OF  
 ROBERT KOKHUN, ST PETERSBURG, 1858

The rim chased with laurel leaves and C-scrolls, two sides  
 chased with the Imperial double-headed eagle on a matted  
 ground, *marked under base, also incised and stamped with*  
*inventory number 268*

9½ in. (24.5 cm.) wide

33.47 oz. (1,041.1 gr)

£3,000-5,000

\$4,900-8,100

€3,600-6,000



213

**213**  
**A PAIR OF VICTORIAN SILVER SEVEN-LIGHT**  
**CANDELABRA**

MARK OF ALEXANDER MACRAE, LONDON, 1876

Each on domed base with putti masks and with four grotesque  
 mask and figure feet, the stem with demi-figures and six  
 branches, each with ram's mask and socket with foliage  
 wax-pan and detachable nozzle, *marked on base, branches, wax-*  
*pans, sockets and nozzles*

27½ in. (70 cm.) high

310 oz. 2 dwt. (9,644 gr.)

(2)

£6,000-8,000

\$9,800-13,000

€7,200-9,600



214

**214**  
**A RICHARDSONS VITRIFIED ENAMEL WATER LILLY  
 PATTERN WATER-JUG AND TWO GOBLETS**

CIRCA 1848, PRINTED BLACK RICHARDSONS VITRIFIED  
 ENAMEL COLOUR AND REGISTRATION DIAMOND

The water-jug - 9¼ in. (24 cm.) high (3)

£1,000-1,500

\$1,700-2,400

€1,200-1,800

**LITERATURE:**

Tilbrook, Adrian J. and Fischer Fine Art 'Truth, Beauty and  
 Design', Exhibition catalogue, 1986, No. 35, pages 25, 26 and  
 illus. page 19.

**215**  
**A PAIR OF BUTTONED LEATHER AND MAHOGANY LONG  
 STOOLS**

PARTS 19TH CENTURY AND ADAPTED

Each 17½ in. (44 cm.) high; 48½ in. (123 cm.) long;  
 13 in. (33 cm.) deep (2)

£1,800-2,500

\$3,000-4,100

€2,200-3,000



215



216

**216**  
**A NEAR PAIR OF FRENCH SILVER PLATED AND GLASS  
 TWO-TIER SERVING TROLLEYS**

MID-20TH CENTURY

28¾ in. (73 cm.) high (2)

£2,000-3,000

\$3,300-4,900

€2,400-3,600

**217**  
**A PAIR OF FRENCH GILT-BRASS AND MIRROR GLASS  
 WALL LANTERNS**

CIRCA 1950

21¾ in. (55.2 cm.) high (2)

£1,200-1,800

\$2,000-2,900

€1,500-2,200



217



218

**218**  
**A MEISSEN CHINOISERIE**  
**TEABOWL AND SAUCER**  
 CIRCA 1728, GILDER'S Z9. TO EACH

£1,000-1,500

\$1,700-2,400  
 €1,200-1,800



219

**219**  
**A COMPOSITE GROUP OF MEISSEN**  
**TEAWARES**  
 MID-18TH CENTURY, THE HOT-  
 WATER JUG, TEACUP AND  
 SAUCERS WITH BLUE CROSSED  
 SWORDS MARKS

The hot-water jug - 6¼ in. (15.8 cm.) high  
 £1,000-1,500

\$1,700-2,400  
 €1,200-1,800

**220**  
**A SEVRES (HARD PASTE) YELLOW-**  
**GROUND COFFEE-CUP AND**  
**SAUCER AND A BERLIN COFFEE-**  
**CUP AND SAUCER**  
 CIRCA 1790, THE SEVRES CUP WITH  
 BLUE SCRIPT MARKS, THE BERLIN  
 CUP AND SAUCER WITH BLUE  
 SCEPTRE MARKS AND RED ARROW  
 MARKS

£1,000-1,500

\$1,700-2,400  
 €1,200-1,800



220



■221  
**AN ALBERT CHEURET (1884-1966) GILT-BRONZE AND ALABASTER CHANDELIER**  
 'CORBEILLE DE ROSES', CIRCA 1925, SIGNED ALBERT CHEURET ON CEILING ROSE

34 in. (96.4 cm.) high; 22½ in. (55.9 cm.) diameter

£5,000-8,000

\$8,200-13,000  
 €6,000-9,600



222  
**LOUIS ICART (1888-1950)**  
 'CAN CAN', 1933, SIGNED IN PENCIL, DATED COPYRIGHT MARK

Etching, drypoint and aquatint, with hand-colouring, *framed and glazed*

Plate 16½ x 25 in. (42 x 64.5 cm.)

£5,000-7,000

\$8,200-11,000  
 €6,000-8,400

**PROVENANCE:**

Purchased from these rooms 4 October 2005, sale 5715 lot 130



■223  
**AN ART DECO LEVITAN DECORATION STAINED BEECH AND VELVET UPHOLSTERED SALON SUITE**  
 CIRCA 1935

Comprising: a sofa, two armchairs and occasional table with glazed top surface

Sofa: 31 in. (78.7 cm.) high; 66 in. (167.5 cm.) wide

Chairs: 31 in. (78.7 cm.) high; 27 in. (68.5 cm.) wide

Table: 23½ in. (58.8 cm.) high; 33½ in. (85 cm.) wide; 16½ in. (42 cm.) deep

£4,000-6,000

(4)

\$6,500-9,700  
 €4,800-7,200



224



225

■ **224**  
**A PETITO FRENCH ART DECO GILT BRONZE AND ALABASTER CHANDELIER**

CIRCA 1925  
 24 in. (61 cm.) high  
 £1,200-1,800

\$2,000-2,900  
 €1,500-2,200

■ **225**  
**LOUIS ICART (1888-1950)**  
 'FOLLIES', 1933, SIGNED IN PENCIL, DATED COPYRIGHT MARK, ARTIST'S BLINDSTAMP

Etching, drypoint and aquatint, printed with colour, *framed and glazed*  
 Plate 17 x 25½ in. (43 x 65 cm.)

£5,000-7,000

\$8,200-11,000  
 €6,000-8,400

**PROVENANCE:**  
 Purchased from these rooms 4 October 2005, sale 5715 lot 131

■ **226**  
**AN EDWARD MCKNIGHT KAUFFER (1890-1954) HAND-TUFTED WOOL RUG MADE BY ROYAL WILTON**

CIRCA 1930, SIGNED IN THE WEAVE EKK  
 6 ft 9½ x 3 ft 6¾ in. (207 x 108.5 cm.)

