

**VILLA WUNDERKIND**

**SELECTED WORKS FROM THE  
PRIVATE COLLECTION OF WOLFGANG JOOP**

*London 18 October 2017*



**CHRISTIE'S**



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## VILLA WUNDERKIND

### SELECTED WORKS FROM THE PRIVATE COLLECTION OF WOLFGANG JOOP

*Wednesday 18 October 2017*

#### AUCTION

Wednesday 18 October 2017  
at 11.00 am (Lots 1-95)

8 King Street, St. James's  
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Jeremy Morrison & Christiane Grafin zu Rantzau

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VILLA WUNDERKIND





## WOLFGANG JOOP AN UNBRIDLED ECLECTIC

World-renowned couturier and fashion mogul Wolfgang Joop has always been a passionate collector of both the fine and decorative arts. However, his approach, much like his enterprises in fashion, is anything but ordinary.

A bold aesthete, his broad collection illustrates his skill for daring juxtaposition. It comprises Old Master paintings alongside to Post War and Contemporary works and German Rococo furniture intermingled within a significant group of 20th-century design. The result is in an avant-garde blend of styles and periods which has come define his former Potsdam home and studio of the past twenty years — 'Villa Wunderkind'.

Born in Potsdam, as a young adult Joop seized an opportunity with his family to move to Braunschweig in the west before the frontier was sealed. But the designer missed the dusty grandeur of the imperial palaces in Potsdam of his childhood. Sanssouci, the 18th-century summer residence of Prussia's King Frederick the Great, 'was my playground,' Joop says; as a young man, he felt stifled by what he saw as the dreary *Bürgerlichkeit*, or middle-class mentality, of provincial West Germany.

Joop has found great success with his company JOOP! as well as his couture label WUNDERKIND. And yet everything Joop has done in his life as both a fashion designer and an artist seems to address his painful sense of being just the wrong side of the border — of being a foreigner, albeit an undetectable one. 'That broken identity was very important to me,' Joop says. 'There was a desire to find a glue to put the broken halves together. But I always say: if you feel like an alien, stay where you are. That feeling of being alone and different, with your own values and judgments, that is something you have to fight to hold on to.' This has led to great success.

This outsider mindset has also influenced his approach as a collector, though this is a label he rejects ('I am not a collector at all,' Joop says). Joop has no interest in taxonomies or in acquiring complete sets, nor does he believe in specialisation. He has filled a succession of homes with 18th-century furniture, contemporary sculpture, painting and decorative art — all in a joyous spirit of unbridled eclecticism. He likens these aesthetic arrangements to mixing guests at a dinner party: 'It's about putting an Alexandre Noll abstraction alongside a Rococo canapé, or a Prouvé daybed together with a Marc Quinn canvas — and then waiting to see if they whisper to each other in the night,' says the designer.

Though a self-professed non-collector, Joop nevertheless acquired the habit early in life. 'When I was about 12, I tried to buy a work by the 18th-century Dresden master Leberecht Vogel', he explains. 'The painting depicted his two children reading. It was in the back of a shop behind an oven, totally dirty. Young as I was, kept visiting him and asking: now can we talk about the picture? "No!". He never sold it to me. But then, years later, I came across it in a hard-currency antiques centre in East Germany. I bought it for 30,000 Deutschmarks. That was when I was 42.'

Joop was an accomplished picture restorer as a young man, and that early training continues to inform his eye. 'When I look at a piece of art or furniture, I want to know how it is made,' he says. 'If it's a painting, how was the scene lit? How was the pigment prepared? I am curious like a child. I want to put my nose close to the work and sniff it. I want to understand how a thing is crafted — that means more to me than the value or the provenance. How and when has it been repaired? What interests me is the arrangement of the moment — why did the artist or artisan do what they did, in the way that they did it.'

The same restless curiosity explains why the designer's various acquisitions are in a constant state of flux. For a time he will collect important works by artists and designers that intrigue him, such as Polish-born Art Deco painter Tamara de Lempicka or French furniture designer Alexandre Noll (with two pairs of chairs being offered in the present sale). But Joop then continues to acquire new pieces, ultimately believing that you can only really understand a work of art when you own it. 'When you buy at auction it is intimate, almost sexual. You are saying to the work: come closer, let me touch you, I want to possess you. Live with me for a short while.' 'Why just a short while?' 'Because you have to let things go when the time comes', Joop says. 'It is so important to let things go.'

Joop has displayed his ever-changing collections in his homes throughout the world. Now, as he returns to his roots moving back to his original family home in Potsdam, Joop once again finds himself ready to let go and begin again, allowing other passionate collectors to create their own relationships with these works.



**1**  
**GEORGES JOUVE (1910-1964)**  
*A DISH, CIRCA 1955*  
 glazed earthenware  
 3 in. (7.5 cm.) high; 7 $\frac{7}{8}$  in. (20 cm.) wide  
 signed to underside

£1,500–2,500	\$2,000–3,300
	€1,700–2,800

**2**  
**GEORGE JOUVE (1910-1964)**  
*A 'CALICE' BOWL, CIRCA 1955*  
 glazed earthenware  
 6 $\frac{5}{8}$  in. (17 cm.) high; 7 $\frac{1}{4}$  in. (18.5 cm.) wide

£2,500–4,000	\$3,400–5,300
	€2,800–4,400

**LITERATURE:**  
 P. Jousse, *Georges Jouve*, Paris, 2005, p. 157, for another example.

**3**  
**GEORGES JOUVE (1910-1964)**  
*A 'BOULE' VASE, CIRCA 1955*  
 glazed earthenware  
 10 $\frac{5}{8}$  in. (27 cm.) high  
 signed to underside

£12,000–18,000	\$16,000–24,000
	€14,000–20,000

**LITERATURE:**  
 P. Jousse, *Georges Jouve*, Paris, 2005, pp. 72, 73, 75–77, for studies of this form.





**4**

**GEORGE JOUVE (1910-1964)**

*A VASE, CIRCA 1955*

glazed earthenware

11 $\frac{5}{8}$  in. (29.5 cm.) high; 11 $\frac{1}{4}$  in. (28.5 cm.) wide

signed to underside

£4,000–6,000

\$5,400–8,000

€4,500–6,700

**LITERATURE:**

P. Jousse, *Georges Jouve*, Paris, 2005, p. 287, for a period photo of the same model in 1957.



■ 5

**JACQUES ADNET (1900-1984)**

*A DESK, CIRCA 1950*

painted metal, stitched leather top

29½ in. (75 cm.) high; 63¾ in. (162 cm.) wide;

30¾ in. (77 cm.) deep

£4,000–6,000

\$5,400–8,000

€4,500–6,700

Christie's wishes to thank Monsieur Alain-René Hardy for his assistance with the cataloguing of this lot.



■ 6

**SERGE MOUILLE (1922-1988)**

*A TWO-ARM WALL-LIGHT, CIRCA 1950*

painted metal, brass

the longest arm: 69¼ in. (176 cm.) long,

approximately

£7,000–10,000

\$9,400–13,000

€7,800–11,000

**LITERATURE:**

P.-É. Pralus, *Serge Mouille: A French Classic*, Saint-Cyr-au-Mont d'Or, 2006,

pp. 66, 171, 176, for other examples of this model.

■ 7

**JEAN PROUVÉ (1901-1984) &  
CHARLOTTE PERRIAND (1903-1999)**

'ANTONY' DAYBED, MODEL 450, 1955

designed for the Cité Universitaire, Antony, France,  
manufactured by Les Ateliers Jean Prouvé and

André Chetaille, Nancy, France;

painted steel, vinyl upholstery, with hinged  
oak shelf

25¼ in. (64 cm.) high; 76¾ in. (194 cm.) long;

36¾ in. (93 cm.) deep

£7,000–10,000

\$9,400–13,000

€7,800–11,000

**LITERATURE:**

P. Seguin, *Jean Prouvé, Volume 2*, Paris, 2007,  
pp. 355 and 366–67.





■ 8

**ITALIAN, POSSIBLY SOUTH GERMAN**  
*A BAROQUE MIRROR, LATE 17TH CENTURY*

giltwood

82½ in. (209.5 cm.) high; 61 in. (155 cm.) wide;

17½ in. (44.5 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 17 March 2011,  
lot 72.

■ 9

**JEAN PROUVÉ (1901-1984)**

*A LOW TABLE, MODEL GB 21, CIRCA 1940*

manufactured by Les Ateliers Jean Prouvé,

Nancy, France;

iroko, painted steel

14½ in. (36 cm.) high; 31½ in. (80 cm.) diameter

£6,000–8,000

\$8,000–11,000

€6,700–8,900

**LITERATURE:**

P. Seguin, *Jean Prouvé, Volume 2*, Paris, 2007,  
pp. 407, 452-55.



■ 10

**ALEXANDRE NOLL (1890-1970)**

*A PAIR OF SIDE CHAIRS, CIRCA 1942*

carved walnut

34 in. (86.5 cm.) high (2)

£40,000–60,000

\$54,000–80,000

€45,000–67,000

**EXHIBITED:**

Berlin, Schloß Charlottenburg, Orangerie,  
*Alexandre Noll*, June - August 2000.

**LITERATURE:**

O. Jean-Elie, P. Passebon, *Alexandre Noll*, Paris,  
1999, p. 46, for another example of this model.







**11**

**ALEXANDRE NOLL (1890-1970)**

*A TABLE LAMP, CIRCA 1945*

carved mahogany  
26 $\frac{1}{2}$  in. (67 cm.) high

£5,000–7,000

\$6,700–9,300

€5,600–7,800

**EXHIBITED:**

Berlin, Schloß Charlottenburg, Orangerie,  
*Alexandre Noll*, June - August 2000.

