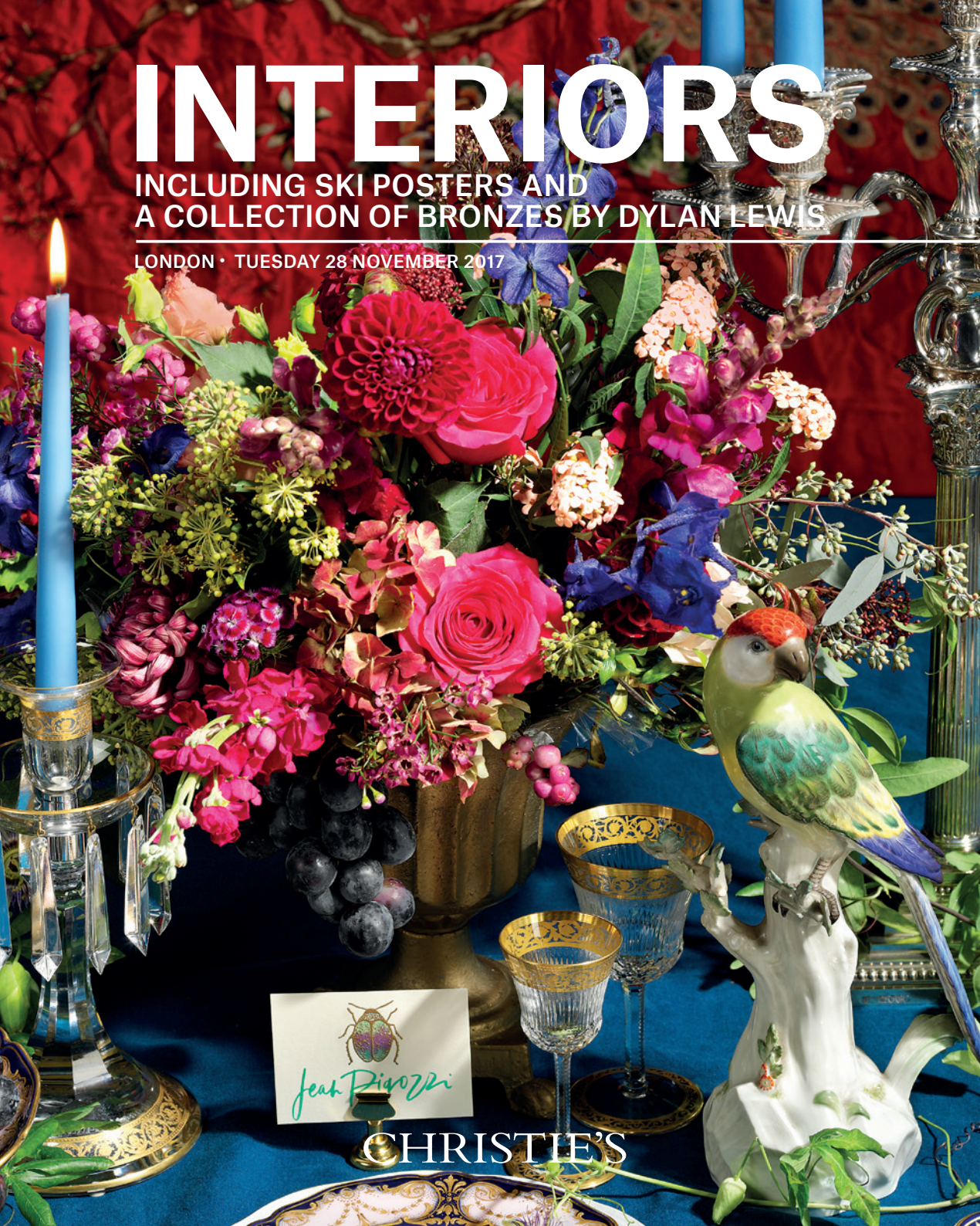


INTERIORS

INCLUDING SKI POSTERS AND
A COLLECTION OF BRONZES BY DYLAN LEWIS

LONDON • TUESDAY 28 NOVEMBER 2017



CHRISTIE'S



FIONA LEAHY AT CHRISTIE'S

Fiona Leahy is the Founder of Fiona Leahy Design, a creative event design and production company. Fiona's passion for design innovation ensures ordinary events become extraordinary experiences rich in style with every aspect. Fiona's celebrated creative vision has endeared her to some of the most discerning names in the fashion, art and entertainment worlds including Dior, Louis Vuitton, Fendi, Charlotte Olympia, Damian Hirst and Aquazzura.

Christie's are delighted that Fiona has styled the front cover of this INTERIORS catalogue with lots from the auction. Christie's are also pleased that Fiona's wonderfully creative work will be available to view and experience first-hand during the sale exhibition at King Street.





A PAIR OF MEISSEN MODELS OF PARROTS
 I adore these two whimsical porcelain parrots and think they add an eccentric touch to either a table top or a mantelpiece.
 Lot 200



A HEREND SERVICE
 I am obsessed with porcelain and this beautiful service is one of my favourites in the sale, I love the multi-coloured floral pattern. I would use this set a lot for home entertaining.
 Lot 208



A PAIR OF SWEDISH PORPHYRY ORMOLU THREE-LIGHT CANDELABRA
 I love these decadent cut-glass, ormolu and porphyry candelabra, they are so intricate and beautiful in design ... these with just candles alone are a party in themselves!
 Lot 137



A GEORGE JONES MAJOLICA STRAWBERRY SERVER SET
 I have never seen a "strawberry server" however I understand that the two tubs at each end would be for sugar and cream. I would love to use it for strawberries or alternatively salt and pepper on a dining table. It's so pretty and amusing.
 Lot 202

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INTERNATIONAL DECORATIVE ARTS CALENDAR

LONDON

14 November 2017
LALIQUE

15 November 2017
**THE COLLECTOR:
ENGLISH FURNITURE, CLOCKS
& WORKS OF ART**

15 November 2017
**THE COLLECTOR:
EUROPEAN FURNITURE,
WORKS OF ART & CERAMICS**

16 November 2017
**THE COLLECTOR:
SILVER & 19TH CENTURY FURNITURE,
SCULPTURE & WORKS OF ART**

28 November 2017
**INTERIORS INCLUDING
SKI POSTERS AND A COLLECTION OF
BRONZES BY DYLAN LEWIS**

5 December 2017
GOLD BOXES

6 December 2017
SCULPTURE

NEW YORK

14 December 2017
DESIGN

PARIS

20 November 2017
HOMMAGE À JEAN ROYÈRE

28 November 2017
EXCEPTIONAL SALE

28 November 2017
**COLLECTION
ARISTOCRATIQUE
EUROPÉENNE**

29 November 2017
**THE COLLECTOR:
LE GOÛT FRANÇAIS**

INTERIORS

INCLUDING SKI POSTERS AND
A COLLECTION OF BRONZES BY DYLAN LEWIS

TUESDAY 28 NOVEMBER 2017



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Monday 27 November, 6.30 pm - 9.00 pm.
Gallery talks, demonstrations and a pay bar.
For the full program please see christies.com.

AUCTION

Tuesday 28 November 2017
at 10.30 am Lots 1-331
8 King Street, St. James's
London SW1Y 6QT

VIEWING

Saturday	25 November	12.00 pm - 5.00 pm
Sunday	26 November	12.00 pm - 5.00 pm
Monday	27 November	9.00 am - 4.30 pm & 6.30 pm - 9.00 pm

AUCTIONEERS

Anna Evans, Georgina Hilton, Piers Boothman

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ANNA-16026**

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BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.

[25]



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Front cover: Lost 91, 154, 201, 214 & 219
Back cover: Lot 271

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CHRISTIE'S

CHINESE CERAMICS LOTS 1-35



1
A LARGE CHINESE FAMILLE VERTE DISH
KANGXI PERIOD (1662-1722)

Brightly enamelled with a basket of flowers at the centre below radiating floral lappets and precious emblems at the border, the underside with an encircled leaf mark

20 in. (51 cm.) diameter

£6,000–8,000

\$8,000–11,000

€6,800–9,000

2
A PAIR OF CHINESE FAMILLE VERTE DISHES
KANGXI PERIOD (1662-1722)

Each decorated with two elegant ladies on a pavilion terrace below cartouches of tied Buddhist emblems

10 $\frac{7}{8}$ in. (27.7 cm.) diameter

£5,000–7,000

(2)

\$6,600–9,200

€5,700–7,800

Compare the very similar dish, formerly in the Collection of John D. Rockefeller Jr. (1874-1960), which was accessioned by the Metropolitan Museum of Art, New York, in 1960, and sold at Christie's New York, *Collecting in America: Chinese Ceramics from the Met Museum*, 15 September 2016, lot 875.





3

3
**AN UNUSUAL CHINESE FAMILLE VERTE
 POWDER-BLUE AND GILT PUNCH BOWL**

KANGXI PERIOD (1662-1722)

Finely decorated on the exterior with lotus leaf shaped panels enclosing mythical beasts, phoenix, flowers and precious objects, all below gilt scrolling lotus on a powder-blue ground, the interior with butterflies and flowers above a floral medallion to the centre

12 in. (30.5 cm.) diameter

£5,000-8,000

\$6,600-11,000

€5,700-9,000

PROVENANCE:

R.H.R. Palmer Collection; Bonhams London, 6 November 2008, lot 168.

4
A LARGE CHINESE FAMILLE ROSE PUNCH BOWL
 QIANLONG PERIOD (1736-1795)

Finely enamelled and gilt with groups of figures at leisure forming a continuous scene, each figure elaborately and elegantly attired with figures in attendance, all within a bucolic landscape

15½ in. (39 cm.) diameter

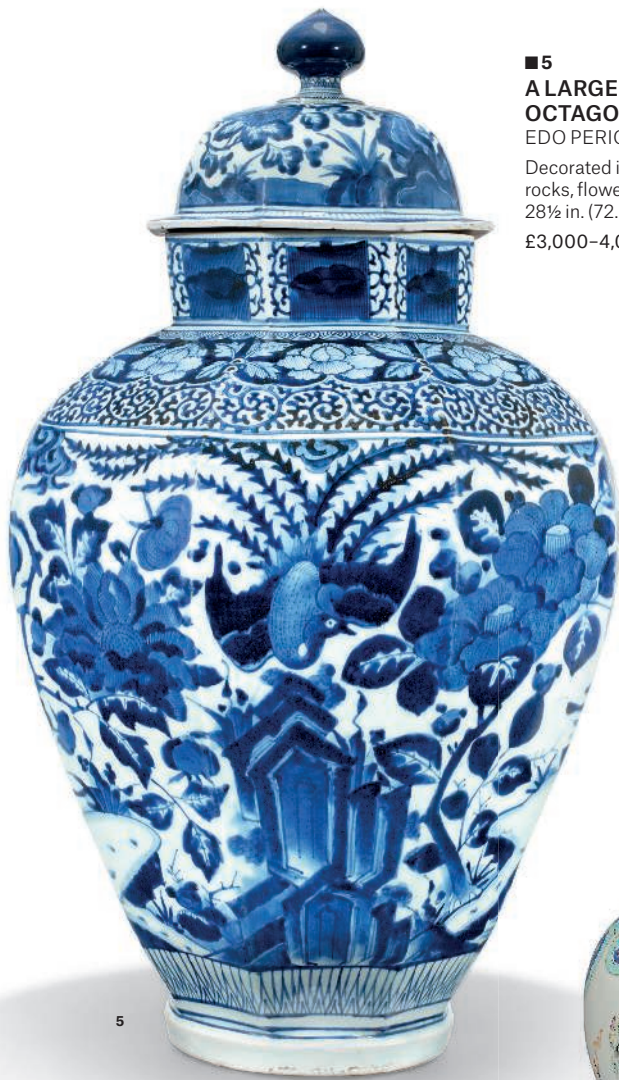
£15,000-20,000

\$20,000-26,000

€17,000-22,000



4



5

■ 5
**A LARGE JAPANESE ARITA BLUE AND WHITE
 OCTAGONAL JAR AND MARRIED COVER**
 EDO PERIOD, LATE 17TH CENTURY

Decorated in deep shades of underglaze blue with *ho-o* amongst rocks, flowers and foliage, the married cover with floral design
 28½ in. (72.5 cm.) high overall

£3,000–4,000

\$4,000–5,300
 €3,400–4,500



6

PROPERTY OF A LADY

6
**A CHINESE FAMILLE ROSE BALUSTER JAR
 AND COVER**

18TH/19TH CENTURY

Decorated with dragon and phoenix roundels alternating with four of the 'Eight Treasures' (*babao*), between *ruyi*-shaped floral lappets and stylised lotus
 15¾ in. (40 cm.) high

£2,000–3,000

\$2,700–4,000
 €2,300–3,400

VARIOUS PROPERTIES

7

A RARE CHINESE FAMILLE ROSE BOTTLE VASE
18TH/19TH CENTURY

The heavily potted body decorated with striking incised blue enamel leaves scrolling amongst large peony heads, all reserved on a white ground
14½ in. (37 cm.) high

£4,000–6,000

\$5,300–7,900

€4,500–6,700

Compare the moon flask with this very unusual design (also dated 18th/19th Century) from The Songzhtang Collection, formerly in the Collection of Sir Frederick Bruce, GCB, British Ambassador to China from 1860–1865 and at one time acquired from John Sparks Ltd., London, which was sold at Sotheby's New York, 15 November 2015, lot 297. The moon flask was illustrated by Leigh Ashton and Basil Gray, *Chinese Art*, London, 1935, pl. 135; and by Soame Jenyns, *Later Chinese Porcelain*, London, 1959, pl. XC, fig. 1.