£3,000-5,000

\$4,900-8,100  
 €3,600-6,000

The design for this carpet is in the Book of Carpet Designs by Marion Dorn and Edward McKnight Kauffer, circa 1928, held by the Cooper Hewitt Museum in New York under ascension no. 1982-79-17-4.



226



227

227

**A SABINO OPALESCENT GLASS 'FISH' TABLE LAMP WITH SILVER-PLATED BASE WITH LIGHT FITMENTS**

CIRCA 1930, FAINT MOULDED MARK SABINO FRANCE, BASE STAMPED SABINO PARIS

9½ in. (24 cm.) high; 12 in. (30.5 cm.) wide

£1,200-1,800

\$2,000-2,900

€1,500-2,200



228

228

**AN AMALRIC WALTER (1870-1959) AND HENRI BERGE (1870-1937) PATE-DE-VERRE VIDE-POCHE**

CIRCA 1925, SIGNED A. WALTER NANCY AND H. BERGE SC

Moulded with a lizard, flowers and leaves

6¾ in. (17.2 cm.) wide

£2,000-3,000

\$3,300-4,900

€2,400-3,600



229 (part)

229

**AN R. LALIQUE 'DAHLIA ET PAILLON' CLEAR GLASS CENDRIER, NO. 318, WITH SEPIA STAINING**

DESIGNED 1931, STENCILLED R. LALIQUE; THE LATTER TWO ENGRAVED R. LALIQUE FRANCE

Together with a 'Varèse' cendrier, No. 307, designed 1929, clear, frosted and blue stained, and an 'Archers' cendrier, No. 278, designed 1922, black

6½ in. (16.5 cm.) wide and smaller

(3)

£1,000-1,500

\$1,700-2,400

€1,200-1,800



230

230

**A VERRERIES D'ART LORRAIN GLASS AND WROUGHT-IRON VASE**

CIRCA 1920, APPARENTLY UNSIGNED

Cased glass blown into the metal armature

12½ in. (31 cm.) high

(2)

£1,200-1,800

\$2,000-2,900

€1,500-2,200





231

■231

**A DEMETRE CHIPARUS (1886-1947) ART DECO COLD-PAINTED SPELTER FIGURE ON MARBLE BASE**  
 'L'AGE DU BRONZE'; CIRCA 1925, SIGNED D.H. CHIPARUS ON BASE

20½ in. (52 cm.) high; approximately 35¾ in. (91 cm.) long;

£1,200-1,800

\$2,000-2,900

€1,500-2,200

■232

**AN EDGAR BRANDT (1880-1960) AND DAUM WROUGHT-IRON AND GLASS HANGING LIGHT**

CIRCA 1925, STAMPED E. BRANDT, ENGRAVED DAUM NANCY FRANCE

21¼ in. (54 cm.) drop and diameter

£2,000-3,000

\$3,300-4,900

€2,400-3,600



232



233

■233

**AN EDGAR BRANDT (1880-1960) ART DECO WROUGHT-IRON TABLE MIRROR**

CIRCA 1925, STAMPED E. BRANDT

With semi-circular support and ball feet

15½ in. (39 cm.) high

£1,200-1,800

\$2,000-2,900

€1,500-2,200

■234

**A FRENCH ART DECO WROUGHT-IRON AND MARBLE OCCASIONAL TABLE**

CIRCA 1930

Beaded scroll supports

25½ in. (65 cm.) high; 19 in. (50 cm.) diameter

£2,000-3,000

\$3,300-4,900

€2,400-3,600



234



235



237

■235

**LOUIS ICART (1888-1950)**

'THE TANGO' - A STUDY OF TWO DANCERS, CIRCA 1930, SIGNED AND INSCRIBED 'COMPOSE ET DESSINE SPECIALEMENT POUR JOHN WANAMAKER PHILADELPHIA, PARIS'

Charcoal and pastel, on beige paper on card, framed and glazed  
45½ in. (115.5 cm.) x 33 in. (84 cm.)

£2,000-4,000

\$3,300-6,500

€2,400-4,800

**PROVENANCE:**

Christie's East, New York, 26.3.87, Sale number 6317 Lot 385

■236

**A SUE ET MARE ART DECO MARQUETRY AND PART EBONISED SIDE CABINET WITH BRONZE PULLS**  
CIRCA 1925

With a single drawer and doors enclosing three compartments  
32½ in. (81.5 cm.) high; 26¼ in. (66.5 cm.) wide;  
14 in. (35.5 cm.) deep

£2,000-3,000

\$3,300-4,900

€2,400-3,600



236

237

**LOUIS ICART (1888-1950)**

'DANS LE PARC', CIRCA 1930, SIGNED

Oil on board  
15 in. (38 cm.) x 17 in. (43 cm.)

£3,000-5,000

\$4,900-8,100

€3,600-6,000



238

~\*238

**A PAUL PHILIPPE (1870-1930) GILT AND COLD PAINTED BRONZE AND IVORY FIGURE ON MARBLE BASE 'RADHA', CIRCA 1925, BASE INCISED P. PHILIPPE**

15½ in. (39 cm.) high

£5,000-7,000

\$8,200-11,000

€6,000-8,400

239

**LOUIS ICART (1888-1950)**

'MELODY HOUR', 1934, SIGNED

Etching, drypoint and aquatint, printed with colours and hand colouring, framed and glazed

Plate 18 ½ in. (47 cm.) x 23 ¾ in. (59.4 cm.)

£3,000-5,000

\$4,900-8,100

€3,600-6,000



239



240

240

**A PAIR OF ALBERT CHEURET (1884-1966) ART DECO SILVERED METAL AND ALABASTER WALL LIGHTS WITH ALABASTER SHADE**

CIRCA 1925, SIGNED ALBERT CHEURET

8¾ in. (22.2 cm.) high

(2)

£2,500-3,500

\$4,100-5,700

€3,000-4,200

■241

**A GILBERT POILLERAT (1902-1988) STEEL AND BRASS SINGLE BED**

CIRCA 1940

With box spring

45¼ in. (115 cm.) high; 76¾ in. (194 cm.) wide;

41¾ in. (106 cm.) deep

£3,000-5,000

\$4,900-8,100

€3,600-6,000



241



242



245



243

242

**LOUIS ICART (1888-1950)**

COURSING II, 1929, SIGNED, ARTIST'S BLINDSTAMP

Etching, drypoint and aquatint, printed with colour and with hand colour

Plate 15¾ in. (40 cm.) x 25½ in. (64.8 cm.)