**LITERATURE:**

O. Jean-Elie, P. Passebon, *Alexandre Noll*, Paris,  
1999, p. 61, for another example of this model.

■ 12

**ALEXANDRE NOLL (1890-1970)**

*A SIDE TABLE, CIRCA 1945*

carved mahogany

21½ in. (54.5 cm.) high; 35½ (90.5 cm.) long;

18 in. (45.5 cm.) wide

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**LITERATURE:**

O. Jean-Elie and P. Passebon, *Alexandre Noll*, Paris, 1999, p. 52, for an example of this model.





■ 13

**GERMAN, PROBABLY POTSDAM**

*A ROCOCO MIRROR, MID-18TH CENTURY*

gilt and silvered wood

82 in. (208.5 cm.) high; 30½ in. (77.5 cm.) wide

£4,000–6,000

\$5,400–8,000

€4,500–6,700

■ 14

**GERMAN**

*A ROCOCO ARMCHAIR, MID-18TH CENTURY*

black-painted and parcel-gilt wood  
45½ in. (115.5 cm.) high; 35½ in. (90 cm.) wide;  
24½ in. (62 cm.) deep

£2,000–4,000

\$2,700–5,300  
€2,300–4,400

■ 15

**GERMAN**

*A ROCOCO PARTNER'S DESK, MID-18TH CENTURY*

ebonized wood, gilt-metal, red leather  
29¼ in. (74.5 cm.) high; 63¼ in. (62 cm.) wide;  
31½ in. (80 cm.) deep

£1,500–2,500

\$2,000–3,300  
€1,700–2,800



14



15



16

**GERMAN SCHOOL, CIRCA 1750**

*Elegant figures in a formal garden*

oil on canvas

25 $\frac{5}{8}$  x 31 $\frac{1}{8}$  in. (65 x 81 cm.)

in an 18th-century German Rococo giltwood frame surmounted by a  
gardening trophy

£5,000–7,000

\$6,700–9,300

€5,600–7,800

An old label to the reverse attributes the painting to Achaz Gottlieb Rähmel (Berlin 1732-1810 Presburg) and Johann Friedrich Rähmel. Examples of portraits by Achaz Gottlieb Rähmel are to be found in the Akademie der Bildenden Künste, Vienna.

17

**GERMAN SCHOOL, 18TH CENTURY**

*Portrait of a lady, possibly the Infanta Maria Luisa of Spain (1745-1792), three-quarter-length, holding a dog, in a white silk embroidered dress with lace sleeves and an ermine-lined cloak*

oil on canvas

46% x 36% in. (117.5 x 92.5 cm.)

£3,000–5,000

\$4,000–6,700

€3,400–5,600

**PROVENANCE:**

Anonymous sale [The Property of Karl Count of Maldeghem]; Christie's, Amsterdam, 24 March 1999, lot 121.



18

**CIRCLE OF CARL GUSTAV PILO  
(RUNSTUNA 1711-1792 STOCKHOLM)**

*Portrait of Louisa, Queen of Denmark (1724-1751), half-length, in a gold embroidered white silk dress set with precious stones and pearls, with an ermine-lined red cape, pearl earrings and headdress*

oil on canvas, unlined

52% x 41% in. (132.3 x 105.4 cm.)

£3,000–5,000

\$4,000–6,700

€3,400–5,600

**PROVENANCE:**

Anonymous sale; Christie's, Amsterdam, 24 March 1999, lot 21, as 'After Carl Gustav Pilo' (as one of two in the lot).

**EXHIBITED:**

Schwerin, 1954, n0424, as 'portrait of an unknown Queen' and where dated to circa 1740/50.

After the circa 1747 picture held in the Glorup collection, Denmark (*Carl Gustav Pilo I Danmark*, exhibition catalogue, Nationalmuseum Stockholm, 1985, p. 38, no. 6). An autographed version of the picture on canvas, is in the Castle of Eutin, in the collection of the Dukes of Oldenburg (H. Börsch-Supan, *Höfische Bildnisse des Spätbarock*, exhibition catalogue, Schloss Charlottenburg, Berlin, 15 September–30 October 1966, p. 136, no. 50).

The sitter is the daughter of George II who married the King of Denmark, Friedrich V (1723-1766), in 1746.









## 19

### JAN VAN HUYSUM (AMSTERDAM 1682-1749)

*A parrot tulip, roses, peonies, carnations, morning glories, honeysuckle and other flowers in a sculpted urn, with fruit and a bird's nest, in an exterior*

signed 'Jan van Huysum fecit' (lower right)

oil on canvas

35½ x 28¼ in. (89.2 x 71.7 cm.)

£100,000–150,000

\$140,000–200,000

€120,000–170,000

#### PROVENANCE:

Captain W.A. Hankey; Galerie Sedelmeyer, Paris, 25 May 1907, lot 85 (2900 ff).  
with Rafael Fine Arts, New York, where acquired by,  
Anonymous sale [Property of a South Florida Collector]; Christie's, New York,  
31 January 2013, lot 306, when acquired by the present owner.

#### EXHIBITED:

London, Royal Academy, *Exhibition of Works by The Old Masters and by Deceased Masters of the British School*, Winter, 1885, no. 138 (lent by Captain W.A. Hankey).

#### LITERATURE:

C. Hofstede de Groot, *A Catalogue Raisonné*, etc., London, 1928, X, p. 377, no. 197.

M.H. Grant, *Jan van Huysum: 1682-1749, including a Catalogue Raisonné of the Artist's Fruit & Flower Paintings*, Leigh-on-Sea, 1954, p. 28, no. 157.

S. Segal, M. Ellens and J. Dik, *The Temptations of Flora: Jan van Huysum, 1682-1749*, exhibition catalogue, Delft, Museum Het Prinsenhof, 2006, p. 56, fig. 5.9, as formerly Altman Collection, New York.

As the most successful flower painter of the 18th century, van Huysum worked within the rich tradition of still life painting in the Netherlands, exemplified by the work of Jan Davidsz de Heem, and Rachel Ruysch, while introducing lighter colour and a luminous painterly style that expanded the genre and remained highly influential well into the 19th century.

This picture, which exists in another version in Manchester (Manchester City Galleries, inv. no. 1979.467), probably dates to the mid-1710s, at the moment when van Huysum began to darken the backgrounds of his flower pieces and introduce trees in the distance, which would continue to appear in his later mature work. The abundance of flora spilling out of the stone urn is a typical compositional technique of the painter. The quantity and variety of flowers depicted is significant, reflecting the growing scientific interest in classifying and recording types of flora. The painter includes a plethora of identifiable plants, from the prominent tulip and white carnations seen in the urn, to the delicately rendered grasses and clovers at the bottom of the composition.

The bird's nest, padded with feathers, became a regular feature of the painter's still lifes.

Van Huysum's consummate technical skill was lauded even during his lifetime, attracting wealthy and prominent patrons like the Prince William of Hesse-Kassel, Frederick-Augustus II, Elector of Saxony and King of Poland, and Frederick William I, King of Prussia. His subtle blending of tone and use of delicately rendering shadows and highlights in this picture, as well as his use of minutely observed droplets of dew and water, demonstrate a spectacular command of his medium and exemplify the 'exact and tender brush' that critics like Gerard de Lairese demanded of flower painters (S. Segal et al., op.cit., p. 79).

We are grateful to Dr. Fred Meijer for confirming the attribution on the basis of first-hand inspection.





**20**

**SÉBASTIEN JACQUES LECLERC,  
CALLED LECLERC DES GOBELINS  
(PARIS 1734-1785)**

*A landscape with couple of lovers, spied by  
a shepherd*

signed with initials 'SLCA83.' (lower left)

oil on panel

9 x 12¾ in. (23 x 32.5 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,300

**PROVENANCE:**

Anonymous sale; Christie's, Paris, 21 June 2011,  
lot 68.

Anonymous sale; Christie's, New York East,  
13 November 1997, lot 130.



**■ 21**

**NORTH EUROPEAN  
A ROCOCO CONSOLE TABLE,  
MID-18TH CENTURY**

oak

32¼ in. (82 cm.) high; 26¾ in. (68 cm.) wide;

16½ in. (42 cm.) deep

£800–1,200

\$1,100–1,600

€890–1,300

22

**GERMAN SCHOOL, 19TH CENTURY**

*A young girl in a black dress, holding flowers, a landscape beyond*

oil on canvas  
41¾ x 31¾ in. (106 x 80.5 cm.)

£1,000–2,000

\$1,400–2,700  
€1,200–2,200



22

23

**AFTER FRANÇOIS BOUCHER**

*Shepherd piping to a shepherdess*

oil on canvas  
34¾ x 59½ in. (88.2 x 150.2 cm.)

£3,000–5,000

\$4,000–6,700  
€3,400–5,600

After the painting in The Wallace Collection,  
London.



23



■ 24

**ATTRIBUTED TO BAROVIER & TOSO**

*A PAIR OF CEILING LIGHTS, CIRCA 1960*

hand-blown glass

23 in. (58.5 cm.) high

(2)

£2,500–4,000

\$3,400–5,300

€2,800–4,400



■ 25

ITALIAN

*A SALON SUITE, 20TH CENTURY*

upholstery, gilded metal, comprising a sofa and two armchairs

sofa: 29 in. (74 cm.) high; 61 $\frac{1}{8}$  in. (157 cm.) wide;  
31 in. (79 cm.) deep;

each armchair: 29 in. (74 cm.) high;  
33 in. (83.5 cm.) wide

(3)

£7,000–10,000

\$9,400–13,000

€7,800–11,000







**26**

**FOLLOWER OF PHILIPP FERDINAND  
DE HAMILTON**

*A leopard*

oil on canvas

22½ x 31¼ in. (56.5 x 80.5 cm.)