7

■△8

A LARGE CHINESE FAMILLE VERTE VASE
KANGXI PERIOD (1662–1722)

Cleverly formed from two vases and decorated with three panels enclosing a mythical beast, deer and cranes
24¾ in. (63 cm.) high overall

£1,000–2,000

\$1,400–2,600

€1,200–2,200



8

7



9

9
**A NEAR PAIR OF CHINESE BLUE AND WHITE
 BALUSTER JARS AND ASSOCIATED COVERS**

KANGXI PERIOD (1662-1722)

Decorated with birds and blossoming branches; *together with a*
 baluster jar and cover, 19th Century
 Pair of vases 12¾ in. (32.5 cm.) high (3)

£2,000-3,000

\$2,700-4,000

€2,300-3,400

PROVENANCE:

The single vase and cover: acquired by David Mlinaric Ltd.,
 Interior Designer, in *circa* 1977-1981.

■ 11

**A CHINESE BLUE AND WHITE LARGE FIVE-PIECE
 GARNITURE**

KANGXI PERIOD (1662-1722)

Each piece decorated with moulded ogival panels of birds on
 fruiting and flowering branches, comprising three baluster vases
 and covers and two beaker vases

Vases and covers 22 in. (56 cm.) high

£25,000-40,000

(5)

\$33,000-53,000

€29,000-45,000

PROPERTY OF A GENTLEMAN

■ 12

A CHINESE IMARI LARGE FIVE-PIECE GARNITURE

FIRST QUARTER 18TH CENTURY

Each vase decorated with pheasants and smaller birds in flight
 and perched on rocks amongst flowering branches, comprising
 three baluster vases and covers and two beaker vases

The baluster vases and covers 20 in. (50.7 cm.) high

£10,000-15,000

(5)

\$14,000-20,000

€12,000-17,000

■ Δ 10

**A PAIR OF LARGE CHINESE BLUE AND WHITE
 WINE COOLERS**

20TH CENTURY

Decorated in the 18th Century style with landscapes
 21¼ in. (54 cm.) wide (2)

£800-1,200

\$1,100-1,600

€900-1,300



10



11



12



13

PROPERTY FROM A SWISS COLLECTION

* ■ 13

AN UNUSUAL CHINESE FAMILLE ROSE PART DINNER-SERVICE

YONGZHENG/EARLY QIANLONG PERIOD, CIRCA 1730-1740

Each piece enamelled and gilt with immortals and auspicious symbols, comprising:

a pair of oval gourd-shaped soup-tureens, covers and stands; a large basin; six serving dishes, in sizes; four sauce-boats; four salts; thirty-one plates; twenty-two soup-plates; together with three famille rose tripod salts, circa 1740-1750 (73)
 £7,000–9,000 \$9,300–12,000
 €7,900–10,000

The Chinese subject-matter, seen here, is rarely found on dinner services made for export to the West after the end of the Yongzheng period (1723-1735) and the gourd-form was seldom used for tureens, making this a highly-unusual and early part-dinner service. The Immortal depicted on this scene is probably Lan Caihe, one of the eight Daoist Immortals, who is often seen carrying a basket of flowers. The design is abundant with longevity symbols including the deer, pine tree, crane, and *lingzhi* fungus.

VARIOUS PROPERTIES

14

A PAIR OF CHINESE FAMILLE ROSE WINE COOLERS

QIANLONG PERIOD, CIRCA 1760

Each modelled after European silver originals with moulded foliate rims and bracket handles, the sides enamelled in shades of pink and embellished in gilt with clusters of flowers below a *rocaille* band

10 in. (25.5 cm.) wide across the handles

(2)

£8,000–12,000

\$11,000–16,000

€9,000–13,000

A plate decorated in this unusual palette with a very similar design is in the Peabody Essex Museum, Salem, and is illustrated by J. McClure Mudge, *Chinese Export Porcelain in North America*, New York, 1986, p. 136, fig. 203.



14



15

**A VERY RARE LARGE CHINESE FAMILLE ROSE
PAINTED ENAMEL DISH-COVER**

EARLY QIANLONG PERIOD, CIRCA 1735-1750

Painted and gilt on copper with four ogival floral panels and black and gilt trefoil-shaped floral panels, all reserved on a pale green ground below the lotus bud finial
17½ in. (43.5 cm.) diameter

£3,000–5,000

\$4,000–6,600

€3,400–5,600

Chinese covers to be placed over dishes are extremely rare in either painted enamel or porcelain, and an example of this type appears to be unrecorded. Smaller painted enamel dish-covers were made as part of the extensive porcelain dinner service bearing the arms of Dom Gaspar de Saldanha e Albuquerque; see the painted enamel covers which are in the Metropolitan Museum, New York, the Brooklyn Museum, New York, the Minneapolis Institute of Art, Minnesota, and the Museu do Oriente, Lisbon (see *China of All Colours, Painted Enamels on Copper*, publ. Jorge Welsh, London, 2015, pp. 66-71). Only two English armorial services (for Sayer and for Talbot), dating to circa 1725, are recorded with porcelain dish-covers.



15

The arms are those of Jacques-Gérard de Knyff (1681-1756), of Antwerp and Brussels, created Hereditary Knight of the Holy Roman Empire on 1 September 1719 by Charles VI, Emperor of Austria. See Henry Maertens de Noordhout, *Porcelaines chinoises décorées d'Armoiries belges*, Andenne, 1997, pp. 100 and 101 for a dish from this service in the Royal Museums of Art and History, Brussels. A pair of plates from this service was sold Christie's London, 26 April 2016, lot 53, and another pair at Christie's New York, 18 January 2017, lot 409.



PROPERTY OF A EUROPEAN LADY (LOTS 16 - 23)

16
A LARGE CHINESE FAMILLE ROSE ARMORIAL DISH FOR THE BELGIAN MARKET

QIANLONG PERIOD, CIRCA 1740

Finely enamelled and embellished in gilt and silver with the arms of Knyff

14¼ in. (36 cm.) diameter

£3,000-5,000

\$4,000-6,600
 €3,400-5,600

18
A CHINESE FAMILLE ROSE ARMORIAL DISH FOR THE BELGIAN MARKET

QIANLONG PERIOD, CIRCA 1740

With the arms of Knyff, *en suite* to the preceding lot
 12½ in. (32.1 cm.) diameter

£2,000-3,000

\$2,700-4,000
 €2,300-3,400

17
A CHINESE FAMILLE ROSE ARMORIAL DISH FOR THE BELGIAN MARKET

QIANLONG PERIOD, CIRCA 1740

With the arms of Knyff, *en suite* to the preceding lots
 12¾ in. (32.4 cm.) diameter

£2,000-3,000

\$2,700-4,000
 €2,300-3,400

19
A PAIR OF CHINESE FAMILLE ROSE ARMORIAL PLATES FOR THE BELGIAN MARKET

QIANLONG PERIOD, CIRCA 1740

With the arms of Knyff, *en suite* to the preceding lots
 9 in. (22.8 cm.) diameter

£3,000-5,000

(2)
 \$4,000-6,600
 €3,400-5,600



19



20



21



22

20
**A PAIR OF CHINESE FAMILLE ROSE ARMORIAL
 PLATES FOR THE BELGIAN MARKET**

QIANLONG PERIOD, CIRCA 1740

With the arms of Knyff, *en suite* to the preceding lots
 9 in. (22.8 cm.) diameter (2)
 £2,500–3,500 \$3,300–4,600
 €2,900–3,900

23
**A SET OF FOUR CHINESE FAMILLE ROSE
 ARMORIAL PLATES FOR THE BELGIAN MARKET**

QIANLONG PERIOD, CIRCA 1740

With the arms of Knyff, *en suite* to the preceding lots
 9 in. (22.8 cm.) diameter (4)
 £2,500–3,500 \$3,300–4,600
 €2,900–3,900

21
**A PAIR OF CHINESE FAMILLE ROSE ARMORIAL
 PLATES FOR THE BELGIAN MARKET**

QIANLONG PERIOD, CIRCA 1740

With the arms of Knyff, *en suite* to the preceding lots
 9 in. (22.8 cm.) diameter (2)
 £2,500–3,500 \$3,300–4,600
 €2,900–3,900

22
**A PAIR OF CHINESE FAMILLE ROSE ARMORIAL
 PLATES FOR THE BELGIAN MARKET**

QIANLONG PERIOD, CIRCA 1740

With the arms of Knyff, *en suite* to the preceding lots
 9 in. (22.8 cm.) diameter (2)
 £2,500–3,500 \$3,300–4,600
 €2,900–3,900



23

PROPERTY OF A GENTLEMAN

24

**A RARE CHINESE ARMORIAL PLATE
FOR THE IMPERIAL RUSSIAN MARKET**

EARLY QIANLONG PERIOD, CIRCA 1740

Enamelled and gilt at the centre with a large Imperial coat-of-arms as used by Catherine the Great, the reverse with an indistinct painted number, probably an inventory number 9 in. (23 cm.) diameter

£5,000–8,000

\$6,600–11,000

€5,700–9,000



24

This plate is from the second of two Imperial banqueting services, bearing the imperial Russian coat-of-arms, and made for the Russian court. The first service, dating to c. 1720, was ordered for Emperor Peter the Great, and Tatiana Arapova suggests that this service would have been ordered for Empress Elizabeth no later than 1742; see T. B. Arapova, 'The double-headed eagle on Chinese porcelain', *Apollo*, January 1992, pp. 21-23. Another plate from this service, from The Peter H. Frelinghuysen Jr. Collection, was sold at Christie's New York, 24 January 2012, lot 124; and yet another, from the Collections of Lily & Edmond J. Safra, was sold at Sotheby's New York, 18 October 2011, lot 4.



25

VARIOUS PROPERTIES

25

**A SET OF SIX CHINESE ARMORIAL PLATES
FOR THE SCOTTISH MARKET**

QIANLONG PERIOD, CIRCA 1750

Each enamelled and gilt to the centre with a large coat-of-arms for Ochterlony impaling Hart, the crest and motto *PLURA CONSIGLIO QUAM VI* at the border with underglaze blue floral clusters

9 in. (23 cm.) diameter

(6)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

For the arms, see D. S. Howard, *Chinese Armorial Porcelain*, vol. II, Chippenham, 2003, p. 425.



*26

**A RARE CHINESE EUROPEAN-SUBJECT
CIDER-JUG**

QIANLONG PERIOD, CIRCA 1790

Finely decorated to one side with Toby Philpot seated holding a mug of ale and a page of lyrics reading *DEAR TOM THIS BROWN JUG WHICH NOW FOAMS WITH MILD ALE OUT OF*, the other side with a plate of meat, knife and fork on a pedestal table

8¾ in. (22.5 cm.) high

£12,000–15,000

\$16,000–20,000

€14,000–17,000

Toby Philpot ('Fill pot') was the nickname given to Henry Elwes, the notorious 18th Century Yorkshire drinker who was thought to be the inspiration for Staffordshire Toby jugs. He is depicted holding a tankard of ale and a pipe (here depicted to his side), and was mentioned in the old English drinking song based on a poem by Tristan Shandy 'The Brown Jug', which was published in 1761.

A similar jug with cover (but with a gilt band at the rim instead of the blue enamel band as here), from the Hodroff Collection, and formerly in the Mildred R. and Rafi Y. Mottahedeh Collection, was sold at Christie's New York, 23 January 2008, lot 399; it was illustrated by Howard & Ayers, *China for the West*, London and New York, 1978, vol. I, p. 347, and also by M. Beurdeley, *Porcelain of the East India Companies*, London, 1962, p. 164, cat. 68. Another, without cover and also with just a gilt rim, was sold at Christie's London, 1 November 1982, lot 179.