£1,200-1,800

\$2,000-2,900

€1,500-2,200

243

**A MAX LE VERRIER COLD-PAINTED 'SQUIRREL' NIGHT LIGHT AND A PAIR OF 'DEER' BOOKENDS**

CIRCA 1930, SIGNED M. LE VERRIER

The night light with glass shade

Squirrel 7¾ in. (19.7 cm.) high; deer 7¼ in. (18.5 cm.) wide (3)

£1,500-2,000

\$2,500-3,200

€1,800-2,400

■244

**A PAIR OF FRENCH WROUGHT-IRON AND BRONZE ROOM DIVIDERS**

CIRCA 1930

Each 58 in. (148 cm.) high; 25¼ in. (65.5 cm.) wide (2)

£3,000-5,000

\$4,900-8,100

€3,600-6,000



244

245

**A MATCHED PAIR OF SILVER AND MAHOGANY FLORAL PATTERNED PHOTOGRAPH FRAMES**

MARK OF HENRY MATTHEWS, BIRMINGHAM, 1903 & 1904

Openwork and embossed silver mounted on mahogany

14 in. (35.5 cm.) high (2)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



246

**-246**  
**JOE DESCOMPS PATINATED AND COLD-PAINTED BRONZE AND IVORY FIGURE HOLDING A CLOSED FAN 'BEAUTY OF PARIS', CIRCA 1925, SIGNED JOE DESCOMPS, MARBLE AND ONYX PLINTH**

15 in. (38 cm.) high

€5,000-8,000

\$8,200-13,000

€6,000-9,600

**247**

**LOUIS ICART (1880-1950)**

**'WOMAN WITH SWAN REFLECTION' & 'WOMAN ON A SAND DUNE WITH DOG', CIRCA 1930, SIGNED**

Pastel, charcoal on paper

22 in. (56 cm.) x 16¼ in. (41 cm.) & 24 in. (61 cm.) x 16¼ in. (41 cm.) respectively (2)

€1,000-1,500

\$1,700-2,400

€1,200-1,800

**■248**

**AN ENGLISH OAK REFELECTORY TABLE IN THE MANNER OF HEAL'S**

CIRCA 1930

28½ in. (72.5 cm.) high; 60 in. (152.5 cm.) wide;

29½ in. (75 cm.) deep

€1,000-1,500

\$1,700-2,400

€1,200-1,800

**249**

**AN ANTON GRATH (1881-1956) PATINATED BRONZE OF 'DIANA' ON HORSE BACK**

CIRCA 1920, TITLED 'DIANA' AND SIGNED A. GARTH

Marble plinth

24¾ in. (62.5 cm.) high; 23¼ in. (59 cm.) wide

€1,500-2,500

\$2,500-4,100

€1,800-3,000



247



247



248



249



250



251



252



253

**250**  
**'ANIMAL FARM', A HAND-PAINTED CARTOON CELL**  
**FROM THE BRITISH MADE FILM**

JOHN HALAS AND JOY BATCHELOR, 1951-1954

Cell, watercolour background, framed and glazed  
 Image 7 7/8 in. (18.8 cm.) high x 24 in. (61 cm.) wide

£1,000-1,500

\$1,700-2,400  
 €1,200-1,800

**PROVENANCE:**

Ex Collection William Wiltshire III

**251**  
**TWO HAGENAUER WERKSTATTE (EST.1898) CARVED**  
**MAHOGANY BEARS WITH METAL COLLARS AND**  
**CHAINS**

CIRCA 1960, BOTH STAMPED WHW MONOGRAM, MADE  
 IN AUSTRIA, ONE WITH HAGENAUER WIEN, HANDMADE

Tallest 8 1/2 in. (21.5 cm.) high

(2)

£1,200-1,800

\$2,000-2,900  
 €1,500-2,200

**252**  
**A HAGENAUER WERKSTATTE (EST.1898) CARVED**  
**MAHOGANY AND BRONZE DANCER AND BANJO**  
**PLAYER**

THIRD QUARTER 20TH CENTURY, STAMPED  
 HAGENAUER WIEN, WHW MONOGRAM, ATELIER  
 HAGENAUER WIEN, MADE IN GERMANY

Musician 9 5/8 in. (24.5 cm.) high

(2)

£3,000-5,000

\$4,900-8,100  
 €3,600-6,000

**253**  
**A HAGENAUER WERKSTATTE (EST.1898) CARVED**  
**MAHOGANY AND BRONZE FIGURE OF A DANCER**

THIRD QUARTER 20TH CENTURY, STAMPED  
 HAGENAUER WIEN, WHW MONOGRAM, MADE IN  
 AUSTRIA, HANDMADE

11 3/4 in. (30 cm.) high

£1,200-1,800

\$2,000-2,900  
 €1,500-2,200

254

**A FRANZ HAGENAUER (1906-1986) HAMMERED BRASS BUST**

THIRD QUARTER 20TH CENTURY, STAMPED FRANZ, HAGENAUER WIEN, WHW MONOGRAM, MADE IN AUSTRIA

21½ in. (54.5 cm.) high

£5,000-7,000

\$8,200-11,000

€6,000-8,400



254



255

255

**CASSANDRE, A.M. (ADOLPHE MOURON, 1901-1968) ÉTOILE DU NORD, 1927, SIGNED**

Lithograph in colours, backed on linen (reduced)  
41¼ in. (106 cm.) x 28.5 in. (72.5 cm.)

£4,000-6,000

\$6,500-9,700

€4,800-7,200

256

**ROGER BRODERS (1883-1953)**

ANTIBES, C. 1928, SIGNED

Lithograph in colours, printed by Lucien Serre & Cie.; backed on linen

42¾ in. (107.5 cm.) x 31 in. (79 cm.)