£4,000–6,000

\$5,400–8,000

€4,500–6,700





■ 27

**ALEXANDRE NOLL (1890-1970)**

*A PAIR OF SIDE CHAIRS, CIRCA 1942*

carved mahogany

34 in. (86 cm.) high (2)

£40,000-60,000

\$54,000-80,000

€45,000-67,000

**EXHIBITED:**

Berlin, Schloß Charlottenburg, Orangerie,  
*Alexandre Noll*, June - August 2000.

**LITERATURE:**

O. Jean-Elie, P. Passebon, *Alexandre Noll*, Paris,  
1999, p. 47, for another example of this model.



■ 28

**LE CORBUSIER (1887-1965) &  
CHARLOTTE PERRIAND (1903-1999)**

*A WARDROBE, 1956-1959*

designed for the student's room of *Maison du Brésil, Cité Internationale Universitaire*, Paris;  
solid and veneered mahogany, painted wood,  
plastic and enamelled metal  
59½ in. (150.5 cm.) high; 70¼ in. (178.5 cm.) wide;  
25¾ in. (64.5 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Maison du Brésil, CIUP, Paris.

**LITERATURE:**

W. Boesiger, ed., *Le Corbusier et Son, Œuvre Complète Volume 7, 1957-1965*, New York, 1990, p. 198 for a drawing of this model;  
E. Vedrenne, *Le Corbusier: Mémoire du Style*, Paris, 1998, pp. 66-67, for another example of this model;  
J. Barsac, *Charlotte Perriand, Un Art d'Habiter, 1903-1959*, Paris, 2005, pp. 466-468, for another example of this model;  
A. Rüegg, *Le Corbusier, Meubles et Intérieurs 1905-1965*, Zurich, 2012, pp. 364-365, n. 58-01-02, for another example of this model.



λ 29

**MARTIN KOBE (B. 1973)**

*Untitled*

signed and dated 'Kobe 2007' (on the reverse)

acrylic and pencil on canvas

55½ x 66⅞in. (140.5 x 170cm.)

Executed in 2007

£8,000–12,000

\$11,000–16,000

€8,900–13,000

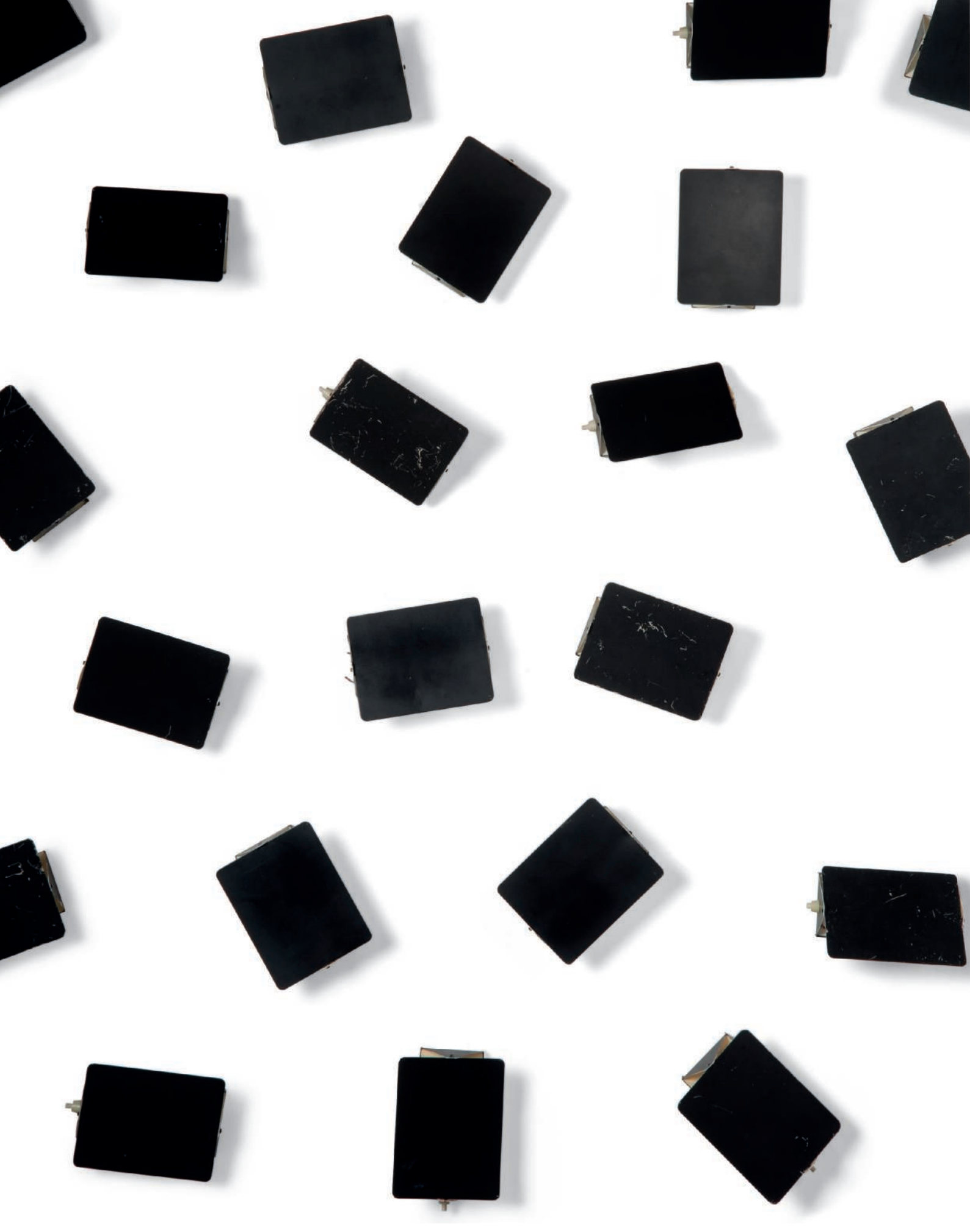
**PROVENANCE:**

White Cube.

Acquired from the above by the present owner.







**30**

**CHARLOTTE PERRIAND (1903 - 1999)**

*A SET OF TWENTY-THREE 'CP1' WALL LIGHTS, DESIGNED CIRCA 1965*

painted metal  
each 5 in. (12.7 cm.) high; 6 $\frac{7}{8}$  in. (17.5 cm.) wide (23)

£4,000-6,000

\$5,400-8,000

€4,500-6,700

**PROVENANCE:**

20th Century Decorative Art and Design;  
Christie's, New York, 8 September 2006, lot 149  
(for a set of 18 wall-lights).

**■ 31**

**PAUL T. FRANKL (1887-1958)**

*A COFFEE TABLE, CIRCA 1948*

stained beech, mahogany veneer, cork  
12 in. (30.5 cm.) high; 84 in. (213 cm.) wide;  
20 $\frac{7}{8}$  in. (53 cm.) deep

£2,000-3,000

\$2,700-4,000

€2,300-3,300



31

■ 32

**JOHANNES ANDERSEN (1903-1995)**

*A 'CAPRI' SOFA AND ARMCHAIR,  
DESIGNED 1958*

upholstery, chrome-plated steel, together with a  
high-back armchair

the sofa: 29 in. (73.5 cm.) high; 96 in. (244 cm.) long;  
30 $\frac{7}{8}$  in. (78 cm.) wide;

the armchair: 29 in. (73.5 cm.) high; 35 $\frac{1}{2}$  in. (90 cm.)  
wide; 30 in. (76 cm.) deep;

the high-back armchair: 38 in. (96.5 cm.) high;  
36 in. (91.5 cm.) wide; 29 $\frac{1}{2}$  in. (75 cm.) deep (3)

£3,000–5,000

\$4,000–6,700

€3,400–5,600







33

■ 33

**FRENCH**

*A BOOKCASE, CIRCA 1940*

leather, black-painted metal, ebonised wood  
73¼ in. (186.5 cm) high; 55½ (140 cm.) wide;  
10⅞ in. (27.5 cm.) deep

£3,000–5,000

\$4,000–6,700  
€3,400–5,600

■ 34

**ROBERT MALLET-STEVENS (1886-1945)**

*A PAIR OF ADJUSTABLE ARMCHAIRS,  
CIRCA 1929*

ebonised oak, beech, nickel-plated metal, leather  
32½ in. (82.5 cm.) high; 25¾ in. (65.5 cm.) wide (2)

£7,000–10,000

\$9,400–13,000  
€7,800–11,000

**EXHIBITED:**

A. Barré-Despond, *U.A.M. Union des Artistes  
Modernes*, Paris, 1985, p. 21, for another example.



■ ~ 35

**CLAUDIO SALOCCHI (B. 1934)**

*A REVOLVING BOOKCASE, DESIGNED 1960*

produced by *Sormani*, Indian rosewood and  
enamelled metal

84 in. (213 cm.) high; 29  $\frac{3}{4}$  in. (75.5 cm.) wide,  
approximately

£12,000–18,000

\$16,000–24,000

€14,000–20,000

**PROVENANCE:**

Design; Christie's, London, 3 November 2015,  
lot 190.