27

**27
A RARE CHINESE FAMILLE ROSE 'VALENTINE-PATTERN' TEAPOT AND COVER**

QIANLONG PERIOD, CIRCA 1750-1760

Finely enamelled and gilt on both sides with a pair of doves perched on a quiver beside an altar of love to one side, and garlands of flowers embellishing heavy, folded drapes to the other side, the motifs repeated on the cover
9 in. (23 cm.) wide

£1,000-1,500

\$1,400-2,000

€1,200-1,700

Variations on this design, which were inspired by an armorial dinner service ordered in 1743 for Lord Anson based on a drawing by Sir Piercy Brett who accompanied him on his voyage round the world in 1740-44, were popular in the 18th Century. However, the present example is of particularly fine quality, and would have been part of a very impressive tea service. A saucer from this tea service is in the Victoria & Albert Museum; see R. Kerr and L. E. Mengoni, *Chinese Export Ceramics*, London, 2011, p.65, fig. 84 (left).



28

**28
A PAIR OF CHINESE CORAL-GROUND REVERSE-DECORATED SLENDER JARS**

KANGXI PERIOD (1662-1722)

The tapering bodies decorated all over with scrolling convolvulus and foliage, with replacement cylindrical covers
9% in. (23.8 cm.) high overall

£4,000-6,000

\$5,300-7,900

€4,500-6,700

A five-piece garniture, with the covered vases very similar to the present lot, from the R.H.R. Palmer Collection, was sold at Sotheby's London, 28 May 1968, lot 139.



29

**△ 29
A PAIR OF CHINESE EXPORT 'CARP' BOXES AND COVERS**

LATE QIANLONG PERIOD (1736-1795)

The bodies moulded with realistic scales and fins, and the tails flicked upwards

8¼ in. (21 cm.) long

£800-1,200

\$1,100-1,600

€900-1,300

PROPERTY OF A GENTLEMAN

30

A CHINESE FAMILLE ROSE MODEL OF A CRANE

QIANLONG PERIOD, CIRCA 1760-1765

Modelled standing on a rocky mound with its head turned to the right, very finely enamelled and gilt with delicate feather markings

13¼ in. (33.6 cm.) high

£7,000-10,000

\$9,300-13,000

€7,900-11,000

PROVENANCE:

Captain William Marter (d.1774), who sailed to China in 1762, again in 1765, on the East India Company ship, *SS Horsenden*, and thence by descent to the present owner.

Although Chinese models of cranes for export to the West were made in fairly large numbers from the middle of the 18th Century onwards, fine-quality models such as the present lot were indeed rare. Three cranes, very similarly modelled and decorated, are in the Collection of M. et Mme. René Grog-Carven in the Musée Guimet, Paris.



30

PROPERTY OF A GENTLEMAN

31

A LARGE CHINESE EXPORT MODEL OF A CRANE

QIANLONG PERIOD (1736-1795)

Perched on a green rocky mound, with its head turned sharply to the left

17 in. (43.2 cm.) high

£3,000-5,000

\$4,000-6,600

€3,400-5,600

A pair of very similar cranes, from the Collection of Mrs. Gubbay, can be found at Clandon Park, Surrey; see Patricia F. Ferguson, *Ceramics, 400 years of British Collecting in 100 Masterpieces*, The National Trust, 2016, pp. 102-3. Another very similar pair were sold The Hodroff Collection, Part III, Christie's New York, 23 January 2009, lot 257.



31

VARIOUS PROPERTIES

32

A PAIR OF LARGE CHINESE FAMILLE ROSE MANDARIN-PATTERN 'HUNTING' VASES

QIANLONG PERIOD, CIRCA 1770-1780

With iron-red and gilt dragon handles, each brightly decorated with huntsmen on foot and on horseback accompanied by hounds on each side, reserved on a ground with relief-moulded squirrels and vine

16¼ in. (41.3 cm.) and slightly smaller (2)

£3,000-4,000

\$4,000-5,300

€3,400-4,500

The 'hunting' subject-matter depicted on these vases is unusual; it is more common to find families at leisurely pursuits on such vases.



33

A PAIR OF UNUSUAL CHINESE FAMILLE ROSE BLACK-GROUND RELIEF-MOULDED VASES, MOUNTED IN ORMOLU AS EWERS

THE PORCELAIN YONGZHENG/EARLY QIANLONG PERIODS, CIRCA 1730-1740, THE ORMOLU FRENCH, SECOND HALF OF 19TH CENTURY

Each decorated in relief with squirrels amongst vine, chrysanthemum, peach and finger citron branches, all reserved on a black ground

14½ in. (36 cm.) high overall

(2)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

34

AN ORMOLU-MOUNTED CHINESE FAMILLE VERTE VASE

THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS FRENCH, 19TH CENTURY

Brightly enamelled with the 'Flowers of the Four Seasons', prunus, peony, lotus and chrysanthemum, with foliate mounts to the neck and foot

The vase 16¾ in. (42.5 cm.) high, overall 21¾ in. (55.3 cm.) high

£3,000–4,000

\$4,000–5,300

€3,400–4,500



35

A PAIR OF CHINESE FAMILLE ROSE ORMOLU-MOUNTED RECTANGULAR JARDINIÈRES

THE PORCELAIN YONGZHENG PERIOD (1723-1735), THE ORMOLU LATE 19TH/20TH CENTURY

Each brightly decorated with a narrative scene on the long sides, and two boys playing on the short sides, all raised on a pierced waisted foot, the top rim bound in gilt-metal

9½ in. (24 cm.) wide overall

(2)

£5,000–7,000

\$6,600–9,200

€6,700–7,800





36



■ 36

**A PAIR OF CHINESE-EXPORT
GILT LACQUER DECORATED
DEMI-LUNE CONSOLE TABLES**
FIRST HALF 19TH CENTURY

Decorated with pavilions set within rocky
and watery landscapes
32¼ in. (82 cm.) high; 35¼ in. (89.5 cm.)
wide; 17½ in. (44.5 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000



37

■ 37

**A NORTH EUROPEAN GILT-DECORATED
JAPANNED CABINET ON STAND**

THE CABINET EARLY 18TH CENTURY AND LATER,
THE STAND GEORGE II, EARLY 18TH CENTURY

The cabinet with later decoration to the doors and sides,
restored interior fitted with an architectural arrangement of
drawers, on associated stand with some later decoration and
extended sides

55¼ in. (141.5 cm.) high; 44 in. (111.7 cm.) wide; 18½ in. (47 cm.)
deep, overall

£3,000–5,000

\$4,000–6,600

€3,400–5,600

■ 38

**A CHINESE EXPORT PARCEL-GILT AND BLACK
LACQUERED BUREAU-CABINET**

FIRST HALF 18TH CENTURY

94 in. (239 cm.) high; 45 in. (114 cm.) wide; 25 in. (64 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000

■ 39

**A FRENCH JAPONISME GILT DECORATED
LACQUER SOFA**

CIRCA 1920

The reverse decorated in *hiramakie* with deer and a stag, signed
and with monogram 'L.V.H.', re-upholstered

33 in. (84 cm.) high; 81¼ in. (207.5 cm.) wide; 32¼ in. (82 cm.)
deep

£2,500–4,000

\$3,300–5,300

€2,900–4,500



38



39



40

■ 40
**A PAIR OF CLOISSONNE ENAMEL
 VASE LAMPS**

MODERN

On giltwood bases, fitted for electricity, with
 cream paper shades

26 in. (66 cm.) high *including shades* (2)

£1,500–2,500 \$2,000–3,300

€1,700–2,800

■ 41
**A PAIR OF FRENCH ORMOLU-
 MOUNTED FAMILLE ROSE
 GU-SHAPED VASES**

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

23½ in. (59.5 cm.) high (2)

£1,000–1,500 \$1,400–2,000

€1,200–1,700



41



42

■ 42
**A CHINESE CLOISSONNE ENAMEL
 MATCHED GARNITURE**

20TH CENTURY

Comprising a vase and cover with flowers,
 and a pair of vases with figures on horseback
 20¾ in. (53 cm.) high and smaller (3)

£1,200–1,800 \$1,600–2,400

€1,400–2,000



■ 43
**A PAIR OF IMPERIAL YELLOW
 GLAZE VASE TABLE LAMPS**
 MODERN

On giltwood bases, fitted for electricity,
 with cream paper shades
 29 in. (74 cm.) high *with shades* (2)
 £2,000–3,000 \$2,700–4,000
 €2,300–3,400

■ 44
**A PAIR OF VICTORIAN PARCEL-
 GILT AND EBONISED PIER-
 MIRRORS**

CIRCA 1880
 112 x 16 in. (285 x 41 cm.) (2)
 £1,200–1,800 \$1,600–2,400
 €1,400–2,000

PROVENANCE:
 Robert Kime & Piers von Westenholz
 - An English Taste, Christie's South
 Kensington, 26 September 2012, lot 199.



■ 45
**A MEISSEN RED 'MING
 DRAGON' PATTERN PART
 DINNER-SERVICE**

20TH CENTURY, BLUE CROSSED
 SWORDS MARKS, INCISED AND
 IMPRESSED NUMERALS

Comprising: A two-handled rectangular
 tray, a teapot and cover, two coffee-
 pots and covers, six coffee-cups and
 six saucers, twelve teacups and twelve
 saucers, twelve cake-plates, two sugar-
 bowls and covers, two milk-jugs, four
 plates in two sizes, a shaped oval dish,
 a small box and cover, a flared beaker vase,
 a small spill-vase and an ashtray
 The tray - 15 in. (38 cm.) wide

£3,000–5,000 \$4,000–6,600
 €3,400–5,600





**THE PROPERTY OF A GENTLEMAN,
FROM BELMONT HOUSE, SUSSEX,
INCLUDING A COLLECTION OF
DYLAN LEWIS SCULPTURE
LOTS 46-110**



THE SCULPTURES OF DYLAN LEWIS

Dylan Lewis is a second-generation South African artist whose grandparents moved from the United Kingdom to South Africa at the turn of the 19th century. He started his career as a painter and forged a reputation for himself as such before turning his attention to sculpture. The wilderness is Lewis's subject whether expressed through his widely known renderings of large wild cat predators, focused animal studies or through his explorations of the human form. Lewis believes that in large parts of the world our sense of the wild has disappeared and with it, something of deep value. What he seeks to express is the value that lies in wildness - wildness of spirit, wildness of soul.

Working from his studio just outside Stellenbosch, Cape Town, he has exhibited his work across the United States of America, Canada, the United Kingdom and in South Africa, becoming widely recognised as one of the world's foremost sculptors of the animal form. The sculptures offered here present Lewis's ability to capture the innate essence of nature's predators and prey with thrilling energy and sensitive elegance.





■ 46

DYLAN LEWIS, (B.1964)

STANDING LEOPARDS II, LIFE-SIZE

signed, dated and numbered 'Dylan Lewis 99 6/12 S119' and with Jupiter foundry stamp (on the base)

bronze

39¼ in. (99.5 cm.) high; 68½ in. (174 cm.) long; 11⅞ in. (29 cm.) deep

(2)

£25,000–40,000

\$33,000–53,000

€29,000–45,000

PROVENANCE:

Acquired directly from the artist.



■ 47

DYLAN LEWIS, (B.1964)

LEOPARD LYING ON ROCKS, LIFE-SIZE

signed, dated and numbered 'Dylan Lewis 8/8, S320' and with 'SCS' foundry stamp
(on the base)

bronze

69 in. (175.5 cm.) high; 70 in. (187 cm.) wide; 33 in. (84 cm.) deep

£40,000–60,000

\$53,000–79,000

€45,000–67,000

PROVENANCE:

Acquired directly from the artist.



".....This piece is again about the hunt: the immense speed and power of both the pursuant cat and the fleeing buck. The buck can jump to great heights, particularly when trying to avoid a predator. The whole composition is conceived out of a spiral, to enhance the sense of speed, energy and the circular motion of the act."