£3,000-5,000

\$4,900-8,100

€3,600-6,000



256



257

**257**  
**AN EDGAR BRANDT (1880-1960) AND DAUM ART DECO**  
**WROUGHT-IRON AND GLASS TABLE LAMP**  
 'GINGKO LEAF', CIRCA 1920, STAMPED E. BRANDT,  
 ENGRAVED DAUM NANCY

21¼ in. (54 cm.) high

£4,000-6,000

\$6,500-9,700

€4,800-7,200



258

**258**  
**AN EDGAR BRANDT (1880-1960) AND DAUM ART DECO**  
**WROUGHT-IRON AND GLASS TABLE LAMP**

CIRCA 1925, STAMPED E. BRANDT ON THE BASE

With four light fittings

17¼ in. (44 cm.) high

£3,500-4,500

\$5,700-7,300

€4,200-5,400



259

**259**  
**A JOSEF LORENZL COLD-PAINTED BRONZE FIGURE OF**  
**A PARTIALLY NAKED WOMAN**

CIRCA 1925, SIGNED LORENZL

Marble column

19¼ in. (49 cm.) high

£2,500-3,500

\$4,100-5,700

€3,000-4,200





260

■ **260**  
**A FRENCH WROUGHT-IRON FLOOR LAMP WITH**  
**MOTTLED GLASS SHADE BY MULLER FRERES**  
 CIRCA 1930, GLASS SIGNED

The base with openwork ivy  
 69¼ in. (176 cm.) high

£1,500-2,500	\$2,500-4,100
	€1,800-3,000

■ **261**  
**A MARIO BUCCELLATI SILVER BOWL OF LOTUS LEAF**  
**FORM**  
 LATE 20TH CENTURY, MARK OF MARIO BUCCELLATI  
 925

In blue Buccellati box  
 11 in. (28 cm.) diameter

£2,000-3,000	\$3,300-4,900
	€2,400-3,600

■ **262**  
**A GIRRARD, BARRERE AND THOMAS FRENCH FLOOR-**  
**STANDING TERRESTRIAL GLOBE ON BRASS STAND**  
 CIRCA 1940, WITH MAKER'S DETAILS ON GLOBE

28 in. (71 cm.) high; approx. 34 in. (86.5 cm.) diameter

£2,000-3,000	\$3,300-4,900
	€2,400-3,600

■ **263**  
**A CHRISTOPHER FARR HANDMADE MODERN WOOL**  
**CARPET**  
 CIRCA 2000, MADE IN TURKEY

161 in. (408.5 cm.) x 150 in. (381 cm)

£2,000-3,000	\$3,300-4,900
	€2,400-3,600



261



262



263



264 (part)

■264

**TWELVE ENGRAVINGS OF SHELLS**

18TH CENTURY, FRIEDRICH MARTINI (1729-1778)

In modern etched and mirrored-glass bevelled frames

15¾ x 12½ in. (40 cm. x 32 cm.)

(12)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



265

265

**A PAIR OF RESTAURATION STYLE ORMOLU AND PATINATED BRONZE CANDLESTICKS**

19TH CENTURY AND LATER, NOW MOUNTED AS LAMPS

11 in. (28 cm.) high, excluding fitment

(2)

£1,200-1,800

\$2,000-2,900

€1,500-2,200

PROPERTY OF A GENTLEMAN

■266

**A MAHOGANY GILT-METAL MOUNTED BIBLIOTHEQUE OF DIRECTOIRE STYLE, LATE 19TH CENTURY**

70 in. (178 cm.) high; 40 in. (101.5 cm.) wide;

16 in. (40.5 cm.) deep

£1,000-1,500

\$1,700-2,400

€1,200-1,800

VARIOUS PROPERTIES

■267

**A FRENCH MAHOGANY AND MARQUETRY, SWAN-CARVED ADJUSTABLE EASEL**

LATE 19TH CENTURY, OF EMPIRE STYLE

64 in. (163 cm.) high excluding extendable pole

£1,500-2,500

\$2,500-4,100

€1,800-3,000



266



267

**268**

**A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE  
CANDELABRA**

EARLY 19TH CENTURY

17¼ in. (43.5 cm.) high

(2)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



268

**269**

**A PAIR OF CHINESE IMPERIAL-YELLOW GLAZE  
BALUSTER VASE TABLE LAMPS**

MODERN

17½ in. (44.5 cm.) high, excluding fitment and shades

(2)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



269

**270**

**A LOUIS PHILIPPE MAHOGANY RECLINING ARMCHAIR  
WITH DETACHABLE BACK**

SECOND QUARTER 19TH CENTURY

42½ in. (108 cm.) high (upright)

£1,800-2,500

\$3,000-4,100

€2,200-3,000



270

**271**

**A LOUIS PHILIPPE MAHOGANY WRITING DESK  
SECOND QUARTER 19TH CENTURY**

With inset gilt-tooled leather top and a pull-out slide to each side

29¾ in. (75.5 cm.) high; 49½ in. (126 cm.) wide;

23½ in. (59.5 cm.)

£1,000-1,500

\$1,700-2,400

€1,200-1,800



271



272

**272**  
**A SCANDINAVIAN CARVED ALABASTER**  
**GROUP OF TWO LOVERS**

BY STEPHEN SINDING (1846-1922)

Signed  
 15 in. (38 cm.) high

£1,500-2,500

\$2,500-4,100  
 €1,800-3,000

THE PROPERTY OF A GENTLEMAN

■ **273**  
**AN ITALIAN PIETRE DURE TABLE TOP**  
 LATE 19TH/20TH CENTURY

Inlaid to the centre with four flowers  
 77½ in. (196 cm.) wide; 37½ in. (96.2 cm.) deep

£4,000-6,000

\$6,500-9,700  
 €4,800-7,200

VARIOUS PROPERTIES

■ **274**  
**AN ITALIAN PAINTED AND GILTWOOD TWO-**  
**DRAWER COMMODE**  
 MODERN

34 in. (87 cm.) high; 47½ in. (121 cm.) wide;  
 23¼ in. (59 cm.) deep

£2,000-3,000

\$3,300-4,900  
 €2,400-3,600

THE PROPERTY OF A GENTLEMAN

■ **275**  
**MAX LEVI (GERMAN, 1865-1912)**

*Male nude with a ball*

signed 'MAX LEVI' and with foundry inscription 'Akt.  
 Ges.v. H. Gladenbeck v.Sohn.'

bronze, black patina with gilt ball  
 29¾ in. (76 cm.) high  
 Circa 1900.