**LITERATURE:**

G. Gramigna, *Repertorio del Design Italiano 1950-1985*, Turin, 1985, p. 82, another example illustrated.





■ 36

**ALVAR AALTO (1898-1976)**

*AN OPEN ARMCHAIR, MODEL 31, CIRCA 1935*

produced by *Finmar*, plywood and  
ebonised plywood

26¼ in. (66.5 cm.) high; 23¾ in. (60 cm.) wide

Finmar label, impressed twice 924

£1,500-2,500

\$2,000-3,300

€1,700-2,800



■ 37

**HANS WEGNER (1914-2007)**

*AN EARLY LOUNGE CHAIR, MODEL 225,  
DESIGNED 1950*

tubular and painted steel, cord, rubber, wooden  
feet; together with a head rest  
30 $\frac{3}{4}$  in. (78.5 cm.) high; 41 $\frac{1}{2}$  in. (105 cm.) wide

£5,000-7,000

\$6,700-9,300

€5,600-7,800

**LITERATURE:**

J. Bernsen, *Hans J. Wegner*, Copenhagen, 1994,

pp. 40-41, 76, for other examples;

C. Holmstead Olesen, *Wegner: Just One Good Chair*,  
Ostfildern, 2014, pp. 78, 170-171, for other examples.



■ ~ 38

**JANINE JANET (1913-2000)**

*'ESCLAVE NOIR', UNIQUE SCULPTURE, 1958*

mica, mother of pearl, rose quartz, sea shells

43¼ in. (110 cm.) high

signed *Janine Janet*

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

Collection Janine Janet, Paris.

Galerie Olivier Watelet, Paris.

**LITERATURE:**

C. d' Anthenaise, *Janine Janet métamorphoses*,  
Paris, 2003, p. 44.





■ 39

**FRENCH**

*A PAIR OF LARGE WALL-APPLIQUES,  
SECOND QUARTER 20TH CENTURY*

moulded plaster, mirror, brass, painted wood

63½ in. (161 cm.) high; 22 in. (56 cm.) wide;

11 in. (29 cm.) deep, approximately

(2)

£7,000–10,000

\$9,400–13,000

€7,800–11,000



■ 40

**FRENCH**

*A PAIR OF LARGE WALL-APPLIQUES,  
SECOND QUARTER 20TH CENTURY*

moulded plaster, mirror glass, brass, painted wood  
63½ in. (161 cm.) high; 22 in. (56 cm.) wide;  
11 in. (29 cm.) deep, approximately (2)

£7,000–10,000

\$9,400–13,000

€7,800–11,000







42

**41**  
**CARL-FREDRIK VAN BREDA**  
**(STOCKHOLM 1759-1818)**

*Portrait of Countess Rosalie Engeström, née Chlapowska (1771-1851), full-length, with her children Gustaw Stanisław (b. 1791) and Dorota Anna Józefina (b. 1803)*

signed and dated (?) 'Breda pin[... ]5' (lower centre)  
 oil on canvas  
 92½ x 57 in. (235 x 144.5 cm.)

£8,000–12,000

\$11,000–16,000  
 €8,900–13,000

**PROVENANCE:**

Anonymous sale; Bukowski's, Stockholm, 26 November 1997, lot 21A.  
 Anonymous sale; Bruun Rasmussen Bredgade, Copenhagen, 6 October 1998, lot 65.

**42**  
**HENRI-FRANÇOIS RIESENER**  
**(FRENCH, 1767-1828)**

*Portrait of a harpist and a singer*

oil on canvas  
 51¼ x 38½ in. (130.5 x 98 cm.)

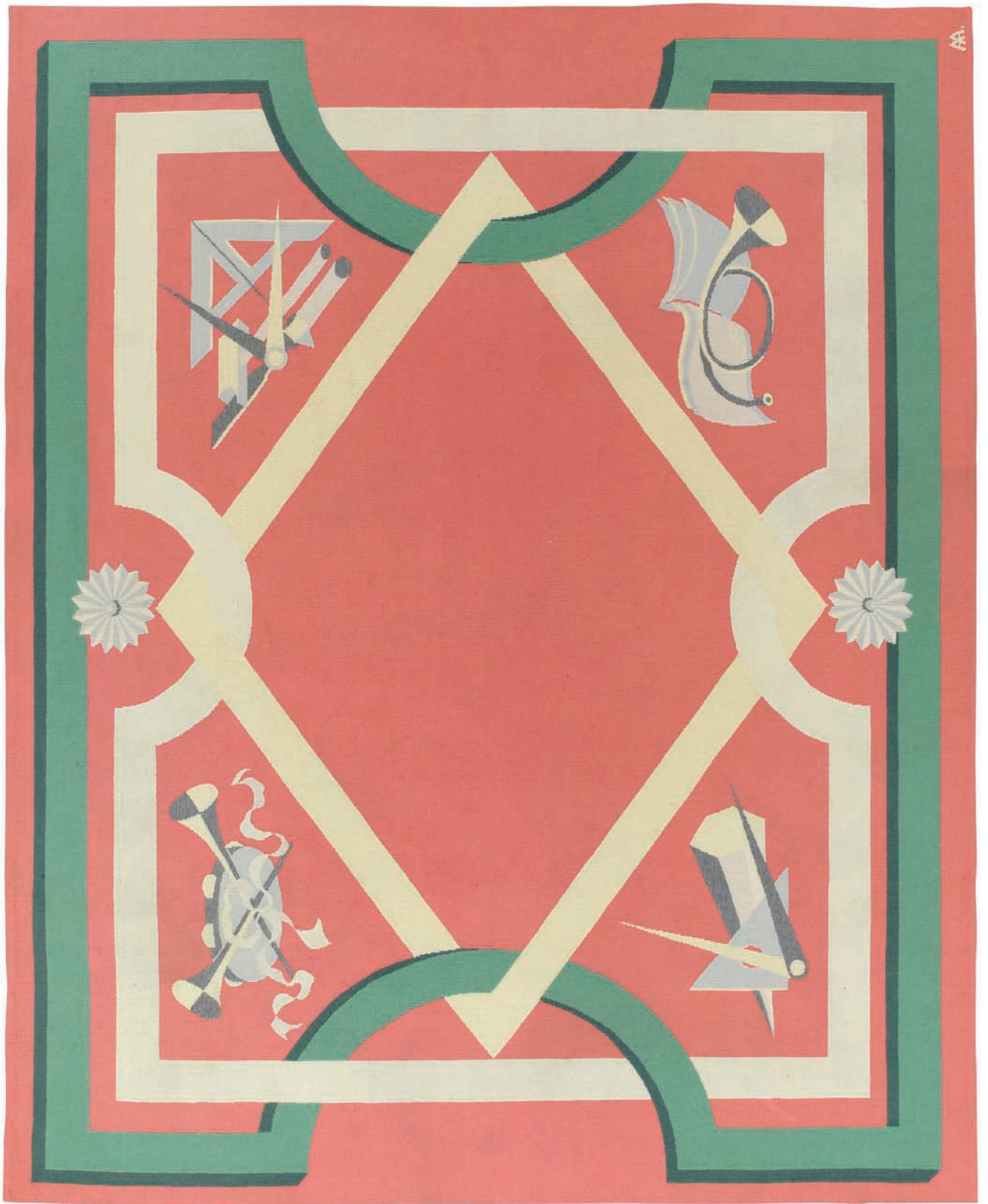
£10,000–15,000

\$14,000–20,000  
 €12,000–17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 28 January 1999, lot 364.  
 Anonymous sale [The Property of a Private Collector]; Christie's, New York, 4 October 2007, lot 153.

Mr. Alexis Bordes confirmed the attribution to Riesener on the basis of a photograph in 2007.



■ 43

**ANDRE ARBUS (1903-1969)**

*AN AUBUSSON CARPET, CIRCA 1940*

flat-woven wool  
107½ x 134⅞ in. (272 x 341 cm.)  
signed in weave AA

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

**PROVENANCE:**

Collection Karl Lagerfeld.  
Karl Lagerfeld Collection; Christie's, Paris,  
13 December 2001, lot 36.

**LITERATURE:**

Y. Brunhammer, *André Arbus*, Paris, 1996, p. 74,  
for a drawing of this carpet.

■ 44

**FRENCH**

*A PAIR OF STOOLS, CIRCA 1940*

oak, leather, brass nails  
each 18½ in. (46.5 cm.) high; 29½ in. (75 cm.) wide;  
16 in. (40.5 cm.) deep (2)

£4,000–6,000

\$5,400–8,000  
€4,500–6,700



44

■ 45

**FRENCH**

*A SIDE TABLE, CIRCA 1930*

oak

33 $\frac{3}{8}$  in. (86 cm.) high; 49 $\frac{1}{4}$  in. (126.5 cm.) wide;  
21 $\frac{1}{8}$  in. (54.5 cm.) deep

£5,000–7,000

\$6,700–9,300  
€5,600–7,800

■ 46

**IN THE STYLE OF AXEL EINAR HJORTH**

*A MONUMENTAL MIRROR, 20TH CENTURY*

red-lacquered and gilt-decorated wood,  
mirror glass

83 $\frac{5}{8}$  x 69 in. (212.5 x 165 cm.)

£6,000–8,000

\$8,000–11,000  
€6,700–8,900



45



■ 47

**FRENCH**

*A SETTEE, 20TH CENTURY*

sapele, mahogany, upholstery  
34¼ in. (87 cm.) high; 74¾ in. (190 cm.) wide;  
30 in. (76 cm.) deep

£1,000–2,000

\$1,400–2,700  
€1,200–2,200

**PROVENANCE:**

Collection Karl Lagerfeld.  
Karl Lagerfeld Collection; Christie's, Paris,  
13 December 2001, lot 82.

■ 48

**FRENCH**

*A COFFEE TABLE, 20TH CENTURY*

sapele, mahogany  
15¾ in. (39 cm.) high; 78¾ in. (200 cm.) wide;  
16½ in. (42 cm.) deep

£1,500–2,500

\$2,000–3,300  
€1,700–2,800

**PROVENANCE:**

Collection Karl Lagerfeld.  
Karl Lagerfeld Collection; Christie's, Paris,  
13 December 2001, lot 81.