Dylan Lewis

■ 48

DYLAN LEWIS, (B.1964)

CHEETAH CHASING BUCK, LIFE-SIZE

signed and numbered 'Dylan Lewis '6/8 S239' and with 'SCS' foundry stamp (on the base)

bronze

86 in. (218.5 cm.) high; 96 in. (244 cm.) wide; 52 in. (132 cm.)

deep

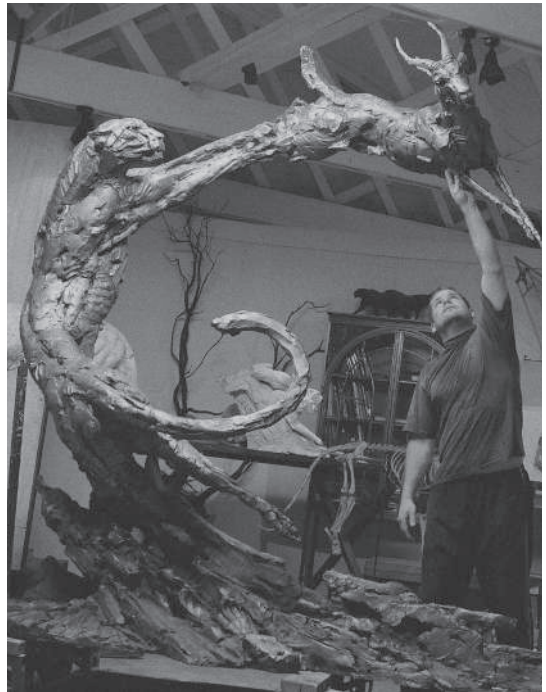
£40,000–60,000

\$53,000–79,000

€45,000–67,000

PROVENANCE:

Acquired directly from the artist.



Dylan Lewis working in his studio in Stellenbosch, South Africa







■ 49

DYLAN LEWIS, (B.1964)

LYING LEOPARD, LIFE-SIZE

signed and numbered 'Dylan Lewis 3/12 S340' and with 'SCS' foundry stamp
bronze

64 in. (163 cm.) high; 98½ in. (250 cm.) long; 50½ in. (128.2 cm.) deep

£40,000–60,000

\$53,000–79,000

€45,000–67,000

PROVENANCE:

Acquired from John Martin Gallery.





■ 50

DYLAN LEWIS, (B.1964)

SURVEYING LEOPARD, LIFE-SIZE

signed, dated and numbered 'Dylan Lewis 96 3/4 S45' and with Jupiter foundry stamp (front)

bronze

25 in. (63.5 cm.) high; 64½ in. (164 cm.) wide; 18 in. (46 cm.) deep

£20,000–30,000 \$27,000–40,000
€23,000–34,000



50

■ 51

DYLAN LEWIS, (B.1964)

LEOPARD ON BOULDER, LIFE-SIZE

signed and numbered 'Dylan Lewis 6/12 S336' and with 'SCS' foundry stamp (on the boulder)

bronze

60 in. (152 cm.) high; 71 in. (180 cm.) long; 25 in. (63.5 cm.) wide

£30,000–50,000 \$40,000–66,000
€34,000–56,000



51



■ 52
DYLAN LEWIS, (B.1964)
SURVEYING LEOPARD MAQUETTE I

signed, dated and numbered 'Dylan Lewis 99, AP1, S110' and with 'SCS' foundry stamp (on the base)

bronze

19¼ in. (49 cm.) high; 42½ in. (108 cm.); 9½ in. (24 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000

■ 53
DYLAN LEWIS, (B.1964)
CHEETAH PAIR II MAQUETTE

signed and numbered 'Dylan Lewis 9/15 S347' and with 'SCS' foundry stamp (on the base)

bronze

22 in. (56 cm.) high; 47 in. (119.5 cm.) wide; 10 in. (25.5 cm.) deep

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Acquired directly from the artist.





Detail of lot 53



54

".....I find these birds very sculptural. I love the vertical composition, the angular lines and juxtaposition of the neck, and the droop of the wing."

Dylan Lewis

■ 54

DYLAN LEWIS, (B.1964)

GREY HERON

signed, dated and numbered 'Dylan Lewis 93 AP1' and with 'SCS' foundry stamp (on the base)

bronze

27½ in. (70 cm.) high

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Predators & Prey, Christie's, South Kensington, 11 June 2011, lot 62.



55

■ 55

DYLAN LEWIS, (B.1964)

ARCHING CHEETAH MAQUETTE

signed numbered 'Dylan Lewis 7/15 S194' and with Bronze Age foundry stamp (on the base)

bronze

18¼ in. (46.5 cm.) high; 22 in. (56 cm.) wide; 5 in. (12.6 cm.) deep

£5,000–8,000

\$6,600–11,000

€5,700–9,000

■ 56

DYLAN LEWIS, (B.1964)

CHEETAH BUST

signed and numbered 'Dylan Lewis 1/12

S1081' and with Bronze Age foundry

stamp

bronze

26¾ in. (68 cm.) high

£10,000–15,000

\$14,000–20,000

€12,000–17,000





■ 57

DYLAN LEWIS, (B.1964)

TRANS FIGURE II, LIFE-SIZE

signed and numbered 'Dylan Lewis S251 ¾' and with foundry stamp (on leg)
bronze

45 in. (114.4 cm.) high; 46 in. (117 cm.) wide; 27½ in. (70 cm.) deep

£15,000-25,000

\$20,000-33,000

€17,000-28,000

■ 58

A BRONZE FIGURE OF THE YOUNG DAVID

AFTER THE MODEL BY DONATELLO, MODERN

60 in. (152.5 cm.) high

£3,000–5,000

\$4,000–6,600

€3,400–5,600



59



58

■ λ 59

KARIN JONZEN (1914-1998)

Standing nude

signed 'K Jonzen' (on the base)

bronze

58 in. (147.5 cm.) high

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Possibly London, Royal Academy, 1985.

David de-Jersey Esq., bequeathed to Maureen Still and by descent.

Anonymous Sale, Christie's, South Kensington, 16 December 2010, lot 23.

■ 60

A LARGE BRONZE MODEL OF A GORILLA

AFTER THE MODEL MADE FOR THE 2012 OLYMPIC VILLAGE BY JOHN COX, MODERN

On a wrought iron circular base
The gorilla - (152.5 cm.) high; 41 in. (104 cm.) wide; 38½ in. (98 cm.) wide

The base - 24 in. (61 cm.) high; 46 in. (117 cm.) diameter

£5,000–8,000

\$6,600–11,000

€5,700–9,000



■ λ 61

DAVID COOKE (B. 1970)

GIANT GALAPAGOS TORTOISE

signed and dated 'DC 2008', from an edition of nine
bronze

29 in. (73.5 cm.) high; 53½ in. (136 cm.) long; 35¾ in. (91 cm.) wide

£5,000–8,000

\$6,600–11,000

€5,700–9,000





■ 62
**AN ITALIAN GLASS, GILT-METAL
 AND GILTWOOD TWELVE LIGHT
 CHANDELIER**

20TH CENTURY

Of cartouche outline, hung overall with faceted pendants, pear and tear shaped drops, wired for electricity, with gilt-wood cone finial

35½ in. (90 cm.) high; 41½ in. (105.5 cm.) wide

£5,000–8,000

\$6,600–11,000
 €5,700–9,000

■ 63
**A PAIR OF ITALIAN CIPOLLINO
 AND CARRARA MARBLE
 COLUMNS**

EARLY 19TH CENTURY

Each with Ionic capital, later square bases
 24¼ in. (61.2 cm.) high (2)

£1,500–2,500

\$2,000–3,300
 €1,700–2,800

64
**A PAIR OF LATE LOUIS XVI
 ORMOLU BRULE-PARFUMS**
 LATE 18TH CENTURY

Each of athenienne form with triform ram's head monopodiae on *blue turquin* circular marble base

18¾ in. (48 cm.) high

(2)

£2,500–4,000

\$3,300–5,300
 €2,900–4,500





65

63

63

64

64

■ 65

A WILLIAM IV GILTWOOD AND COMPOSITION CONVEX MIRROR

CIRCA 1830-1840

Surmounted by a later eagle, handwritten paper label to the reverse 'L.Caplan\28 Wilson Rd\Ecclesdale Rd\Sheffield\Reserve £7/10\Aug 3 of 34', restorations 47¾ in. (121.5 cm) high, overall; 38¾ in. (98.5 cm) wide

£2,000-4,000

\$2,700-5,300
€2,300-4,500



■ 66

**A PAIR OF SILVERED
BOLECTION FRAMED MIRRORS**
LATE 20TH CENTURY

63¼ in. (160.5 cm.) high; 39¼ in. (101 cm.)
wide (2)

£1,500–2,500

\$2,000–3,300
€1,700–2,800



■ 67

**A LARGE BUTTON-DOWN
UPHOLSTERED AND
EBONISED STOOL**
MODERN

16½ in. (41 cm.) high; 54½ in. (138.5 cm.)
wide; 40¼ in. (102 cm.) deep

£700–1,000

\$930–1,300
€790–1,100



■ 68

**TWO SIMILAR BUTTON-DOWN
UPHOLSTERED AND EBONISED
SOFAS**

BY GEORGE SMITH LTD., MODERN

Each with three loose cushions
35 in. (89 cm.) high; 78½ in. (199.5 cm.)
wide; 36½ in. (93 cm.) deep

35 in. (89 cm.) high; 67 in. (170 cm.) wide;
37¼ in. (94.5 cm.) deep (2)

£2,000–4,000

\$2,700–5,300
€2,300–4,500



■ 69

A GILTWOOD MIRROR

LATE 20TH CENTURY

Of shield outline with acanthus leaf carved edges
43 in. (109.2 cm.) high; 35 in. (89 cm.) wide

£1,000–1,500

\$1,400–2,000

€1,200–1,700



■ 70

A PAIR OF LATE VICTORIAN EASY ARMCHAIRS

BY MAPLE & CO., LATE 19TH CENTURY

Together with a similar armchair of a later date; each with a
small scatter cushion
32¼ in. (82 cm.) high; 30 in. (76 cm.) wide;
38 in. (96.5 cm.) deep

£1,200–1,800

(3)

\$1,600–2,400

€1,400–2,000



■ 71

**A PAIR OF BUTTON-DOWN
UPHOLSTERED AND
EBONISED STOOLS**

MODERN

With tapering spiral turned legs
17 in. (43 cm.) high; 48¼ in. (122.5 cm.)
wide; 47½ in. (120.5 cm.) deep



£1,500–2,500

\$2,000–3,300

€1,700–2,800



72
A PAIR OF GEORGE V SILVER-MOUNTED GLASS
LOCKING DECANTERS

MARK OF HUKIN & HEATH, BIRMINGHAM, 1921

With faceted cut-glass stoppers

12 in. (30 cm.) high

£1,500-2,000

(2)

\$2,000-2,600

€1,700-2,200



73
A GEORGE V SILVER-MOUNTED GLASS LOCKING
DECANTER

MARK OF HUKIN & HEATH, BIRMINGHAM, 1935

With faceted cut-glass stopper

13½ in. (34.2 cm.) high

£1,200-1,800

\$1,600-2,400

€1,400-2,000



74
A PAIR OF GEORGE V SILVER-MOUNTED GLASS
LOCKING DECANTERS

MARK OF HUKIN & HEATH, BIRMINGHAM, 1924

The square bodies with two etched horizontal bands

10½ in. (26.5 cm.) high

£1,500-2,000

(2)

\$2,000-2,600

€1,700-2,200



75
A GIANT GLASS AND BRASS WORLD TIME BALL
DESK CLOCK

ELGIN NATIONAL WATCH COMPANY, ILLINOIS, FIRST
 HALF 20TH CENTURY

The dial with six subsidiary dials for London, Paris, Tokyo,
 Moscow, Karachi and Beijing, with eight day American
 movement

8.5 in. (21.5 cm.) diameter, approx.

Together with three smaller examples, one engraved
 'LANGENZERDORF 1904 HERREN MEISTERSCHAFT' (4)
 £2,000-3,000 \$2,700-4,000
 €2,300-3,400

76
TWO FRENCH GILT-METAL-MOUNTED CUT
GLASS CASNETS

EARLY 20TH CENTURY

Each cut with panels of hobnail

The larger - 5½ in. (14 cm.) high; 9¾ in. (25 cm.) wide; 4¾ in.