£1,500-2,500

\$2,500-4,100  
 €1,800-3,000



273



274



275



276

VARIOUS PROPERTIES

**-276**

**A GOAN OR HISPANO-PHILIPPINES IVORY CRUCIFIX FIGURE**

18TH CENTURY

On rosewood cross  
ivory 10¾ in. (27.5 cm.) high; cross 19¼ in. (49 cm.) high

£1,000-1,500	\$1,700-2,400
	€1,200-1,800

**■277**

**A WROUGHT-IRON DRAGON CHANDELIER AND TWO MATCHING SINGLE WALL APPLIQUES**

FIRST HALF 20TH CENTURY

30½ in. (77.5 cm.) high (approximately), the chandelier (3)

£1,000-1,500	\$1,700-2,400
	€1,200-1,800



277 (part)



278

**■278**

**A PAIR OF FRENCH GILT AND PATINATED BRONZE FIGURAL OCCASIONAL TABLES WITH SIMULATED MARBLE TOPS**

LATE 19TH CENTURY, ADAPTED

Each 25¾ in. (65.5 cm.) high; 18 in. (45.5 cm.) diameter (2)

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

PROPERTY OF A GENTLEMAN

**■279**

**A PAIR OF TULIPWOOD, WALNUT AND INLAID SIDE CABINETS**

LATE 20TH CENTURY, RE-USING SOME EARLIER ELEMENTS

37 in. (94.5 cm.) high; 25½ in. (65 cm.) wide;  
16¼ in. (41.5 cm.) deep (2)

£1,000-1,500	\$1,700-2,400
	€1,200-1,800



279



280

VARIOUS PROPERTIES

■280

**A FRENCH CHERRY SIDEBOARD  
WITH BRONZE HANDLES AND STAR  
MOTIF**

CIRCA 1940

Cupboards enclosing removable shelves,  
glass top  
36 in. (91.5 cm.) high; 67¼ in. (172 cm.);  
17¼ in. (43.8 cm.)

£2,000-4,000

\$3,300-6,500  
€2,400-4,800



281

■281

**A FRENCH BIRCH, SATIN BIRCH  
VENEERED AND VELLUM  
SECRETAIRE**

CIRCA 1940

Drop front enclosing leather covered  
writing surface, shelves, small drawers  
and a slide, the cupboards enclosing  
vertical and horizontal shelves

61½ in. (156.2 cm.) high; 45¼ in. (115 cm.)  
wide; 16½ in. (41 cm) deep

£2,000-4,000

\$3,300-6,500  
€2,400-4,800



282

■282

**AN AMERICAN EBONISED  
ELONGATED AND SHAPED DESK  
WITH THREE DRAWERS**

CIRCA 1950, TRIANGULAR METAL  
LABEL FOR JOHN TAVIS ORIGINAL

29¾ in. (75.5 cm.) high; 96¼ in. (244.5  
cm.) wide; 24½ in. (62.2 cm.) deep

£1,000-1,500

\$1,700-2,400  
€1,200-1,800

■283

**AN ITALIAN MIRROR-CONSOLE WITH VELLUM-COVERED UNDULATING FRAME**

CIRCA 1950

With clear glass inset  
67½ in. (171.5 cm.) high; 50½ in. (128.3 cm.) wide;  
13 in. (33 cm.) deep

£5,000-7,000  
\$8,200-11,000  
€6,000-8,400



283

284

**A SWISS GILT-BRASS SOLAR-POWERED ELLIPSE D'OR TABLE CLOCK**

PATEK PHILIPPE, GENEVA, NO. 1.802.024, REF. 31477,  
CIRCA 1980

With original velvet-lined presentation box  
8 in. (20 cm.) high; 7 ½ in. (18 cm.) wide; 2 ¾ in. (7 cm.) deep

£2,500-4,000  
\$4,100-6,500  
€3,000-4,800

285

**A PAIR OF PIERO FORNASETTI (1913-1988) 'CAMMEI' LITHOGRAPHICALLY-DECORATED METAL TABLE LAMPS**

2001 RE-EDITION, EACH INSCRIBED 'FORNASETTI  
MILANO / MADE IN ITALY' AND NUMBERED 'N 7/2001'  
AND 'N 6/2001' RESPECTIVELY

14 in. (35.5 cm.) high excluding fitments (2)  
£1,500-2,500  
\$2,500-4,100  
€1,800-3,000



284



285



286

**286**

**A GEORGES JOUVE (1910-1964) WHITE CRACKLE-GLAZED PITCHER**

CIRCA 1950, INCISED WITH ARTIST'S CYPHER, AND AN 'E'

Interior glazed black/dark green  
11¾ in. (30 cm.) high

£4,000-6,000

\$6,500-9,700

€4,800-7,200

**287**

**A PAIR OF KAARE KLINT (1888-1954) MAHOGANY AND LEATHER 'RED CHAIRS'**

DESIGNED 1930, MANUFACTURER'S LABEL 'RUD. RASMUSSENS/SNEDKERIER/45 NRREBROGADE/KBENHAVN/11992'

33¼ in. (84.5 cm.) high; 20⅝ in. (52.5 cm.) wide

£3,000-4,000

(2)

\$4,900-6,500

€3,600-4,800



287



288

**288**

**A GIUSEPPE OSTUNI METAL, PAINTED METAL AND PLASTIC ADJUSTABLE FLOOR LAMP**

CIRCA 1955

62¾ in. (159.5 cm.) high

£4,000-6,000

\$6,500-9,700

€4,800-7,200





289

289

**A DAVID ANDERSEN SILVER AND ENAMEL BOWL  
DESIGNED BY THORBJORN LIE-JORGENSEN (1900-1961)**  
CIRCA 1960, STAMPED MAKER'S AND DESIGNER'S  
MARKS, NORWAY, STERLING

Stylised leaf and berry motifs beneath yellow enamel  
10 in. (25.5 cm.) diameter

£1,000-1,500

\$1,700-2,400

€1,200-1,800



290 (part)

290

**A PAIR OF JULES LELEU (1883-1961) 'DOUBLE TORSADE'  
GILT BRONZE WALL LIGHTS AND A PAIR OF SINGLES**

DESIGNED CIRCA 1945-1947, STAMPED 1 AND 3  
RESPECTIVELY, THE SINGLES STAMPED MADE IN  
FRANCE, LELEU PARIS

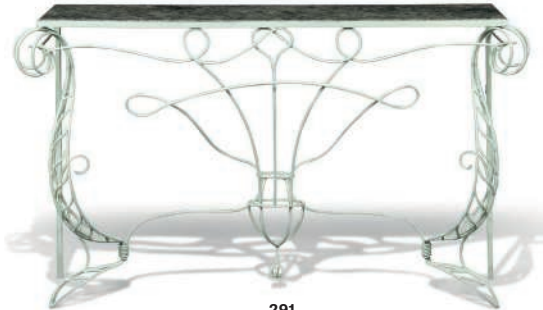
12¾ in. (32 cm.) high; 8¼ in. (21 cm.) wide;  
12 in. (31.5 cm.) high; 6⅞ in. (15.5 cm.) wide

(4)