■ 49

**PIERRE GUARICHE (1926-1995)**

*A WALL SCONCE, MODEL G1, CIRCA 1955*

painted aluminium and steel  
the arm: 54¼ in. (138 cm.) long

£2,500–4,000

\$3,400–5,300  
€2,800–4,400



47



49



48



50

**50**

**IMOGEN CUNNINGHAM (1883-1976)**

*Wandering Jew*, 1920

gelatin silver print, printed later, mounted on board  
 signed and dated in pencil (margin)  
 image/sheet: 12 x 9¼ in. (30.5 x 23.5 cm.)  
 mount: 19⅞ x 15 in. (50.5 x 38 cm.)

£2,000–4,000

\$2,700–5,300

€2,300–4,400

**LITERATURE:**

M. Mann, *Imogen: Imogen Cunningham Photographs 1910-1973*, University of Washington Press, Seattle, p. 75.



51

**51**

**HORST. P. HORST (1906-1999)**

*Calla Aethiopica*, 1945

platinum print  
 signed in pencil (margin); signed and numbered  
 '10/25' and '#103' in pencil (verso)  
 image: 15⅞ x 19¼ in. (38.7 x 48.9 cm.)  
 sheet: 19¾ x 23½ in. (50.2 x 59.7 cm.)  
 This work is number ten from an edition of  
 twenty-five.

£5,000–7,000

\$6,700–9,300

€5,600–7,800

**LITERATURE:**

*Form – Horst*, Twin Palms Publishers, Sante Fe, 1992, p. 29.





**52**

**SERGE MOUILLE (1922-1988)**

*A PAIR OF 'FLAMME' WALL-LIGHTS,  
DESIGNED 1957*

enamelled metal  
20 $\frac{7}{8}$  in. (53 cm.) high

£7,000–10,000

\$9,400–13,000

€7,800–11,000

**LITERATURE:**

P.-É. Pralus, *Serge Mouille: A French Classic*, 2006,  
p. 186, for another example of this model.



53

**ARNOLD NEWMAN (1918-2006)**

*Piet Mondrian, 1942*

gelatin silver print, printed later  
signed, titled and dated in pencil (margin);  
stamped photographer's copyright credit and  
annotated '812 Galerie' in pencil (verso)  
image: 12¾ x 7½ in. (32.4 x 19 cm.)  
sheet: 13⅞ x 11 in. (35.3 x 28 cm.)

£2,000-4,000

\$2,700-5,300

€2,300-4,400



**54**

**ARNOLD NEWMAN (1918-2006)**

*Igor Stravinsky, New York City, 1964*

gelatin silver print, printed later

signed, titled and dated in pencil (margin);

stamped photographer's copyright credit (verso)

image: 6¾ x 12⅞ in. (17.2 x 32.8 cm.)

sheet: 16⅞ x 14 in. (27.7 x 35.5 cm.)

£2,000-4,000

\$2,700-5,300

€2,300-4,400

**LITERATURE:**

A. Newman, *Arnold Newman: Five Decades*,  
Harcourt, New York, 1987, pl. 61.

**55**

**HELMAR LERSKI (1871-1956)**

*Untitled from Metamorphosis Through  
Light and Jewish Heads, 1935-1936*

twenty gelatin silver prints

three signed in ink (recto); seventeen numbered in  
pencil (verso)

each image/sheet ranging from:

11¼ x 9 in. (28.5 x 22.9 cm.) to

11½ x 9½ in. (29.1 x 24.2 cm.) (20)

£30,000-50,000

\$40,000-67,000

€34,000-56,000

**LITERATURE:**

Exhibition catalogue, *Helmar Lerski, Metamorphosis  
Through Light*, The Museum of Modern and  
Contemporary Art Strasbourg, 7 November 2003  
to 18th January 2004, pp.26 fig.6, p.46 No.510,  
48 No.517, 59 No.546, 60 No.554, 61 No.558, 62  
No.555, 65 No. 567 et 568, 68 No. 580, 71 No. 589,  
76 No.598, 79 No.608.



■ 56

**FRITZ NAGEL**

*A DESK, CIRCA 1910*

ebonised wood, leather, copper; each pedestal  
with two doors enclosing four sliding trays  
31½ in. (79 cm.) high; 69½ in. (177 cm.) wide;  
28 in. (71 cm.) deep

£7,000–10,000

\$9,400–13,000

€7,800–11,000

**PROVENANCE:**

Reinhold Hofstätter, Vienna.





**57**

**PIERRE CHAREAU (1883-1950)**

*A PAIR OF APPLIQUES, MODEL 'LA 250',  
CIRCA 1925*

alabaster, metal

18 $\frac{3}{8}$  in. (46.5 cm.) high; 16 $\frac{1}{2}$  in. (42 cm.) wide (2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Sotheby's, London, 20 March 1998, lot 559.

**LITERATURE:**

M. Vellay, K. Frampton, *Pierre Chareau architecte meublier 1883-1950*, Paris, 1984, p. 331, for a similar model illustrated.



■ 58

**AFTER THE DESIGN BY KOLOMAN MOSER**  
*A HANGING LIGHT, SECOND-HALF*  
*20TH CENTURY*

alpaca, glass  
44 in. (112 cm.) high approx.; 20 in. (51 cm.) diameter

£8,000–12,000

\$11,000–16,000  
€8,900–13,000











59



59

**FRENCH, AFTER THE MODEL  
BY CHARLES CRESSENT**

*A PAIR OF LOUIS XV THREE-BRANCH  
WALL-LIGHTS, LATE 19TH /  
EARLY 20TH CENTURY*

gilt-metal  
21½ in. (55 cm.) high; 13½ in. (34.5 cm.) wide (2)

£2,500–4,000

\$3,400–5,300

€2,800–4,400



60

■ 60

**FRENCH**

*A LOUIS XV-STYLE TWO-BRANCH ENCRIER,  
MID-19TH CENTURY*

gilt and patinated bronze  
27½ in. (70 cm.) high; 15½ in. (39.5 cm.) wide

£1,000–1,500

\$1,400–2,000

€1,200–1,700

■ 61

**SOUTH GERMAN**

*A CENTRE TABLE, PROBABLY 19TH CENTURY*

cream-painted and parcel-gilt wood, fossil marble  
32¾ in. (83.5 cm.) high; 64 in. (153 cm.) wide;  
28½ in. (72.5 cm.) deep

£6,000–9,000

\$8,000–12,000

€6,700–10,000





■ 62

**GERMAN, POTSDAM, IN THE MANNER  
OF JOHANN MICHAEL HOPPENHAUPT**

*A ROCOCO MIRROR, MID-18TH CENTURY*

giltwood

84 in. (214.5 cm.) high; 37 in. (94 cm.) wide

£8,000–12,000

\$11,000–16,000

€8,900–13,000

With its undulating asymmetric border, delicately carved flowers, and curved spider-web trellis, the present mirror clearly recalls the designs of furniture-maker and designer Johann Michael Hoppenhaupt II (1709–c.1786).

In 1746 Johann Michael Hoppenhaupt's brother, Johann Christian (1719–1786), became the *Directeur des Ornaments* for Frederick II of Prussia (1740–1786). Working together in a close partnership the brothers came to decorate many of the king's palaces, supplying much of the seat-furniture and wall-furnishings. The pair consequently pioneered what is now known as *Friederizianische Rokoko* — a style characterised by bold asymmetric forms and exaggerated organic lines. Large collections of the Hoppenhaupt's works can still be found in various *Friederizianische Rokoko* castles such as Schloss Charlottenburg, Neues Palais, Schloss Sanssouci.

Johann Michael also came to work independently designing wall-panels, screens, and various other decorative objects, many of which now rest in prestigious private and public collections around the world.

■ 63

**ITALIAN, PROBABLY VENICE**

*A ROCOCO COMMODE, MID-18TH CENTURY*

giltwood, rosso Verona marble; re-gilt, re-mounted  
34½ in. (87.5 cm.) high; 58¼ in. (148 cm.) wide;  
24 in. (61 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London;  
30 November 1990, lot 119.





■ 64

**CHINESE**

A PAIR OF PAINTED WALLPAPER PANELS,  
19TH CENTURY

polychrome-painted paper, later wood frame  
132 x 44½ in. (335.5 x 113 cm.) each,  
excluding frames

£2,000–4,000

\$2,700–5,300  
€2,300–4,400

■ 65

**GERMAN, PROBABLY POTSDAM**

A ROCOCO MIRROR, MID-18TH CENTURY

silvered wood  
83 in. (211 cm.) high; 31¼ in. (79.5 cm.) wide

£6,000–10,000

\$8,000–13,000  
€6,700–11,000

**PROVENANCE:**

Schloss Salem, Germany; probably acquired circa 1856, following the marriage of Friedrich I von Baden to Princess Louise von Preussen, and thence by descent. The Collections of the Margrave and Grand Duke of Baden; Sotheby's, Baden-Baden, 5-21 October 1995, lot 1004.

According to their inventory labels, the present mirror and following console (lot 67) were originally both placed together in the same room at Schloss Salem, Baden-Baden, Germany, the seat of the of Grand Dukes of Baden.

■ 66

**SOUTH GERMAN**

A ROCOCO CONSOLE TABLE,  
MID-18TH CENTURY

silvered wood, Spanish *brocatelle* marble;  
the foliated pierced stretcher later  
32½ in. (81.5 cm.) high; 28 in. (71 cm.) wide;  
17 in. (43.5 cm.) deep

£3,000–5,000

\$4,000–6,700  
€3,400–5,600

**PROVENANCE:**

Schloss Salem Raum No.98 No.49, probably acquired circa 1856, following the marriage of Friedrich I von Baden to Princess Luise von Preussen, and thence by descent. The Collections of the Margrave and Grand Duke of Baden; Sotheby's, Baden-Baden, 5-21 October 1995, lot 104.