(12 cm.) deep (3)

Together with a French gilt-metal mounted oval glass casket,
 early 20th century

£800-1,200 \$1,100-1,600
 €900-1,300



77
TWO GLASS TABLE LAMPS

JAQUES ADNET FOR BACCARAT, MID-20TH CENTURY

In the form of spheres, one on a circular base, the other square,
 with fabric shades

9 in. (23 cm.) high *with shades*

(2)

£1,200-1,800 \$1,600-2,400
 €1,400-2,000

78
A GEORGE V SILVER-MOUNTED SIMULATED-
TORTOISESHELL DRESSING TABLE MIRROR

MAKER'S MARK H&A, PROBABLY FOR HORTON &
 ALLDAY, BIRMINGHAM, 1918

With bevelled plate and leather easel back

21 in. (53.5 cm.) high; 15¾ in. (39 cm.) wide

£600-1,000 \$800-1,300
 €680-1,100





■ 79

A VICTORIAN GILTWOOD PIER MIRROR
SECOND HALF 19TH CENTURY

With urn and swag crest above a rectangular plate flanked by foliate and reeded columns

72 in (183 cm.) high; 36¼ in. (92 cm.) wide

£1,200–1,800

\$1,600–2,400

€1,400–2,000



■ 80

AN ITALIAN PARCEL-GILT AND POLYCHROME PAINTED GUERIDON

LATE 19TH / EARLY 20TH CENTURY

With an associated *breccia* marble top
26½ in. (67.3 cm.) high; 22 in. (56 cm.) diameter

£1,500–2,500

\$2,000–3,300

€1,700–2,800



■ 81

A PAIR OF GILTWOOD TORCHERES

OF GEORGE I-STYLE, LATE 19TH CENTURY

The circular flat top above tri-form baluster column and an acanthus clasped scrolling tripartite base and scrolled feet
52 in. (132 cm.) high; 19¼ in. (49 cm.) diameter (2)

£2,000–4,000

\$2,700–5,300

€2,300–4,500

■ 82

A GEORGE III MAHOGANY EXERCISE CHAIR
LATE 18TH CENTURY

With a brass studded, green leather bound sprung seat, supporting handles to the sides and a sliding step below on square sectioned legs
35½ in. (90 cm.) high; 28½ in. (72.2 cm.) wide; 19¼ in. (49 cm.) deep

£600-1,000

\$800-1,300
€680-1,100



■ 83

A GEORGE III-STYLE MAHOGANY THREE-PEDESTAL DINING TABLE

PROBABLY BY WILLIAM TILLMAN, LATE 20TH CENTURY

Including two leaves, with clip mechanism to the underside
29 in. (73.5 cm.) high; 52¼ in. (134 cm.) deep; 149 in. (378.5 cm.), fully extended

£1,500-2,500

\$2,000-3,300
€1,700-2,800



■ 84

A MAHOGANY HUMP-BACK SOFA
OF GEORGE III STYLE, EARLY 20TH CENTURY

With over-swept foliate carved arms, re-covered in blue silk damask
34½ in. (87.5 cm.) high; 79½ in. (202 cm.) wide; 31½ in. (80 cm.) deep

£2,000-3,000

\$2,700-4,000
€2,300-3,400



■ λ 85

MARK CORETH (B. 1958)

LARGE TIGER DESCENT

Signed and numbered 'M Coreth, 3/9'
bronze

29 in. (73.5 cm.) high; 32½ in. (82.5 cm.) wide;
11 in. (28 cm.) deep

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROVENANCE:

Acquired from Sladmore Gallery, London.



85

■ λ 86

MARK CORETH (B. 1958)

STALKING LEOPARD BUST

signed and numbered 'M Coreth, 1/9'
bronze

18 in. (46 cm.) high

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROVENANCE:

Acquired from Sladmore Gallery, London.



86



■ 87

A MATCHED PAIR OF SWEDISH PORPHYRY CAMPANA URNS

EARLY 19TH CENTURY, ONE LATER BASE

One of Blyberg porphyry with later base

14½ in. (36.9 cm.) high and 14¼ in. (36.2 cm.) high

£7,000–10,000

(2)

\$9,300–13,000

€7,900–11,000



88
AN ITALIAN ONYX TAZZA
 SECOND HALF 19TH CENTURY

On a square red marble base, restorations
 12¾ in. (32.5 cm.) high; 18 in. (46 cm.) diameter

£1,000-1,500

\$1,400-2,000
 €1,200-1,700

89
A PAIR OF FRENCH GILT-BRONZE MOUNTED
ALABASTRO FIORITO URNS
 OF LOUIS XVI STYLE, FIRST QUARTER 20TH CENTURY

With ram's-head handles joined by guilloche bands and
 flowering garlands
 25 in. (63.5 cm.) high

£1,500-2,500

(2)

\$2,000-3,300
 €1,700-2,800



90
AN ITALIAN BRONZED PARCEL-GILT COPPER AND
TOLE URN
 20TH CENTURY

With bronze mask handles
 24¼ in. (61.5 cm.) high; 19 in. (48 cm.) wide

£800-1,200

\$1,100-1,600
 €900-1,300



91
A WEDGWOOD FAIRYLAND LUSTRE 'WOODLAND BRIDGE I (EXTERIOR), PICNIC BY A RIVER (INTERIOR)' IMPERIAL BOWL
 DESIGNED BY DAISY MAKEIG-JONES, CIRCA 1930

With gilt-heightened decoration, under glaze printed label 'WEDGWOOD ENGLAND' and in black marked 'Z 4968 D'
 3½ in. (9 cm.) high; 8 in. (20 cm.) diameter

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



92
A PAIR OF VICTORIAN SILVER FIVE-LIGHT CANDELABRA
 MARK OF RICHARD AND RICHARD HODD, LONDON, 1880

Each on stepped base with cast Corinthian column stem, with four foliage-cast branches, two detachable for an alternate fitting for three-lights, with cast Corinthian capital sockets and detachable nozzles, with further central branch, *marked on base, branches, central branch and nozzles, the bases filled*

24¼ in. (61.5 cm.) high (2)
 £3,000–5,000 \$4,000–6,600
 €3,400–5,600



93
A WEDGWOOD FAIRYLAND LUSTRE 'TREE SERPENT' VASE
 DESIGNED BY DAISY MAKEIG-JONES, CIRCA 1930

With gilt heightened decoration, the underside with under glaze printed 'WEDGWOOD MADE IN ENGLAND' and in red 'Z 5360'
 11½ in. (29.5 cm.) high

£4,000–6,000 \$5,300–7,900
 €4,500–6,700





λ 94

TONY DE WOLF (BELGIAN, B. 1961)

White jug, grapes; A glass vessel with eggs; and Red currants in a white ceramic pot

(i), (ii), (iii) signed 'De Wolf Tony' (lower left)
oil on panel

(i), (ii) 19¾ x 15¾ in. (50.3 x 40 cm.); (iii) 15¼ x 11¼ in. (38.7 x 28.5 cm.) (3)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

(i), (ii), (iii) with Medici Gallery, London.

λ.95

TONY DE WOLF (BELGIAN, B.1961)

Glazed vessel and white earthenware bowl with plums

signed 'De Wolf Tony' (lower left)

oil on panel

11¼ x 19 in. (28.6 x 38.3 cm.)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:

Acquired from Medici Gallery, London.



λ.96

JOHAN DE FRÉ (BELGIAN, B.1952)

Reflections of the studio: still life with oranges and ceramics

signed 'J.de fré' (lower right)

oil on board

19 x 23 in. (48.2 x 58.4 cm.)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:

Acquired from Oakham Contemporary, London.



λ.97

JOHAN DE FRÉ (BELGIAN, B.1952)

Apples, jug, bottle and a bowl on a marble ledge

signed 'J.de fré' (lower left)

oil on panel

15½ x 19½ in. (39.4 x 49.5 cm.)

£1,000–1,500

\$1,400–2,000

€1,200–1,700





λ 98

TONY DE WOLF
(BELGIAN, B. 1961)

Grapes in a white earthenware bowl; and Plums in a Chinese bowl

(i), (ii) signed 'De Wolf Tony' (lower left)

oil on panel

9¼ x 17 in. (23.4 x 43.3 cm.); and 11¼ x 15¼ in. (28.7 x 38.8 cm.)

(2)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Both acquired from Medici Gallery, London.



99

λ 99

**JOHAN DE FRÉ
(BELGIAN, B. 1952) AND TONY DE WOLF (BELGIAN,
B. 1961)**

*Three Granny Smiths and a blue pottery; and Pears with
a bowl*

- (i) signed 'J.de fré' (lower right)
- (ii) signed 'De Wolf Tony' (lower left)
- oil on panel
- (i) 11¾ x 15½ in. (29.8 x 39.4 cm.)
- (ii) 11¼ x 15 in. (28.5 x 38.1 cm.)

£2,000–3,000

(2)

\$2,700–4,000
€2,300–3,400



99

λ 100

**STEFAN EYCKMANS
(DUTCH, B. 1964); AND ROY BARLEY (BRITISH, B.
1935)**

*Pears with a green bottle; and Dusty bottle of port with a
corkscrew and a glass*

- (i) signed and dated 'SAHT Eyckmans/2007' (lower right)
- (ii) signed and dated 'Roy Barley 2008' (lower right)
- oil on panel
- (i) 15½ x 12½ in. (39.4 x 31.7 cm.)
- (ii) 19¼ x 15¼ in. (48.9 x 38.7 cm.)

£1,500–2,500

(2)

\$2,000–3,300
€1,700–2,800



100



100

59



λ 101
ROBERT WRAITH (BRITISH, B. 1952)

Paper Wings

signed 'WRAITH' (lower right)

oil on panel

16 x 20 in. (40.5 x 50.8 cm.)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:

Acquired from Petley Fine Art, London.



λ 102
**GUSTAVE CAMILLE GASTON CARIOT
 (FRENCH, 1872-1950)**

Paysage

signed and dated 'G.Cariot 1936' (lower left)

oil on canvas

18½ x 25¾ in. (46 x 65.4 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 24 June 2011, lot 188, where purchased by the present owner.



λ 103
GEORGE GROSZ (GERMAN, 1893-1959)

Ohne Titel

signed 'GROSZ' (lower right)

pen and ink on paper

19¾ x 15½ in. (50 x 39.3 cm.)

£5,000–8,000

\$6,600–11,000

€5,700–9,000

PROVENANCE:

Pontello collection, Florence, from where acquired by the previous owner.

Anonymous sale; Christie's, London, 24 June 2009, lot 162, where purchased by the present owner.

This drawing is sold with a photo-certificate from Ralph Jentsch who will include it in his forthcoming *catalogue raisonné* of works on paper by George Grosz.

λ 104

**JAMES BOLIVAR MANSON, L.G. N.E.A.C.
(BRITISH, 1879-1945)**

Summer flowers in a pottery bowl on a table

signed 'J B MANSON' (lower left)

oil on canvas

22¼ x 27 in. (56.5 x 68.6 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Anonymous sale; Dukes, Dorchester, 15 April 2010, lot 179.

Acquired from Messum's Fine Art, London.



105

**MARY NICOL NEILL ARMOUR, R.S.A., R.S.W.
(BRITISH, 1902-2000)**

Smokies, mushrooms and garlic

signed and dated '49 MARY ARMOUR' (lower left), signed again

'MARY ARMOUR.' (lower right)

oil on canvas

25 x 30 in. (63.3 x 76.3 cm.)

£5,000–8,000

\$6,600–11,000

€5,700–9,000

PROVENANCE:

Anonymous sale; Sotheby's, Edinburgh, 23 April 1991, lot 174.

Anonymous sale; Sotheby's, London, 30 September 2009, lot

122, where purchased by the present owner.



106

FRANS MORTELMANS (BELGIAN, 1865-1936)

White and blue violets

signed 'F. Mortelmans' (lower left)

oil on canvas

16 x 23¾ in. (40.7 x 60.4 cm.)

£8,000–12,000

\$11,000–16,000

€9,000–13,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 10 June 2009, lot 155,

where purchased by the present owner.

LITERATURE:

N. Holsteyn and W. Rappard, *Dictionnaire van Belgische en
Hollandse Bloemen Schilders geboren tussen 1750 en 1880*,

Knokke and Zoute 1995, p. 269, illustrated.





λ 107

**CHARLES-HENRI CONTENCIN
(FRENCH, 1898-1955)**

Argentière et le Mont Blanc

signed 'C.H.Contencin' (lower right)

oil on panel

14 x 21 in. (35.5 x 53.4 cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROVENANCE:

Acquired from John Mitchell Fine
Paintings, London.



108

**JULIUS OLSSON R.A., R.B.A.,
P.R.O.I., R.W.A., N.E.A.C.
(BRITISH, 1864-1942)**

Moonlit sea

signed 'Julius Olsson' (lower right)

oil on canvas

17¾ x 24 in. (45 x 61 cm.)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

PROVENANCE:

Acquired from Messum's Fine Art,
London.



λ 109

**ALAN COTTON
(BRITISH, B. 1960)**

*Rolling clouds over Donegal; and
Scudding Coulds, Donegal*

(i), (ii) signed 'Alan Cotton' (lower right)

oil on canvas

24 x 24 in. (61 x 61 cm.)

(2)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

PROVENANCE:

Acquired from Messum's Fine Art,
London.



110
GUILLAUME SEIGNAC (FRENCH, 1870-1929)

Indolence

signed 'G. SEIGNAC' (lower right)

oil on canvas

9¾ x 13¼ in. (24.7 x 33.7 cm.)

£8,000-12,000

\$11,000-16,000

€9,000-13,000

PROVENANCE:

Anonymous sale; Sotheby's New York, 15 February 1985, lot 20.
Anonymous sale; Sotheby's, London, 16 November 2005, lot 221.
Acquired from MacConnal-Mason & Son, London.