£3,000-5,000

\$4,900-8,100

€3,600-6,000



291

291

**AN ITALIAN PAINTED IRON AND MARBLE CONSOLE  
TABLE**

CIRCA 1955, IN THE MANNER OF GIOVANNI FERRABINI

38¼ in. (97 cm.) high; 65½ in. (166.5 cm.) wide;  
17¾ in. (44 cm.) deep

£1,200-1,800

\$2,000-2,900

€1,500-2,200

292

**A SET OF THREE MOGENS KOCH (1898-1992) MODULAR  
TEAK BOOKCASES**

1930S, WITH PAPER LABEL ON BACK 'RUD. RASMUSSENS/  
SNEDKERIER/45 MORREBROCADE/KOBENHAVEN', EACH  
INSCRIBED '12318', '15722' AND '(1)4936'

With exposed dovetail joints

Bookcase: 30 in. (76 cm.) high; 30 in. (76 cm.) wide;  
10⅞ in. (28.6 cm.) deep

Base: 2 in. (5 cm.) high

(3)

£2,000-3,000

\$3,300-4,900

€2,400-3,600



292



293

**293**  
**TWO CURTIS JERE (AMERICAN) BRONZE AND COLD PAINTED WINTER SPORTS FIGURES**

CIRCA 1970, SIGNED ON SKI © C. JERE AND ON SKATING BASE © C. JERE, '71

One modelled as a lady slalom skier on marble base, the other an ice-skater, base covered with composition material to simulate ice

11½ in. (29 cm.) high and 8¾ in. (21 cm.) high respectively (2)

£1,500-2,500

\$2,500-4,100

€1,800-3,000



294

**294**  
**A FRANCO ALBINI (1905-1977) LACQUERED WOOD, STEEL AND GLASS DESK**

MODEL NO.80, DESIGNED 1949, THIS VERSION LATER MADE

27½ in. (70 cm.) high; 48 in. (122 cm.) wide; 26 in. (66 cm.) deep

£1,000-1,500

\$1,700-2,400

€1,200-1,800



295

**295**  
**A SWEDISH HAND WOVEN FLAT WEAVE WOOL RUG WITH GEOMETRIC PATTERN**

THIRD QUARTER 20TH CENTURY

96 in. (244 cm.) x 66 in. (167.5 cm.)

£1,200-1,800

\$2,000-2,900

€1,500-2,200



296

**296**  
**'TALL TREES', A CURTIS JERE (AMERICAN) MIXED METAL PATINATED WALL SCULPTURE**

SIGNED © CURTIS JERE, INDISTINCT DATE POSSIBLY 1973

52½ in. (133.3 cm.) high x

17 in. (43 cm.) wide

£1,000-1,500

\$1,700-2,400

€1,200-1,800



297

■ 297

**'BUS STOP', A CURTIS JERE (AMERICAN) PATINATED MIXED METAL WALL SCULPTURE**

CIRCA 1980, SIGNED © CURTIS JERE

26¾ in. (68 cm.) high x 18¾ in. (47.5 cm.) wide

£1,000-1,500

\$1,700-2,400

€1,200-1,800

298

**A GROUP OF FIVE RUDDSPED LTD CHROMIUM PLATED AND GLASS AUTOMOBILE RADIATOR DECANTER/ FLASKS**

CIRCA 1960S, ALL WITH MARKER'S MARKS FOR RUDDSPED LTD, ENGLAND

Comprising: Rolls Royce, Bentley, Mercedes, Bugatti and Jaguar

Tallest - 9¼ in. (23.5 cm.) high

(5)

£4,000-6,000

\$6,500-9,700

€4,800-7,200

■ 299

**A PAIR OF ITALIAN WALNUT AND UPHOLSTERED ARMCHAIRS**

IN THE MANNER OF PAOLO BUFFA, CIRCA 1950

39 in. (99 cm.) high; 27½ in. (69 cm.) wide

(2)

£2,000-3,000

\$3,300-4,900

€2,400-3,600

■ 300

**A SWEDISH HAND WOVEN FLAT WEAVE DOUBLE-SIDED WOOL RUG**

THIRD QUARTER 20TH CENTURY

75¼ in. (192 cm.) x 55¼ in. (140.5 cm.)

£1,200-1,800

\$2,000-2,900

€1,500-2,200



298



299



300



300 (reverse)



301

■ 301

**A DUTCH PAINTED WOOD CAROUSEL HORSE**

CIRCA 1900

With brass support  
51 in. (130 cm.) high

£1,500-2,500

\$2,500-4,100  
€1,800-3,000

■ 302

**A PAIR OF PAINTED TIN PALM TREE ORNAMENTS**

CIRCA 1970s

In weighted painted tin pots  
24 in. (61 cm.) high

£1,200-1,800

(2)  
\$2,000-2,900  
€1,500-2,200



302

■ 303

**A PAIR OF COCONUT SHELL AND SMOKED GLASS OCCASIONAL TABLES**

MODERN, WITH LABEL 'R & Y AUGOUSTI / LONDON'

Each 21¾ in. (55.5 cm.) high; 21¼ in. (54 cm.) wide;  
19¾ in. (50 cm.) deep

£2,000-3,000

(2)  
\$3,300-4,900  
€2,400-3,600



303

■ 304

**AN ANGLO-INDIAN CARVED TEAK OCCASIONAL TABLE MODELLED AS A CAMEL**

CIRCA 1900

27½ in. (70 cm.) high; 27½ in. (70 cm.) wide;  
17¾ in. (45 cm.) deep

£2,000-3,000

\$3,300-4,900  
€2,400-3,600



304



305

**305**  
**A FRENCH PAINTED IRON WALL MIRROR**  
 CIRCA 1940

The mirror in sections secured by peach glass lozenge-shaped segments

67¼ in. (172.2 cm.) high; 70½ in. (178.2 cm.) wide

£1,000-1,500

\$1,700-2,400

€1,200-1,800

**306**  
**OTTOMAR ANTON (1895-1976)**  
**GRAF ZEPPELIN, NACH SÜDAMERIKA IN 3 TAGEN!**, 1936

Offset lithograph in colours, backed on linen

32½ in. (83 cm.) x 23¾ in. (60.2 cm.)