65



66

■ 67

**FRENCH**

*A LOUIS XV CHAISE-LONGUE, CIRCA 1740*

giltwood, embroidered silk upholstery

41½ in. (105.5 cm.) high; 67 in. (170 cm.) wide; 33 in. (84 cm.) deep

£3,000–5,000

\$4,000–6,700

€3,400–5,600



■ 68

**GERMAN, POTSDAM, IN THE MANNER  
OF JOHANN MICHAEL HOPPENHAUPT II**

*A ROCOCO OPEN ARMCHAIR,  
MID-18TH CENTURY*

white-painted, silvered, and parcel-gilt wood  
43½ in. (110.4 cm.) high; 30½ in. (77.5 cm.) wide;  
22 in. (56 cm.) deep

£6,000–10,000

\$8,000–13,000  
€6,700–11,000

**COMPARATIVE LITERATURE:**

H. Kreisel, *Die Kunst des deutschen Möbels*,  
Munich, 1970, pp. 233-240, cat. no. 780.  
C.H. Baer, *Deutsche Wohn- & Festräume*,  
Stuttgart, 1912, p. 152.  
Staatliche Schlösser und Gärten Berlin und  
Autoren, *Kaiserlicher Kunstbesitz*, Berlin, 1991,  
pp. 94-97.

A comparable chair attributed to Johann Michael Hoppenhaupt II can be found in the collection of Schloss Charlottenburg, Berlin.

It is interesting to note that while the present chair may be described as is in the manner of Johann Michael Hoppenhaupt II (1709-1769), it may also be linked to the work of sculptor and stuccoist Johann August Nahl (1710- c. 1786), under whose influence Hoppenhaupt developed his signature style. The two worked together on numerous occasions, including for the decoration of the concert hall at Sanssouci which was designed by Nahl and carried out by Hoppenhaupt circa 1746-47.





**69**

**FRENCH SCHOOL, 18TH CENTURY**

*A boiserie wall decoration*

oil on canvas, unframed  
112 x 88 in. (284.5 x 223 cm.)

£7,000-10,000

\$9,400-13,000  
€7,800-11,000

**PROVENANCE:**

Anonymous sale; Christie's, Amsterdam,  
12-13 April 2005, lot 401.



**70**

**FRENCH SCHOOL, 18TH CENTURY**

*A boiserie wall decoration*

oil on canvas, unframed  
112 x 88 in. (284.5 x 223 cm.)

£7,000-10,000

\$9,400-13,000  
€7,800-11,000

**PROVENANCE:**

Anonymous sale; Christie's, Amsterdam,  
12-13 April 2005, lot 400.

■ 71

**GERMAN**

A ROCOCO FIVE-LEAF PAPIER-MACHE  
SCREEN, MID-18TH CENTURY

polychrome-painted and parcel-gilt *papier-mâché*  
81 in. (205.5 cm.) high; 166 in. (422 cm.) wide,  
fully extended

£4,000–6,000

\$5,400–8,000  
€4,500–6,700







72



73

■ 72

**FRENCH**

*A PAIR OF LARGE LOUIS XV-STYLE  
THREE-BRANCH WALL-LIGHTS,  
MID-19TH CENTURY*

gilt-bronze

31 in. (79 cm.) high; 20½ in. (52 cm.) wide (2)

£4,000–6,000

\$5,400–8,000

€4,500–6,700

■ 73

**SOUTH GERMAN**

*A ROCOCO CONSOLE TABLE,  
MID-18TH CENTURY*

giltwood, marble

34¾ in. (88.5 cm.) high; 23 in. (58.5 cm.) wide;

14¼ in. (36 cm.) deep

£2,000–3,000

\$2,700–4,000

€2,300–3,300





**74**

**MEISSEN, PROBABLY MODELLED BY  
J.J. KAENDLER (1706-1775)**

A LARGE FLOWER-ENCRUSTED BALUSTER  
VASE AND FIGURAL COVER, CIRCA 1760

porcelain

22¼ in. (56.5 cm.) high

faint tiny blue crossed swords and old collection  
numerals. III and indistinct 4. and OO X. in black  
script and large I.A. above 184.

£6,000-10,000

\$8,000-13,000

€6,700-11,000

**PROVENANCE:**

Anonymous sale; Christie's, Amsterdam,  
10-11 December 2003, lot 230.

■ 75

**SOUTH EUROPEAN, PROBABLY ITALIAN**

*A SET OF FOUR ROCOCO SIDE CHAIRS,  
MID-18TH CENTURY*

silvered wood; together with a similar pair of a  
later date

40¼ in. (104.5 cm.) high; 22 in. (56 cm.) wide;  
19½ in. (49.5 cm.) deep (6)

£2,000–4,000

\$2,700–5,300

€2,300–4,400



■ 76

**PIERRE REMY (1724-1798)**

*A LOUIS XV CANAPÉ, CIRCA 1750*

giltwood, velvet upholstery

44½ in. (113 cm.) high; 78 in. (198 cm.) wide;

34 in. (86.5 cm.) deep

stamped *P. REMY*

£4,000–6,000

\$5,400–8,000

€4,500–6,700

**PROVENANCE:**

The Alexander Collection; Christie's, New York,  
30 April 1990, lot 137.



**λ 77**

**MARC QUINN (B. 1964)**

*Summer Ice in the Arctic Sea*

signed, titled and dated 'Summer ice in the arctic  
sea Marc Quinn 2007'  
(on the reverse)

oil on canvas

66¾ x 100⅞ in. (169.4 x 254.4 cm.)

Painted in 2007

£40,000–60,000

\$54,000–80,000

€45,000–67,000

**PROVENANCE:**

White Cube.

Acquired from the above by the present owner.





■ 78

**RAYMOND SUBES (1893-1970)**

*AN ART DECO DINING SUITE, CIRCA 1930*

patinated metal, marble, leather; including a dining

table and four benches *en suite*

Dining table: 31 in. (80 cm.) high;

158 in. (401 cm.) long; 47 in. (120 cm.) deep;

Each bench: 60 in. (153 cm.) high

£30,000–50,000

\$40,000–67,000

€34,000–56,000

**PROVENANCE:**

*20th Century Decorative Arts*; Christie's, London,  
12 May 1999, lot 485.

**EXHIBITED:**

Musée des Années Trente, Boulogne.

**LITERATURE:**

M. Gauthier, *Raymond Subes, Oeuvres Recentes*,  
*Ferronnerie Moderne*, volume III, Editions Vincent  
Freal & Co., Paris, this example illustrated.

This lot used to be situated in the entrance hall of  
the Credit Foncier de France, Paris.





79

■ 79

**GERMAN**

*A BOOKCASE, CIRCA 1935*

sapele, glass

43¼ in. (110 cm.) high; 63¾ in. (162 cm.) wide;  
15½ in. (39 cm.) deep

£2,500-3,500

\$3,400-4,700  
€2,800-3,900

**PROVENANCE:**

Collection Karl Lagerfeld.  
Karl Lagerfeld Collection; Christie's, Paris,  
13 December 2001, lot 79.

■ 80

**GERMAN**

*A BOOKCASE, CIRCA 1935*

sapele, glass

44 in. (112 cm.) high; 80¼ in. (204 cm.) wide;  
15½ in. (39 cm.) deep

£2,500-3,500

\$3,400-4,700  
€2,800-3,900

**PROVENANCE:**

Collection Karl Lagerfeld.  
Karl Lagerfeld Collection; Christie's, Paris,  
13 December 2001, lot 83.



80



■ λ 81

**KENNY HUNTER (B. 1962)**

*Space Ape*

glass-reinforced plastic and wooden base  
overall: 70 $\frac{7}{8}$  x 27 $\frac{3}{8}$  x 37 $\frac{3}{8}$ in. (180 x 69.5 x 95cm.)

£3,000–5,000

\$4,000–6,700  
€3,400–5,600





Garden view overlooking the Marmorpalais and Neuer Garten



82

■ 82

**FRENCH SCHOOL**

*A PAIR OF RECUMBENT SPHINXES,  
19TH CENTURY*

terracotta

27 in. (68.5 cm.) high; 14¼ in. (36 cm.) wide;  
30¾ in. (78 cm.) deep, the taller

£5,000–8,000

\$6,700–11,000  
€5,600–8,900

■ 83

**CIRCLE OF JOHANN CHRISTIAN  
KIRCHNER (1691-1732), DRESDEN**

*A PAIR OF BUSTS OF A SATYR AND  
SATYRESS, CIRCA 1720-30*

sandstone, on composite plinths and pedestals

26½ in. (67.5 cm.) high, excluding pedestal  
and plinth (2)

£8,000–12,000

\$11,000–16,000  
€8,900–13,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London,  
9 December 1993.

**COMPARATIVE LITERATURE:**

S. Asche, *Balthasar Permoser und die Barokskulptur  
des Dresdner Zwingers*, Frankfurt am Main, 1966.



83



**84**

**JACQUES ADNET (1900-1984)**

*A TABLE LAMP, CIRCA 1950*

stitched leather

25½ in. (65 cm.) high

£1,500-2,500

\$2,000-3,300

€1,700-2,800

■ 85

**ANDRÉ ARBUS (1903-1969)**

*A DESK, CIRCA 1940*

mahogany, leather, bronze

29½ in. (75 cm.) high; 79 in. (201 cm.) wide;

35½ in. (90.5 cm.) deep

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**PROVENANCE:**

Collection Karl Lagerfeld.

*Karl Lagerfeld Collection*; Christie's, Paris,

13 December 2001, lot 28.

**LITERATURE:**

Y. Brunhammer, *André Arbus*

*Architecte-Décorateur des années 40*, Paris, 1996,

pp. 56–57.