■ 111

A GEORGE IV GILT-BRASS HEXAGONAL HALL LANTERN

OF GOTHIC STYLE, CIRCA 1820-30

31¼ in. (79.5 cm.) high; 12½ in. (32 cm.) wide

£4,000-6,000

\$5,300-7,900

€4,500-6,700

A related hall lantern hangs on the staircase landing of The Minstrel's Gallery, Longleat.

■ 112

A PAIR OF IRISH GEORGE II SOLID MAHOGANY ARMCHAIRS

MID-18TH CENTURY

Each with out-scolled arms terminating in eagles' heads, above a padded replaced seat covered in black horsehair, restorations and replacements

38½ in. (98 cm.) high; 26 in. (66 cm.) wide; 25 in. (63.5 cm.) deep
(2)

£7,000-10,000

\$9,300-13,000

€7,900-11,000

PROVENANCE:

Anonymous sale; Christie's, London, 22 January 2009, lot 118. Stéphane Boudin at 5 Belgrave Square, Les Objets de L'Empire & Mount Kennedy, Ireland. Three Private Collections; Christie's, London, 16 March 2012, lot 219.



■ 113

**A SET OF MAHOGANY METAMORPHIC
LIBRARY STEPS**

20TH CENTURY

With brown leather seat, opening to form four steps
19¾ in. (50 cm.) high; 36½ in. (92.7 cm.) wide;
18¾ in. (47.5 cm.) deep

£1,200-1,800

\$1,600-2,400

€1,400-2,000

■ 114

A LARGE MAHOGANY PEDESTAL DESK

EARLY 20TH CENTURY

With a leather lined waisted oval shaped top above an
arrangement of drawers, with *faux* frieze drawers to the
opposing side

31¾ in. (80.7 cm.) high; 71¾ in. (182.2 cm.) wide;
47½ in. (120.7 cm.) deep

£7,000-10,000

\$9,300-13,000

€7,900-11,000





■ 115
**A PAIR OF GILTWOOD AND
 VERRE EGLUMISE PIER
 MIRRORS**

OF REGENCY STYLE, MODERN

Each with pineapple finials and chain
 suspended balls

42¼ in. (108.5 cm) high; 15½ in. (39.5 cm.)
 wide (2)

£1,500–2,500

\$2,000–3,300
 €1,700–2,800

■ 116
**A PAIR OF REGENCY WHITE-
 PAINTED AND PARCEL-GILT
 ARMCHAIRS**

CIRCA 1800, IN THE MANNER OF
 HENRY HOLLAND

With caned seat with a squab cushion on
 sabre legs headed by rosette blocks, each
 with painted inscription '4-A', repairs to
 the legs, the front legs apparently
 replaced

34½ in. (88 cm.) high; 23½ in. (60 cm.)
 wide; 26½ in. (67 cm.) deep (2)

£1,500–2,500

\$2,000–3,300
 €1,700–2,800





■ 117
**A PAIR OF LARGE GILTWOOD
CONVEX MIRRORS**
OF REGENCY STYLE, LATE 20TH
CENTURY

45¾ in. (116 cm.) high; 45¾ in. (116 cm.)
wide, approximately (2)
£4,000–6,000 \$5,300–7,900
€4,500–6,700

■ 118
**A PAIR OF EARLY VICTORIAN
MAHOGANY HALL CHAIRS**
ATTRIBUTED TO BERTRAM & SON,
CIRCA 1850–60

37½ in. (95 cm.) high; 19½ in. (50 cm.)
wide; 21½ in. (55 cm.) deep (2)
£2,000–3,000 \$2,700–4,000
€2,300–3,400

PROVENANCE:
Property from an English Private
Collection; sold Christie's, London, 9
November 2015, lot 528.





■ 119
**A PAIR OF MEI PING STYLE VASE
 TABLE LAMPS**
 MODERN

With surfaces simulating shagreen, on
 silvered wood bases, fitted for electricity,
 each with cream paper shade
 28 in. (71 cm.) high *including shades* (2)
 £2,000–3,000 \$2,700–4,000
 €2,300–3,400



■ 120
**A GEORGE IV FIGURED
 MAHOGANY PEDESTAL DINING
 TABLE**

CIRCA 1820-30
 29½ in. (75 cm.) high; 58¾ in. (149.3 cm.)
 diameter
 £2,000–4,000 \$2,700–5,300
 €2,300–4,500



■ 121
**A PAIR OF ENGLISH GILT-
 BRASS AND MACASSAR EBONY
 ETAGERES**
 SECOND-HALF 20TH CENTURY

On castors
 25 in. (63.5 cm.) high; 16¼ in. (41 cm.)
 12¼ in. (31 cm.) deep (2)
 £1,500–2,500 \$2,000–3,300
 €1,700–2,800

THE WENTWORTH WOODHOUSE CHAIRS



■ 122

A SET OF EIGHT ENGLISH MAHOGANY DINING CHAIRS

FOUR GEORGE III AND FOUR EARLY 19TH CENTURY
BY MILES & EDWARDS,

Three stamped 'J.Ritson.', two with replaced splats
37½ in. (95 cm.) high; 22¾ in. (58 cm.) wide; 19 in. (48.5 cm.)
deep

£3,000–5,000

\$4,000–6,600

€3,400–5,600

(8)

PROVENANCE:

From a set of ten acquired by Charles, 2nd Marquess of Rockingham (d. 1782) and by descent to and extended by his nephew William, 4th Earl Fitzwilliam (d. 1833) and by descent at Wentworth Woodhouse, Yorkshire.
Wentworth, Christie's, London, 8 July 1998, lot 68.

There was a very large set of these chairs at Wentworth Woodhouse which are visible in an early *Country Life* photograph of the State Dining Room in 1906, and it seems certain that the set of 1775–80 was extended as more were required. The firm of Miles and Edwards, one of the leading cabinet-making firms in London in the 1820s and 1830s, would have been a very suitable choice for Lord Fitzwilliam when he wanted to extend a set of chairs from the previous generation that was not numerous enough for the entertaining being undertaken by the 1820s (C. Gilbert and G. Beard, eds., *The Dictionary of English Furniture Makers*, Leeds, 1986, p. 606).

■ 123

A SET OF TEN HEPPLEWHITE STYLE MAHOGANY DINING CHAIRS

EARLY 20TH CENTURY

Comprising eight side chairs and two armchairs, one with a bone label for
GILL & REIGATE/LONDON W.

The armchair: 38¾ in. (27.2 cm.) high;
23¾ in. (59 cm.) wide; 19¾ in. (50.3 cm.)
deep

£3,000–5,000

\$4,000–6,600

€3,400–5,600

(10)





124

124
A CHARLES I SILVER
ALMS-DISH

LONDON, 1635, MAKER'S MARK DG
 ANCHOR BETWEEN, PROBABLY FOR
 DANIEL GEE

Plain circular, *marked near rim*
 9 $\frac{3}{8}$ in. (25 cm.) diam.
 11 oz. 14 dwt. (354 gr.)

£2,000–3,000 \$2,700–4,000
 €2,300–3,400

The attribution of this mark is based on
 research by Dr. David Mitchell for the
 Goldsmiths' Company.



125

125
A WILLIAM III SILVER TANKARD
 MARK OF THOMAS PARR, LONDON,
 1697

Part spirally fluted tapering cylindrical,
 with shaped cartouche engraved with
 crest, the hinged domed cover with
 double scroll thumbpiece, *marked near*
handle, on cover and handle
 7 $\frac{1}{2}$ in. (19 cm.) high
 29 oz. 11 dwt. (920 gr.)

£3,000–5,000 \$4,000–6,600
 €3,400–5,600

PROVENANCE:
 Probably anonymous sale; Christie's,
 London, 4 May 1955, lot 145 (£135 to
 Kaye).



126

126
A WILLIAM III SILVER MUG
 MARK OF WILLIAM DENNY,
 LONDON, 1697

Tapering, with central rib and scroll
 handle, later engraved with crest, *marked*
near handle and on handle
 4 in. (10 cm.) high
 7 oz. 12 dwt. (237 gr.)

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



127

127
A GEORGE III SILVER TANKARD
 MARK OF BENJAMIN SMITH,
 LONDON, 1815

Cylindrical, with corded and anthemion
 borders, corded handle and shell
 thumbpiece, the hinged cover with
 detachable foliage ornament, engraved
 with coat-of-arms, the cover with crest,
marked near rim and inside cover
 7 $\frac{1}{4}$ in. (18.5 cm.) high
 42 oz. 13 dwt. (1,327 gr.)

The arms are probably those of Willes
 impaling Lacon, for Capt. George
 Wickens Willes R.N. (1786-1847) and
 his wife Anne Elizabeth (1790-1871),
 daughter of Sir Edmund Lacon 1st Bt.
 (1750-1820), whom he married in 1814.

£2,000–3,000 \$2,700–4,000
 €2,300–3,400



128

128
A SET OF THREE WILLIAM IV SILVER FIGURES ON HORSEBACK

LONDON, CIRCA 1830, ATTRIBUTED TO PAUL STORR

Each on later stone plinth with applied plaque, depicting state trumpeter, mounted trooper and Warrant officer, standard bearer, all from 1st Life Guards Regiment, *each part marked on tail, the Warrant officer further part marked and with mark of Paul Storr on standard*

10 $\frac{1}{2}$ in. (27 cm.) high

(3)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

129
A VICTORIAN PARCEL-GILT SILVER MODEL OF THE DUKE OF WELLINGTON ON HORSEBACK
 MARK OF JOSEPH ANGELL, LONDON, 1849

Realistically modelled as the Duke of Wellington on horseback, the base cast in silver-gilt as rockwork, on tapering wood base, *marked on tail*

8 $\frac{1}{2}$ in. (21.5 cm.) high

£1,000–1,500

\$1,400–2,000

€1,200–1,700



129



***130**

A PAIR OF FRENCH SILVER-MOUNTED GLASS CLARET-JUGS

MARK OF BARDIES FAURE, PARIS, EARLY 20TH CENTURY

The fluted glass bodies engraved with foliage, with foliage and rocaille silver mounts, the hinged covers with foliage thumbpiece, *marked on bases, covers and necks*

10½ in. (26.5 cm.) high (2)

£1,000-1,500

\$1,400-2,000

€1,200-1,700



131

A PAIR OF EDWARD VII SILVER NOVELTY PEPPERETTES

MARK OF GEORGE BEDINGHAM, LONDON, 1906, RETAILED BY ASPREY

Formed as budgerigars, with glass eyes, pierced heads and hinged covers for pepper compartments underneath, *marked on tails and covers*, in leather case each 4½ in. (11.7 cm.) long

the case 9 in. (23 cm.) long

gross weight 3 oz. 15 dwt. (148 gr.) (2)

£1,500-2,500

\$2,000-3,300

€1,700-2,800



132

A VICTORIAN SILVER FOUR-BOTTLE CRUET

MARK OF JOHN MORTIMER AND JOHN SAMUEL HUNT, LONDON, 1839

The cast *rocaille* base on shell feet, the frame with four dolphin supports and four cut-glass bottles, two with silver mounts, *marked base, rim and bottle mounts* the base 9½ in. (24 cm.) diam.

weighable silver 35 oz. 12 dwt. (1,107 gr.)

(4)

£2,500-3,500

\$3,300-4,600

€2,900-3,900



133

A FOUR-PIECE GEORGE III SILVER TEA-SERVICE

MARK OF JOHN ROBINS, LONDON, 1803

Each partly fluted oblong and on four panel feet, each engraved with crest, comprising: teapot; hot-water-jug, cream-jug and sugar bowl, *marked near handle or underneath, further marked on covers*

the hot-water-jug 8¼ in. (21 cm.) high

gross weight 63 oz. 19 dwt. (1,973 gr.)

£3,000–5,000

134

A GEORGE III SILVER TRAY

MARK OF JOHN CROUCH AND THOMAS HANNAM, LONDON, 1788

Oval and with reeded rim and handles, engraved with foliage and flowers and a coat-of-arms, *marked underneath* 23¼ in. (60 cm.) wide over handles

86 oz. 4 dwt. (2,681 gr.)

The arms are those of Polhill quartering Buckland impaling Spooner, for Edward Polhill (1761-1837) of York Place, Marylebone, tobacco merchant, and his wife Sarah Ward, daughter of John Spooner, of Barbados, whom he married in 1787.