£1,000-1,500

\$1,700-2,400

€1,200-1,800



306

**307**  
**A PAIR OF JAPANNE TWO-TIER OCCASIONAL TABLES**  
**WITH BRASS SUPPORTS**  
 LATE 19TH CENTURY

24½ in. (62 in.) high; 14 in. (35.5 cm.) diameter (2)

£1,200-1,800

\$2,000-2,900

€1,500-2,200



307

**308**  
**A PAIR OF ANTHONY REDMILE BRASS, GLASS,**  
**MALACHITE AND BONE OCCASIONAL TABLES**  
 CIRCA 1975, STAMPED 'REDMILE LONDON'

20¼ in. (52 cm.) high; 23¾ in. (60.5 cm.) diameter (2)

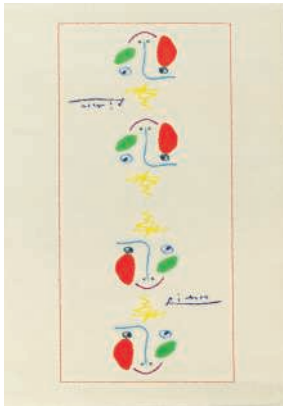
£3,000-5,000

\$4,900-8,100

€3,600-6,000



308



309



311



310



312

■ λ 309

**AFTER PABLO PICASSO**

*Gavilla de fábulas sin amor*

with embroidered signatures (upper left and lower right)

wool tapestry in colours

94½ x 67 in. (240 x 170 cm.)

Published by Desso, Netherlands, under the license of succession Picasso-Paris, no. '88/500'

£1,000-1,500

\$1,700-2,400

€1,200-1,800

**310**

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

*Le prince avec une rose*

signed 'Erté' (lower right) and numbered with studio stamp

'15.899' (on the reverse)

pencil, bodycolour and metallic paint on paper, mounted,

unframed

14¾ x 10½ in. (37.5 x 27.6 cm.)

£1,500-2,500

\$2,500-4,100

€1,800-3,000

λ 311

**AFTER PABLO PICASSO**

*Colombe bleue avec fleurs*

with embroidered signature (lower right)

wool tapestry in colours

93¾ x 79½ in. (237 x 201 cm.)

Published by Desso, Netherlands, under the license of succession Picasso-Paris, no. '66/500'

£1,000-1,500

\$1,700-2,400

€1,200-1,800

**312**

**ROMAIN DE TIRTOFF (RUSSIAN/FRENCH, 1892-1990)**

*La Choupeta, les filles*

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '18.355' (on the reverse)

pencil, bodycolour and metallic paint on paper, mounted, unframed

14¾ x 10½ in. (37.4 x 26.6 cm.)

Executed in 1974.

£1,500-2,500

\$2,500-4,100

€1,800-3,000



313 (part)



313 (part)



314

**313**

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

*La Dubarry; and Scénographie*

the first signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '1027' (on the reverse); the second signed 'Erté' (lower right) and numbered with studio stamp '16.039' (on the backing sheet)

the first pencil, pen and black ink, bodycolour and metallic paint on paper, unframed; the second bodycolour on paper, mounted, unframed

11¼ x 15¼ in. (28.2 x 38.7 cm.); and 5¼ x 9¼ in. (14.6 x 24.5 cm.)

Executed in 1926.

£1,200-1,800

(2)  
\$2,000-2,900  
€1,500-2,200

**314**

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

*L'heure Espagnol*

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '7714' (on the reverse)

pencil, bodycolour and metallic paint on paper, mounted, unframed  
14¼ x 10¼ in. (37.5 x 27.3 cm.)

Executed for *Torquemada* in 1945.

£1,000-1,500

\$1,700-2,400  
€1,200-1,800



315

**315**

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

*Final*

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '18.344' (on the reverse)

bodycolour on paper, unframed  
14¼ x 10¼ in. (37.4 x 27.3 cm.)

£1,000-1,500

\$1,700-2,400  
€1,200-1,800



316

**316**

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

*Les Aimes de la Femme*

signed 'Erté' (lower right), inscribed as title and numbered with studio stamp '5658' (on the reverse)

pencil, bodycolour and metallic paint on paper, mounted, unframed  
14¼ x 10¼ in. (37.5 x 27.3 cm.)

Executed for *L'Arpète* in 1941.

£1,200-1,800

\$2,000-2,900  
€1,500-2,200



317



318

**317**  
**SERGEY MARSHENNIKOV (RUSSIAN, B. 1971)**

*Old vase*

signed 'S.Marshen' (lower right), signed again and dated '2006' (on the reverse)

oil on canvas

23½ x 17½ in. (59.7 x 44.4 cm.)

£4,000-6,000

\$6,500-9,700

€4,800-7,200



319

**318**

**MARINA MARINA (RUSSIAN, B. 1970)**

*Awakening*

signed 'Marina' (lower right)

oil on canvas

22 x 39½ in. (53.8 x 100.3 cm.)

£3,000-5,000

\$4,900-8,100

€3,600-6,000

**λ.319**

**DAVID BREUER-WEIL (BRITISH, B. 1965)**

*Son*

signed, inscribed and dated 'David DBW/Breuer-Weil/'SON'/ July 2009/London' (on the reverse)

oil on canvas

29 x 39½ in. (73.8 x 100.3 cm.)