**86**

**ALEXANDRE NOLL (1890-1970) &  
SÈVRES (E. 1738)**

*A FISH SCULPTURE ON STAND, CIRCA 1950*

terracotta, ebony  
8 $\frac{3}{8}$  in. (22 cm.) high; 8 $\frac{7}{8}$  in. (22.5 cm.) wide  
the base signed *A Noll*; the fish with *Sèvres* stamp,  
*made in France*

£1,200-1,800

\$1,600-2,400  
€1,400-2,000

**87**

**WOLFGANG JOOP (B. 1944)**

*A SETTEE, CIRCA 1970*

patinated metal, leather  
30 $\frac{3}{4}$  in. (78 cm.) high; 71 $\frac{1}{4}$  in. (181 cm.) long;  
31 $\frac{1}{2}$  in. (80 cm.) wide

£2,500-3,500

\$3,400-4,700  
€2,800-3,900



■ 88

**EMILE-JACQUES RUHLMANN (1879-1933)**

*A PAIR OF DOORS, CIRCA 1925*

lacquered wood, gilt and nickel-plated bronze

£70,000-100,000

\$94,000-130,000

€78,000-110,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London,  
20 March 1998, lot 529.

**LITERATURE:**

F. Camard, *Ruhlmann: Master of Art Deco*, Paris, 1983, p. 172 for a period illustration of another door handle of this design at Lord Rothermere's Paris residence;  
E. Bréon and R. Pepall, *Ruhlmann: Genius of Art Deco*, exhibition catalogue, Musée des Années 30, The Montreal Museum of Fine Arts, The Metropolitan Museum of Art, Paris, 2004, p. 313, cat. 173 for a sketch of the door handle;  
Reference no. 3906NR in the Ruhlmann Archives, Musée des Années 30, Boulogne-Billancourt.







(recto)



(verso)

■ 89

**JEAN DUNAND (1877-1942)**

*A COMMODE À ABATTANT, 1926*

gold lacquered, bronze handles, sycamore veneer;  
the hinged top opening forward to reveal a leather  
inset reverse and a void interior, the cupboard door  
enclosing a further void interior

30½ in. (76.5 cm.) high; 49¼ in. (125 cm.) wide;

18⅞ in. (48 cm.) deep

branded stamp to reverse *Jean Dunand Laquer*

£70,000-100,000

\$94,000-130,000

€78,000-110,000

**PROVENANCE:**

Madame Agnès, Paris, 1926; Arts Décoratifs  
Du XXe Siècle; Christie's, Monaco, 15 June 1988,  
lot 129.

**LITERATURE:**

F. Marcilhac, *Jean Dunand: His Life and Works*,  
New York, 1991, p. 86, no. 1131, for this example.





90



91



■ 90

**GERMAN, POSSIBLY BERLIN**  
A PAIR OF ROCOCO OPEN ARMCHAIRS,  
MID-18TH CENTURY

blue-painted and parcel-gilt wood, green velvet  
upholstery; redecorated  
43½ in. (110.5 cm.) high; 28½ in. (72.5 cm.) wide;  
25 in. (63.5 cm.) deep (2)

£3,000–5,000

\$4,000–6,700  
€3,400–5,600

■ 91

**SOUTH GERMAN**  
A PAIR OF ROCOCO SIDE CHAIRS,  
MID-18TH CENTURY

cream-painted, parcel-gilt  
38¼ in. (97 cm.) high; 23½ in. (59.5 cm.) wide;  
19½ in. (49.5 cm.) deep (2)

£1,500–2,500

\$2,000–3,300  
€1,700–2,800



■ 92

**FRENCH**

*A PAIR OF FOLIATE CONSOLE TABLES,  
MID-20TH CENTURY*

giltwood, porphyry top

37 in. (94 cm.) high; 63¼ in. (160.5 cm.) wide;

15 in. (38 cm.) deep (2)

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**93**

**AGNES SLOTT-MØLLER  
(DANISH, 1862-1937)**

*Faestemanden dør (The Dying Betrothed)*

signed and dated 'Agnes Slott Møller 1906'

(lower right)

oil on canvas

32½ x 53½ in. (83 x 136 cm.)

£120,000-180,000

\$160,000-240,000

€140,000-200,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 17 June 2004, lot 41.

Private collection.

Anonymous sale; Christie's, London, 15 May 2008, lot 111.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Copenhagen, Charlottenborg, *Spring Exhibition*, 1906.

London, Art Gallery of the Corporation of London, *Danish Art Exhibition*, 1907.

Groningen, Groninger Museum, *Nordic Art*

*1880 - 1920*, 9 December 2012 - 5 May 2013.

Munich, Hypo Kunsthalle, *Aus Dämmerung und*

*Licht, Meisterwerke Nordische Malerei*

*1860 - 1920*, 30 May - 6 October 2013.

**LITERATURE:**

A. Slott-Møller, *Folkevisse Billeder*,

Aschehourg & Co., Copenhagen, 1923, p. 100.

D. Jackson, *Nordic Art: The Modern Breakthrough*

*1860-1920*, Munch, 2012, p. 126.





Agnes Slott-Møller trained at the *Tegneskolen for Kvinder* (Design School for Women) 1878-85, and later with the renowned Danish artist Peder Severin Krøyer from 1885 to 1886. Following her marriage to fellow artist Harald Slott-Møller, she travelled to Italy where she came under the influence of early Renaissance art.

It was her frequent trips to England, however, that had the most profound effect on her art. We see in the way in which she depicts figures in her paintings of scenes from fairytales, folk songs and legends the influence of such artists as Dante Gabriel Rossetti and Sir Edward Coley Burne-Jones. While in England, she also met with artists associated with the Arts and Crafts Movement and with the English journal, *The Studio*. Her scenes of Danish medieval history and poetic ballads reflect this interest in the late nineteenth century English cult of the aesthetic. Like those artists involved with the Arts and Crafts Movement, Slott-Møller took great care in devoting time to uniting her images with their frames, which are often ornamented with fine details and elaborate carvings.

On a visit to Venice in 1904 Slott-Møller saw the narrative paintings of Vittore Carpaccio (1450-1525) depicting the legend of St Ursula. The influence of Carpaccio's work can be seen in Slott-Møller's *The Dying Betrothed*. She was especially moved by Carpaccio's *The Martyrdom and Funeral of St Ursula* which depicts both the violent martyrdom of the pilgrims and the contrasting sad and mournful scene of Ursula's

funeral. Slott-Møller was so inspired by this piece that she later described it in her book, *Folkeviser Billeder*, in 1923.

*The Dying Betrothed* depicts a scene from a Danish folk song *Liden Kirsten*. It portrays the moment when Liden Kirsten finds her betrothed dying. Overcome with grief, she kisses the hand of her love tenderly as he pushes his treasures towards her, forsaking his mother's wish that he think first of his brothers and sisters. Like Carpaccio's funeral image, the picture is cleverly divided into two. On the right we see what looks like a balcony strewn with small branches of fir, as is the custom in Danish funerals. Beyond the balcony is a ship sailing into the distance, its sail becoming ghostly as it merges with the colour of the sky. This is most probably the ship of death waiting to take her betrothed away.

What Slott-Møller has achieved, which perhaps Carpaccio has not, is the real poignancy of the image. The way in which she has compressed the image, for example, so that the sadness of the figure seen on the left is heightened in this limited space. The solid divide between the girl with her betrothed and the ship also emphasises the gulf between this world and the next.

*The Dying Betrothed* was painted in 1906 and was exhibited at the *Charlottenborg* Spring exhibition in the same year. Agnes Slott-Møller was subsequently awarded the Eckersberg medallion by the Royal Academy. This was a well-deserved award for a hauntingly beautiful image.





**94**

**EUROPEAN**

*A LANTERN, SECOND HALF 20TH CENTURY*

wrought iron, glass  
41 in. (104 cm.) high, excluding chain;  
20½ in. x (52 cm.) diameter

£4,000–6,000

\$5,200–7,700  
€4,400–6,500

**PROVENANCE:**

Galerie Hemisphere, London.

**95**

**ITALIAN**

*A GOTHIC-REVIVAL DAYBED, CIRCA 1835*

polychrome-painted and parcel-gilt pine,  
red velvet seat  
37½ in. (95.5 cm.) high; 63 in. (160 cm.) wide;  
20½ in. (52 cm.) deep

With a paper label to the seat frame, inscribed:  
'MOSTRA DI ROMA NELL' OTTOCENTO',  
'Proprietario Amn.ne Princ. Torlonia / Indirizzo  
per il ritorno Piazza Scossa[ua]vall/ ROMA',  
and 'PINCI-ROMA'

£4,000–6,000

\$5,400–8,000  
€4,500–6,700

**PROVENANCE:**

Prince Alessandro Torlonia, Palazzo Torlonia, Rome.  
The Roger Collection; Sotheby's, London,  
28-30 January 1998, lot 22.

**EXHIBITED:**

Rome, Palazzo dei Musei di Roma, *Mostra Di Roma  
Nell'Ottocento*, 7 January - 24 April 1932.

Colourful painted decoration is a hallmark of Gothic Revival furniture is the, as seen in the present daybed. The blue-painted trefoils and multi-foils with gilt cusps encircled by interlacing roundels of the seat-frame recall the architectural device often associated with Gothic stained-glass window arches. This motif was similarly reiterated in the decoration of the room where the present lot was almost certainly originally placed—the *Camera gotica* at the Villa Torlonia.

The room was one many restored by Prince Alessandro (1800-1886), the third-born of John Torlonia and heir to the family fortune, who both preserved and expanded the Villa under the guidance of architect Giovan Battista Caretti. The *Camera gotica* in particular was a rather small yet

spectacular space. Alessandro had the walls and ceilings painted in a *trompe l'oeil* fashion in an attempt to re-create a Gothic interior with arches, columns, and multi-foil roundels, interspersed with stained-glass windows by Giovan Battista Bertini (who similarly supplied stained-glass windows for the Duomo di Milano). The original furniture for the *camera*, which was later exhibited at the *Exhibition of Nineteenth-Century Rome* in the *Sala Torlonia*, is reported to have mirrored the decoration. (A. Campitelli, *Villa Torlonia: L'Ultima Impresa del Mecenasimo Romano*, 1993, pp. 107-110).