£3,000–5,000

\$4,000–6,600

€3,400–5,600





135
**A FRENCH SILVER-GILT EWER
 AND SIX BEAKERS**
 MARK OF PUIFORCAT, PARIS, 20TH
 CENTURY

In the Régence style, the ewer with hexagonal foot and foliage-capped scroll handle, each marked on foot and rim, further stamped 'Puiforcat Paris', in green leather case

the ewer 10¼ in. (26 cm.) high
 96 oz. 4 dwt. (2,992 gr.) (7)
 £5,000–8,000 \$6,600–11,000
 €5,700–9,000



136
**A CHINESE EXPORT SILVER CUP
 AND COVER**
 MARKED WITH CHINESE
 CHARACTER, DATED 1881

Baluster and on spreading foot with knopped stem. chased overall with chinoiserie scenes, with cast dragon handles, the detachable cover with dragon finial, engraved on one side with inscription, marked on foot 12¼ in. (31 cm.)

28 oz. 3 dwt. (876 gr.)
 The inscription reads 'Hong Kong Regatta 1880 Members Cup Bow A. J. Murray 27th Reg't, J. L. Armitage 27th Reg't, G. A. Featherstonehaugh R. N. Stroke J. A. Bennett 27th Reg't, cox A. J. Lewis.
 £5,000–8,000 \$6,600–11,000
 €5,700–9,000

The rowers were made up of three officers of the 27th Regiment, the Royal Inniskilling Fusiliers, Lt. Archibald James Murray, John Leathley Armitage and Capt. John Anstey Bennett, together with Royal Navy clerk Godfrey Arthur Featherstonehaugh.

■ 137

**A PAIR OF SWEDISH ORMOLU,
'RANNAS' PORPHYRY AND
CUT-GLASS THREE-LIGHT
CANDELABRA**

EARLY 19TH CENTURY AND LATER

31 in. (79 cm.) high; 15 in. (38 cm.) diam. (2)

£2,500-4,000

\$3,300-5,300

€2,900-4,500



138

**A PAIR OF BACCARAT GILT-METAL-
MOUNTED CUT-GLASS VASES**

CIRCA 1900, ACID ETCHED MARKS FOR
BACCARAT

15 in. (38 cm.) high overall (2)

£2,500-4,000

\$3,300-5,300

€2,900-4,500

139

**A PAIR OF BRASS-MOUNTED
GLASS THREE LIGHT
CANDELABRA**

CIRCA 1900, POSSIBLY BY OSLER

Each central light above an oval plaque of a
classical maiden, flanked by shaped stems
with various conforming chain-hung glass
balls, on spiral support and spreading socle
base, restorations and replacements

21 in. (53.5 cm.) high; 15 in. (38 cm.) wide (2)

£2,500-4,000

\$3,300-5,300

€2,900-4,500





■ 140
**AN ITALIAN GILT-METAL AND ROCK CRYSTAL
 SIX-LIGHT CHANDELIER**
 SECOND HALF 18TH CENTURY

The central shaft issuing tiers of beaded scrolled branches with drip-pans and nozzles, hung overall with droplets, pendants and flower-shaped elements, minor losses and replacements
 46½ in. (118 cm.) high; 41½ in. (105.5 cm.) diameter

£7,000–10,000

\$9,300–13,000
 €7,900–11,000



■ 141
**A GROUP OF ITALIAN OAK 'VERSAILLES'
 PARQUET FLOOR PANELS**
 19TH CENTURY

Each square panel: 25 x 25 in. (63 x 63 cm.) square
 Three border panels: 12½ x 25 in. (32 x 63 cm.)
 Overall 37 metres square, approximately

£4,000–6,000

\$5,300–7,900
 €4,500–6,700



■ -142
**A NORTH ITALIAN ROSEWOOD,
 WALNUT AND FRUITWOOD
 MARQUETRY COMMODE**
 LATE 18TH CENTURY

The quarter veneered sides and top with acanthus medallion above three tulipwood and amaranth cross banded drawers

33 in. (83.5 cm.) high; 50½ in. (128 cm.) wide; 23¼ in. (59 cm.) high

£3,000–5,000

\$4,000–6,600
 €3,400–5,600

■ 143

AN ITALIAN PIETRA DURA AND CAST-IRON GUERIDON

ATTRIBUTED TO FRANCESCO SIBILIO, ROME, MID-19TH CENTURY, THE BASE LATE 19TH CENTURY

The circular top with geometric radial designs of Egyptian porphyry and serpentine porphyry
30½ in. (77.5 cm.) high; 25¾ in. (65.5 cm.) diameter

£4,000–6,000

\$5,300–7,900

€4,500–6,700

The geometric design of this specimen marble top and method of arrangement is closely related to the work of Francesco Sibilio, a pietra dura craftsman active in Rome during the first half of the 19th century. There are very few recorded examples of his work. One example is in the Gilbert Collection at the Victoria & Albert museum (see *The Gilbert Collection Hardstones*, V & A publications, p. 89-90). He is known to have incorporated ancient materials from contemporaneous excavations and used vitreous coloured grouts to enrich his geometric inspired designs.



■ 144

AN ITALIAN ALABASTRO FIORITO TABLE TOP

20TH CENTURY

The rectangular top bordered in alabaster
22 x 40 in. (56 x 101.5 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400





145
AN ASSEMBLED GARNITURE
OF THREE WEDGWOOD GREEN
JASPER DIP VASES AND TWO
COVERS

CIRCA 1785-90, IMPRESSED
 WEDGWOOD MARKS, THE CENTRAL
 VASE WITH IMPRESSED V MARK, THE
 PAIR WITH IMPRESSED H MARKS

The central snake-handled vase applied in
 white with figures depicting the 'Sacrifice
 to Cupid' between stiff-leaf borders, on a
 solid white jasper square base with an
 anthemion border, the assembled pair
 with twin bracket handles with satyr mask
 terminals, ornamented with figures of
 Muses below a stiff-leaf border, domed
 covers

The snake-handled vase 14 ¼ in. (36.2 cm.)
 high; the pair 11 ¼ in. (28.5 cm.) high (5)

£5,000-8,000

\$6,600-11,000

€5,700-9,000

PROVENANCE:

'The Property of a Spanish Collector, Un
 Estilo de Vida Moderno', sale Christie's,
 London, 23 September 2015, lot 293.

See R. Reilly, *Wedgwood*, London, 1989,
 Vol. I, p. 650, fig. 991 for a green jasper
 dip vase (and pedestal) of the same form
 and decorated with the same subject as
 the snake-handled vase in the present
 lot. This shape was illustrated in the 1787
 Ornamental Ware Catalogue. A vase of
 the same form as the pair in this lot is
 illustrated by Reilly, (*ibid.*, p. 658, fig. 1010)
 together with an ewer, decorated with
 figures of Muses of the same design as
 those to this pair.

146
A LARGE ITALIAN CARVED
ALABASTER MODEL OF THE
BORGHESE VASE

AFTER THE ANTIQUE, SECOND
 HALF 19TH CENTURY

Of sectional construction, later fitted
 for electricity, replacement handles
 and numerous repairs; together with a
 modern plaster pedestal base
 The vase: 38 in. (96.5 cm.) high

The pedestal: 28 in. (71 cm.) high (2)

£2,500-4,000

\$3,300-5,300

€2,900-4,500





147
AN ITALIAN CARVED ALABASTER FIGURE OF PAOLINA BORGHESE

AFTER ANTONIO CANOVA, SECOND HALF 19TH CENTURY

Mounted on a grey marble day-bed
 13¼ in. (33.5 cm.) high; 18½ in. (47 cm.) wide

£1,200–1,800

\$1,600–2,400
 €1,400–2,000

148
A LARGE ITALIAN PIETRA DURA TABLE TOP
 PROBABLY NAPLES, LATE 17TH/EARLY 18TH CENTURY

Inlaid overall with specimen marble and hardstones, including *lapis lazuli*, *Giallo*, *bardiglio*, *verde antico*, *rosso* marbles and mother-of-pearl inlays, on a later giltwood stand
 95 in. (242 cm.) wide; 55 in. (140 cm.) deep

£25,000–40,000

\$33,000–53,000
 €29,000–45,000



149

***149**
A COLLECTION OF FOURTEEN BANDED AGATE
AND BLUE HARDSTONE GILT AND SILVERED
METAL MOUNTED BOXES

FRENCH OR GERMAN, LATE 19TH CENTURY

Of various shapes and sizes

The largest: 3 in. (7.5 cm.) high; 5 $\frac{7}{8}$ in. (15 cm.) wide; 3 $\frac{3}{4}$ in. (9.5 cm.) deep (14)

£1,500-2,500

\$2,000-3,300

€1,700-2,800

***150**
A GROUP OF TWELVE BLUE AGATE GILT-METAL
AND METAL MOUNTED BOXES

FRENCH OR GERMAN, LATE 19TH AND EARLY 20TH CENTURY

Of various shapes and sizes, two in the form of tables; together with a blue agate dish

The largest: 2 $\frac{1}{2}$ in. (6.5 cm.) high; 4 $\frac{1}{2}$ in. (11.5 cm.) wide; 3 in. (7.5 cm.) deep (13)

£2,000-3,000

\$2,700-4,000

€2,300-3,400



150



151

*151

A GROUP OF FOUR GILT-METAL AND MOUNTED AGATE BOXES

FRENCH OR GERMAN, LATE 19TH CENTURY AND ONE LATER

Of varying sizes, the smallest with three hinged compartments
The largest: 3½ in. (9 cm.) high; 7¼ in. (18½ in.) wide; 4¼ in. (11 cm.) deep (4)

£2,000-3,000

\$2,700-4,000

€2,300-3,400

152

A GROUP OF FIFTEEN GILT-METAL MOUNTED AGATE BOXES

FRENCH OR GERMAN, LATE 19TH / EARLY 20TH CENTURY

Including one moss agate example and three match strikers
The largest -- 2¾ in. (7 cm.) high; 5 in. (12.7 cm.) wide; 3¾ in. (8.5 cm.) deep (15)

£2,500-4,000

\$3,300-5,300

€2,900-4,500



152



153

**A VICTORIAN HARD-STONE
AND SILVER-PLATED DESSERT
SERVICE**

LATE 19TH CENTURY

Comprising twelve forks and twelve
knives, the knives stamped with mark for
'J N & S'

The knife: 8¼ in. (21 cm.) high

The box: 10¾ x 11¼ in. (27.2 x 28.5 cm.)

£1,500–2,500

\$2,000–3,300

€1,700–2,800



154

**A GROUP OF SIX MINERAL
SPHERES**

Comprising: amethyst, ruby-in-fuchsite,
lapis, pyrite, calligraphy jasper and
snowflake obsidian; mounted on
lacquered stands

1½ in. (39 cm.) circumference, and
similar; 4¾ in. (12 cm.) diameter, and
similar

(6)

£1,500–2,500

\$2,000–3,300

€1,700–2,800



*** 155**

THREE FRENCH GILT-METAL-MOUNTED OPALINE BOXES

LATE 19TH CENTURY

Of various forms, including one in the shape of an egg
The largest: 4 in. (10 cm.) high;
4¾ in. (12 cm.) wide; 3½ in. (9 cm.) deep

(3)

£1,000–1,500

\$1,400–2,000

€1,200–1,700



*** 156**

FIVE FRENCH GILT-METAL-MOUNTED OPALINE BOXES

19TH CENTURY

Of various forms, the sarcophagus casket with zoomorphic ring handle
The sarcophagus: 4 in. (10 cm.) high; 6½ in. (16.5 cm.) wide; 4¼ in. (11 cm.) deep (5)

£3,000–5,000

\$4,000–6,600

€3,400–5,600



*** 157**

FOUR FRENCH GILT-METAL-MOUNTED OPALINE BOXES

SECOND QUARTER 19TH CENTURY

One with gilt and polychrome decoration
The largest: 5 in. (12.5 cm.) high;
5½ in. (14 cm.) wide; 4 in. (10 cm.) deep (4)

£2,500–4,000

\$3,300–5,300

€2,900–4,500





■158

**A GILT-BRONZE EIGHT LIGHT CHANDELIER
OF EMPIRE STYLE, SECOND HALF 20TH CENTURY**

The pierced scrolling acanthus basket supported by laurel leaf arms terminated by a large *flambeau* finial
45½ (115.5 cm.); 29 in. (73.5 cm.) wide, overall

£4,000–6,000

\$5,300–7,900

€4,500–6,700



■159

A PAIR OF FRENCH ORMOLU TWIN-BRANCH WALL-LIGHTS

IN THE MANNER OF ANDRE-CHARLES BOULLE, 19TH CENTURY

Modelled as classically-draped male and female herms respectively, each holding aloft acanthus-wrapped scrolled branches with ribbed circular drip-pans and nozzles

18 in. (46 cm.) high

(2)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

These wall-lights are the same model as those almost certainly supplied to the duc Louis-Henri de Bourbon, great-grandson of the Grand Condé, which were removed during the French revolution, and remained untraced. A further pair of this model is in the Musée du Louvre, Paris (H.Ottomeyer, P.Pröschel *et al.*, *Vergoldete Bronzen*, Munich 1986, vol. I, p. 62, fig. 1.9.10)

■160

**A FRENCH MAHOGANY AND ORMOLU-MOUNTED
KIDNEY-SHAPED TABLE EN CHIFFONIER**

LATE 19TH CENTURY

With a frieze drawer and *Spanish broccatello* marble top
29¾ in. (75.5 cm.) high; 20¾ in. (52.5 cm.) wide; 13¾ in. (35 cm.) deep

£2,000–3,000

\$2,700–4,000

€2,300–3,400





■ 161
**A NEAR PAIR OF LOUIS XV STAINED BEECH
 FAUTEUILS**

ONE BY LOUIS DELANOIS, THIRD QUARTER 18TH
 CENTURY

The padded back, arms and seat covered in zebra-patterned cut
 velvet, one stamped 'L.DELANOIS', restorations (2)
 £1,500–2,500

\$2,000–3,300
 €1,700–2,800

■ 162
**A DIRECTOIRE BOIS SATINE, AMARANTH AND
 MAHOGANY BRASS MOUNTED COMMODE**
 LATE 18TH CENTURY

With grey fossil marble top
 35 in. (89 cm.) high; 51¾ in. (131.5 cm.) wide; 23¾ in. (60.5 cm.)
 deep

£3,000–5,000

\$4,000–6,600
 €3,400–5,600

PROVENANCE:

With François Léage, Paris, July 1988.