£3,000-5,000

\$4,900-8,100

€3,600-6,000



320

**λ.320**

**DAVID BREUER-WEIL (BRITISH, B. 1965)**

*Three studies*

all signed and variously inscribed

pencil on paper

11¼ x 15¼ in. (28.6 x 38.8 cm.); and similar

£1,000-1,500

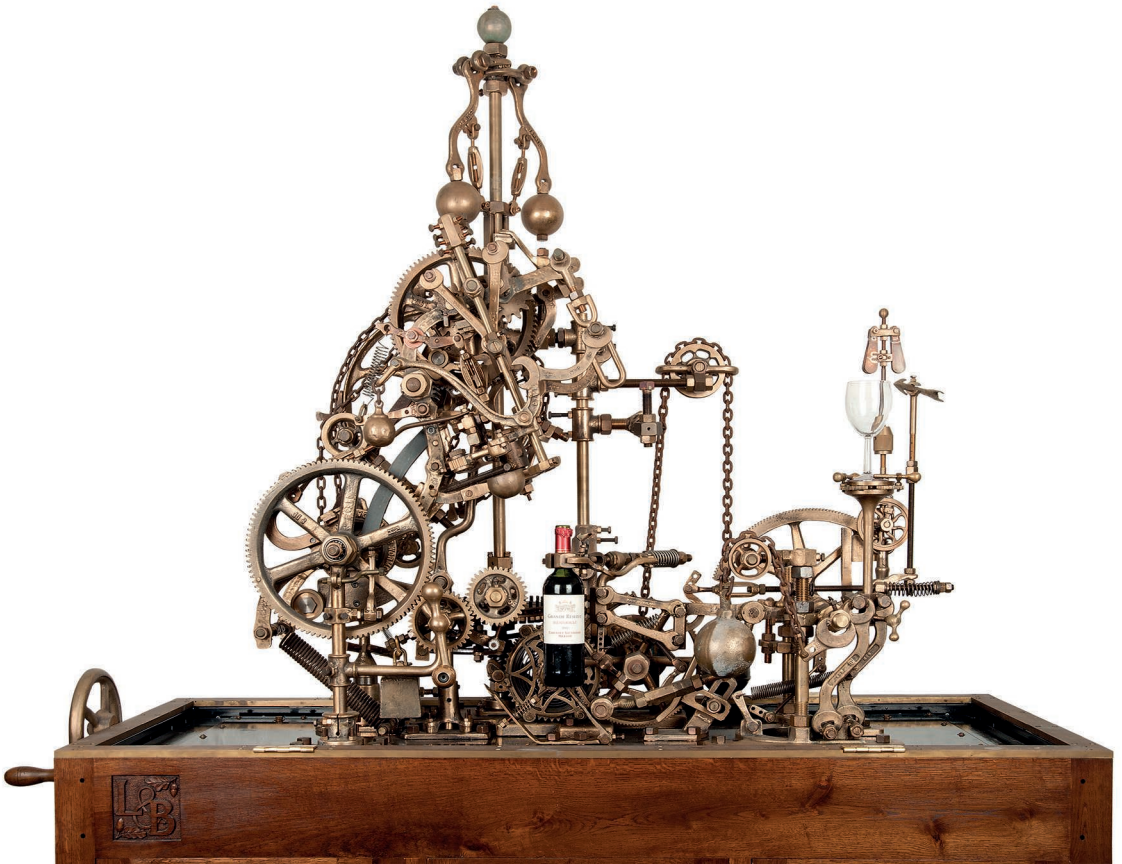
(3)

\$1,700-2,400

€1,200-1,800

End of Sale





**A MECHANICAL CORKSCREW AND WINE-POURING MACHINE**

Made and designed by Rob Higgs, c. 2006

Estimate: £15,000-25,000

Sold for: £104,500

Out of the Ordinary

South Kensington, 14 September 2016

SOLD PRICES INCLUDE BUYER'S PREMIUM; FOR FULL DETAILS SEE CHRISTIES.COM

INVITATION TO CONSIGN

**OUT OF THE ORDINARY**

*London, South Kensington, September 2017*

**CONSIGN**

By 26 May 2017

**CONTACT**

Celia Harvey

ooo@christies.com

+44 (0) 20 7389 2226

**CHRISTIE'S**

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

(b) Any reference to **condition** in a catalogue entry or in a condition report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our clients and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a **lot** if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not carry out any work which 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](http://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](http://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](http://www.christies.com).

### (c) Written Bids

You can bid a Written Bid Form at the back of our catalogues, at Christie's office or by choosing the sale when viewing the **lots** online at [www.christies.com](http://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 reclaim are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_london@christies.com, fax: +44 (0)20 3219 6076).

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artists' resale right' when any lot created by the artist is sold. We identify these lots with the symbol **X** next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and  
(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(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:

(a) 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**.

(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full catalogue description before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred or assigned.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. 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:

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting the text or illustration;  
(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;  
(iii) books not identified by title;

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any condition report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the 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.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-00. Swift code: LLOYGB21. For 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

We accept 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:

(a) When you collect the lot; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

### 4. WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as assert our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due; 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 must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(ii) 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;

(iii) 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;

(iv) 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);

(v) we can, at our option, reveal your identity and contact details to the seller;

(vi) 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;

(vii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and  
(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(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 will also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (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:
- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other 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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In certain cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

#### (d) Lots 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.

(d) 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.

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

(f) If, in spite of the terms in paragraphs (a) to (d) and 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 if 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

We 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](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://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](http://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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> 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 <b>buyer's premium</b> .
	† 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 <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

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](mailto: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 by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://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](mailto: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](mailto: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](http://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.		

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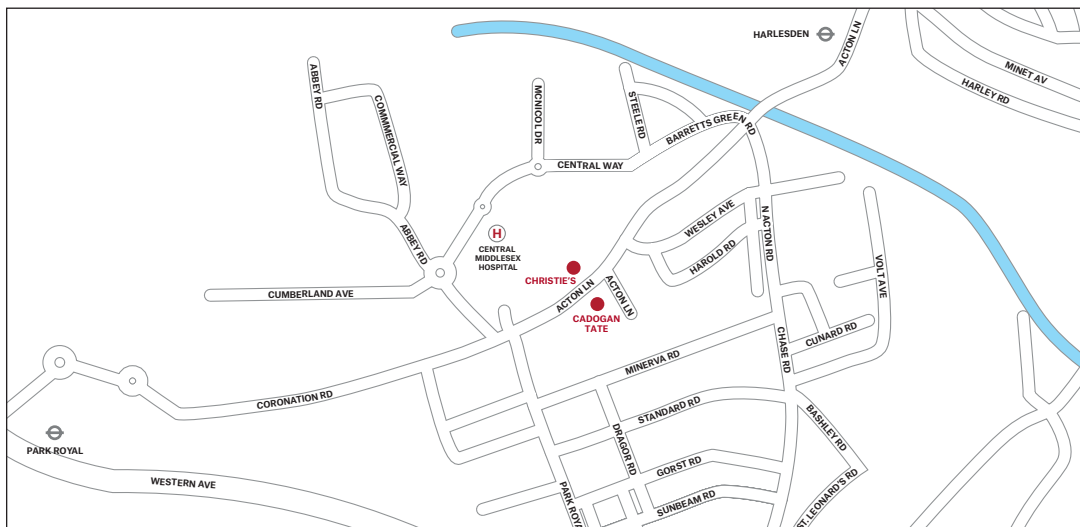
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London NW10 7NQ

### CADOGAN TATE WAREHOUSE

241 Acton Lane,  
Park Royal,  
London NW10 7NP

### 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.





## INTERIORS

WEDNESDAY 15 MARCH 2017 AT 10.00 AM

85 Old Brompton Road, London SW7 3LD

CODE NAME: INT

SALE NUMBER: 14405

(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 £1000	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**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,001 up to and including £2,000,000 and 12% of the amount above £2,000,001. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**. I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

## WRITTEN BIDS FORM CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7752 3225 · FAX: +44 (0)20 7581 1403 · ON-LINE WWW.CHRISTIES.COM

14405

Client Number (if applicable) \_\_\_\_\_ Sale Number \_\_\_\_\_

Billing Name (please print) \_\_\_\_\_

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature \_\_\_\_\_

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

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### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below: \_\_\_\_\_



ROBERT DE BALKANY  
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