Two further chairs very likely from the same suite were also previously in the Roger Collection. One of the chairs reappeared for sale at Christie's, New York, March 2001.



95

END OF SALE



**Property of Mr. Wolfgang Joop**

Christie's Paris

*Hommage à Jean Royère*

20 November 2017



**JEAN ROYÈRE (1902-1981)**

*A PAIR OF 'FOND PERDU' WALL-LIGHTS,  
CIRCA 1950*

black painted iron, each with three red painted  
wooden ball mounts

Each: 70¼ in. (178 cm.) high; 13¾ in. (35 cm.) deep

£37,000–54,000

\$48,000–72,000

€40,000–60,000

**LITERATURE:**

J. Lacoste & P. Seguin, *Jean Royère*, Paris, 2012,  
vol. 1, p. 257 for a view of Jean Royère's stand  
'*Mansarde pour célibataire*' at the Salon des  
Artistes Décorateurs, Paris, 1948.



**JEAN ROYÈRE (1902-1981)**

*'TRÉFLE': A CABINET ON STAND, CIRCA 1937*

vellum, ebonised wood

59 in. (150 cm.); 35½ in. (90 cm.) wide;

15¾ in. (40 cm.) deep

£28,000-45,000

\$36,000-60,000

€30,000-50,000

**LITERATURE:**

J. Lacoste & P. Seguin, *Jean Royère*, Paris, 2012,  
vol. 2, p. 75.



**JEAN ROYÈRE (1902-1981)**

*AN 'HERBIER' SIDE TABLE, CIRCA 1937*

stained oak, the square top inset with dried flowers  
28 in. (70.5 cm.) high; 33 $\frac{1}{8}$  (85 cm.) square

£6,400–8,100

\$8,400–11,000

€7,000–9,000

**LITERATURE:**

J. Lacoste et P. Seguin, *Jean Royère*, Paris, 2012,  
vol. 1, pp. 86-87.



(detail of top)



**JEAN ROYÈRE (1902-1981)**

*AN 'HERBIER' SIDEBOARD, CIRCA 1955*

ash, the three front doors with inset panels of dried flowers

36 $\frac{3}{8}$  in. (92.5 cm.) high; 82 $\frac{5}{8}$  in. (208 cm.) wide;

18 $\frac{7}{8}$  in. (49 cm.) deep

£14,000-18,000

\$18,000-24,000

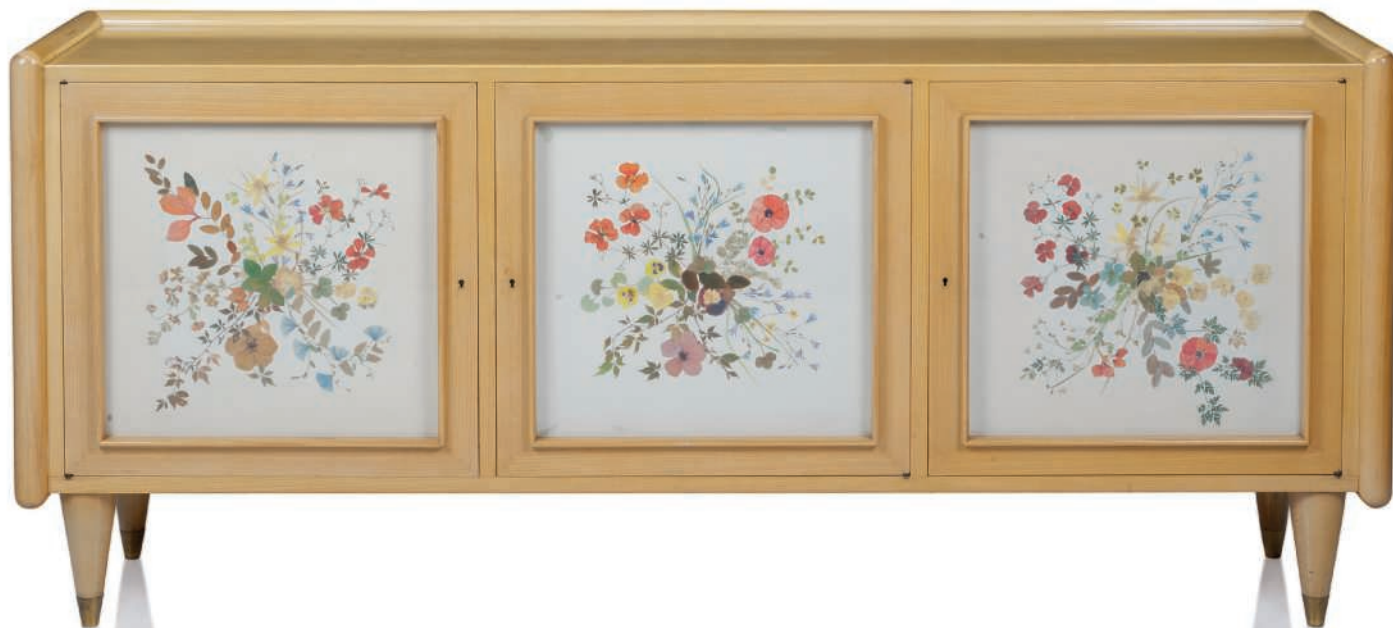
€15,000-20,000

**PROVENANCE:**

Gaston Dutilleul collection: Jean Royère, Mobilier et éléments de décoration (Succession Dutilleul); Boulogne Billancourt, 24 June 2001, lot 72.

**LITERATURE:**

*Jean Royère Décorateur à Paris*, Musée des Arts Décoratifs, Paris, 8 octobre 1999 - 30 janvier 2000, catalogue d'exposition, éditions Norma, Paris, 1999, p. 41 pour une vue du même modèle dans le salon de la légation de France à Helsinki en 1950 et p. 123 pour le dessin de l'illustration précitée.



**JEAN ROYÈRE (1902-1981)**

AN 'HERBIER' SIDE TABLE, CIRCA 1955

oak, the top inset with dried flowers under glass  
22½ in. (57 cm.) high; 17¾ in. (45 cm.) diameter

£3,700-5,400

\$4,800-7,200

€4,000-6,000

**LITERATURE:**

J. Lacoste et P. Seguin, *Jean Royère*, Paris, 2012,  
vol. 2, p. 71, for another example.



(detail of top)

**JEAN ROYÈRE (1902-1981)**

*A PAIR OF 'HERBIER' LOW TABLES,  
CIRCA 1955*

Beech, oak, the tops inset with dried flowers  
Each: 19.¼ in. (49 cm.) high; 51.½ in. (131 cm.) long;  
21.¼ in. (53 cm.) wide

£7,300-11,000

\$9,600-14,000

€8,000-12,000

**PROVENANCE:**

Delorenzo Gallery, New York, purchased *circa* 1995.

**LITERATURE:**

J. Lacoste & P. Seguin, *Jean Royère*, Paris, 2012,  
vol. 2, p. 64 for a similar example.



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### 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 find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](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 identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on 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 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

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

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

*Royalty for the portion of the hammer price*

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

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

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

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

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the 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)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

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

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

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

(ix) we can take any other action we see necessary or appropriate.

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

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

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay 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 Post-Sale Services Department on +44 (0)20 7752 3200.

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

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

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other 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 we 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 all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots 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 £39,219 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**

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**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at [www.christies.com](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

**authentic:** a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](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.
† θ	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. 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  
 Tel: +44 (0)20 7389 2886.  
 Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, \*, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### △ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

#### ○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

#### ○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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 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 3.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal. 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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal 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 9.00 am to 5.00 pm. **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

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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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CHARLES RENNIE MACKINTOSH (1868-1928)  
A LADDERBACK CHAIR, CIRCA 1916-17  
£8,000-12,000

**HISTORICAL DESIGN**

*London, 18 October 2017*

**VIEWING**

13-17 October 2017  
8 King Street  
London SW1Y 6QT

**CONTACT**

Joy McCall  
jmccall@christies.com  
+44 (0)20 7752 3237

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**CHRISTIE'S**



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**OSVALDO BORSANI**

A pair of armchairs, circa 1950  
£5,000–8,000

**FAUSTO MELOTTI**

'Vescovo', a vase, circa 1965  
£10,000–15,000

**CHRISTIE'S**



A FINE AND LARGE ORMULU-MOUNTED KINGSWOOD, BOIS SATINÉ AND BOIS DE BOUT MEUBLE A HAUTEUR D'APPUI  
By Joseph-Emmanuel Zweiner, the mounts designed by Léon Messagé, Paris, circa 1889-90  
\$200,000-300,000

**THE COLLECTOR**  
19TH CENTURY FURNITURE,  
WORKS OF ART, CERAMICS AND SILVER  
*New York, 17 October 2017*

**VIEWING**  
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**CHRISTIE'S**



# VILLA WUNDERKIND

## SELECTED WORKS FROM THE PRIVATE COLLECTION OF WOLFGANG JOOP

WEDNESDAY 18 OCTOBER 2017 AT 11.00 AM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: JOOP  
SALE NUMBER: 14445

(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](http://www.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£100 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£32,000, 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 £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% 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.

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14445

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

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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:

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**THE COLLECTOR**

ENGLISH AND EUROPEAN FURNITURE,  
WORKS OF ART, CERAMICS AND SILVER

*New York, 18 October 2017*

**VIEWING**

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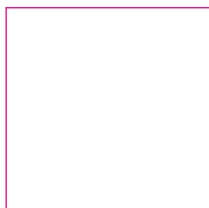
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