163

A PAIR OF FRENCH GILT-BRONZE MOUNTED COBALT-BLUE GROUND VASE LAMPS
LATE 19TH CENTURY/EARLY 20TH CENTURY

The bodies mounted with scrolled bull-rush handles
19 in. (48 cm.) high including fitment (2)
£2,000-3,000 \$2,700-4,000
 €2,300-3,400

164
AN AUSTRIAN GILT-METAL AND AMD ENAMEL MUSIC BOX MODELLED AS A GRAND PIANO
CIRCA 1900

3¾ in. (8.5 cm.) high; 5 in. (12.7 cm.) wide; 6¼ in. (17 cm.) deep
£2,500-4,000 \$3,300-5,300
 €2,900-4,500



165

A PAIR OF GEORGE JONES MAJOLICA GARDEN SEATS
LATE 19TH CENTURY

Moulded with birds and dragonflies amongst bulrushes and water lilies
18½ in. (47 cm.) high (2)
£4,000-6,000 \$5,300-7,900
 €4,500-6,700



***166**
A PAIR OF FRENCH ORMOLU AND AMETHYST
CUT-GLASS TAZZE
 LATE 19TH CENTURY

5½ in. (13 cm.) high; 6 in. (15 cm.) diameter

£3,000-4,000

(2)

\$4,000-5,300
 €3,400-4,500



***167**
A PAIR OF FRENCH ORMOLU AND AMETHYST
CUT-GLASS TAZZE
 LATE 19TH CENTURY

5½ in. (14 cm.) high; 8 in. (20 cm.) wide

£4,000-6,000

(2)

\$5,300-7,900
 €4,500-6,700





168

■ 168
**A REGENCE GILTWOOD 'TABLE
EN JARDINIÈRE'**
EARLY 18TH CENTURY

Probably adapted from a stand, the later metal jardinière liner within a gadrooned border above an apron centred by a shell, supported by four terme figures and scrolling supports joined by garlands and a X-shaped stretcher

26¼ in. (66.5 cm.) high; 17½ in. (44.5 cm.) wide; 13 in. (33 cm.) deep

£5,000–8,000

\$6,600–11,000

€5,700–9,000

PROVENANCE:

Acquired from Steinitz, Paris.

■ 169
**A LOUIS XVI GILTWOOD
CONSOLE TABLE**
LATE 18TH CENTURY

The rectangular *brèche d'Arrabida* later marble top on four scrolling supports terminating in hoof sabots and joined by a pierced stretcher

31½ in. (80 cm.) high; 23½ in. (60 cm.) wide; 13¼ in. (33.5 cm.) deep

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROVENANCE:

Acquired from Jacques Briau, Blois.



169

■ 170

**A LOUIS XV GREY-PAINTED
LIT DE REPOS**

BY ETIENNE MEUNIER, MID-18TH
CENTURY, UPHOLSTERED BY
DECOUR, PARIS

With scrolled, flower-carved padded
uprights, seat and three loose 'back'
cushions upholstered in Kilim upholstery,
stamped thrice 'E. MEUNIER'
35 in. (89 cm.) high; 73 in. (185 cm.) wide;
28 in. (71 cm.) deep

£4,000–6,000

\$5,300–7,900

€4,500–6,700

PROVENANCE:

Private Collection, Paris.

Acquired from the Chinese Porcelain
Company, New York.



■ 171

**A FRENCH BRASS-MOUNTED
BLACK LACQUER LOW TABLE**

IN THE MANNER OF MAISON
JANSEN, MODERN

16 in. (40.5 cm.) high; 43¼ in. (110 cm.)
wide; 31¼ in. (81 cm.) deep

£2,000–3,000

\$2,700–4,000

€2,300–3,400

An identical table in the collection
of Monsieur Hubert de Givenchy is
illustrated *in situ* in his Paris hôtel
particulier (F. Mohrt, *The Givenchy Style*,
Vendome Press, 1988, p. 24), another
example supplied by the decorator
François Catroux was sold at Christie's,
New York, 28 November 2006, lot 317.



■ 172

**A NORTH ITALIAN YELLOW AND
GREEN PAINTED HALL BENCH**
MID-18TH CENTURY, UPHOLSTERED
BY DECOUR, PARIS

Upholstered in close-nailed foliate pale
orange damask
16 in. (40.5 cm.) high; 51 in. (130 cm.)
wide; 11 in. (28 cm.) deep

£800–1,200

\$1,100–1,600

€900–1,300





■ 173

A GERMAN TOLE-PEINTE TWELVE-LIGHT CHANDELIER

LATE 19TH/EARLY 20TH CENTURY

Formed as a gilt-basket filled with flowering white roses, re-painted

38 in. (97 cm.) high; 39 in. (100 cm.) wide

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Removed from a German Schloss.

Acquired from Sylvie Lhermite-King, Paris.





■ 174

A VICTORIAN NEEDLEWORK CARPET

MID-19TH CENTURY, POSSIBLY RUSSIAN

The pale brown ground with a floral medallion and cartouche border of flowers

165 x 155 in. (420 x 394 cm.)

£6,000–10,000

\$8,000–13,000

€6,800–11,000

PROVENANCE:

Acquired from Franes, London.

■ 175

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY
COMMODOE**

BY JOSEPH CANABAS, LATE 18TH CENTURY

The *brèche d'Alep* marble top over three short frieze drawers and two long flanked by fluted supports, on turned tapering legs and sabots

35¼ in. (89.5 cm.) high; 51½ in. (131 cm.) wide; 25¼ in. (65.5 cm.) deep

£15,000–25,000

\$20,000–33,000

€17,000–28,000

PROVENANCE:

Acquired from Didier Aaron & Cie, Paris.

Joseph Gengenbach, *dit* Canabas, *maitre* in 1766.



■ 176
A TOLE PEINTE HALL LANTERN
 LATE 19TH/ EARLY 20TH CENTURY, POSSIBLY GERMAN
 The glazed cage applied with climbing roses
 24 in. (61 cm.) high, excluding chain and corona
 £1,000-1,500

\$1,400-2,000
 €1,200-1,700



■ 178
**A PAIR OF PATTERNED RATTAN AND BAMBOO
 ARMCHAIRS**

FIRST HALF 20TH CENTURY
 35¼ in. (89.5 cm.) high; 23 in. (58.5 cm.) wide; 20½ in. (52 cm.)
 deep (2)
 £400-600 \$530-790
 €450-670



■ 177
**A SET OF FOUR YELLOW-PAINTED CAST-IRON
 FAUX-BAMBOO SIDE CHAIRS**
 20TH CENTURY

34¼ in. (87 cm.) high; 15 in. (38 cm.) wide; 17 in. (43 cm.) deep (4)
 £600-1,000 \$800-1,300
 €680-1,100



■ 179
**AN ART DECO WHITE-PAINTED WROUGHT-IRON
 OCTAGONAL TABLE**

CIRCA 1920-30
 With later glass top
 28¾ in. (73 cm.) high; 33 in. (83.5 cm.) wide
 £1,500-2,500 \$2,000-3,300
 €1,700-2,800

PROVENANCE:
 Acquired from Steinitz, Paris.



■ 180

A PAIR OF GRAINED 'TABLES VARENNE'

LATE 20TH CENTURY, SUPPLIED BY DAVID HICKS
FRANCE

28½ in. (72 cm.) high; 19½ in. (49.5 cm.) wide; 14½ in. (37 cm.)
deep (2)

£1,000–1,500

\$1,400–2,000
€1,200–1,700



■ 182

A FLORAL COTTON THREE-SEAT SOFA

MODERN, UPHOLSTERED BY DECOUR, PARIS

35 in. (89 cm.) high; 86 in. (219 cm.) wide; 31¼ in. (79.5 cm.) deep

£800–1,200

\$1,100–1,600

€900–1,300



■ 181

A PAIR OF FLORAL WOOL EASY ARMCHAIRS

MODERN, UPHOLSTERED BY DECOUR, PARIS

36½ in. (93 cm.) high; 30 in. (76.5 cm.) wide;
37 in. (94 cm.) deep

£1,000–1,500

(2)
\$1,400–2,000
€1,200–1,700



■ 183

A PAIR OF LARGE SILVER-PLATED ANDIRONS

MODERN

24½ in. (62 cm.) high; 17½ in. (45 cm.) deep

£800–1,200

(2)
\$1,100–1,600

€900–1,300

Designed and made for the present owner as a unique
commission.



■ 184
**A PAIR OF FRENCH PAINTED OPALINE GLASS
 TABLE LAMPS**

MID-19TH CENTURY, PROBABLY BY BACCARAT,
 DECORATED IN THE MANNER OF JEAN-FRANCOIS
 ROBERT

19½ in. (49.5 cm.) high, excluding fittings and shades (2)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

PROVENANCE:

Galerie Sugan Collection, Paris.

Acquired from Earle Vandekar, Knightsbridge, London.

■ 185
A RUSSIAN BRASS-MOUNTED MAHOGANY BED
 EARLY 19TH CENTURY, UPHOLSTERED BY DECOUR,
 PARIS

42 in. (107 cm.) high; 72 in. (201 cm.) long; 52 in. (132 cm.) wide

£1,200-1,800

\$1,600-2,400

€1,400-2,000



(Part Lot)

■ 186
A STRIPED AND BUTTONED SILK DAYBED
 MODERN, UPHOLSTERED BY DECOUR, PARIS

Together with a sky blue upholstered boudoir chair
 40½ in. (103 cm.) high; 37 in. (94 cm.) wide; 76 in. (193 cm.) deep (2)

£800-1,200

\$1,100-1,600

€900-1,300

■ λ 187
RAFAEL CIDONCHA (SPANISH, B.1952)
 A RELIEF CAST BRONZE STILL LIFE

Signed 'Cidoncha 2001'
 39½ in (100.5 cm.) square

£1,000-1,500

\$1,400-2,000

€1,200-1,700





■ 188

A HEREND 'FASAN' PATTERN PART TABLE-SERVICE

20TH CENTURY, BLUE-PRINTED FACTORY MARKS

Each piece printed and painted with birds within *ozier*-moulded borders, comprising: a circular two-handled soup-tureen and cover, a circular two-handled vegetable-tureen and cover, a shaped square serving-dish, a double-lipped sauceboat, a circular serving-dish, four oval serving-dishes, in sizes, a small oval dish, a jug, twenty-one dinner-plates, twelve soup-plates, twelve starter-plates, twelve side-plates, a teapot and cover, a coffee-pot and cover, a milk-jug, two sugar-bowls and covers, in sizes, eleven teacups and twelve saucers and twelve coffee-cups and twelve saucers

The soup-tureen - 11¼ in. (30 cm.) wide

£6,000-10,000

\$8,000-13,000

€6,800-11,000

* 189

A PAIR OF SEVRES BOTTLE-COOLERS (SEAU A DEMI-BOUTEILLE ORDINAIRE)

CIRCA 1775, BLUE INTERLACED L MARKS, PAINTER'S MARK FOR DE LAROCHE, GILDER'S MARK FOR VINCENT, INCISED MARKS

Painted with a border of flowers issuing from vases

6¾ in. (16.2 cm.) high

(2)

£1,000-2,000

\$1,400-2,600

€1,200-2,200

Jacques-François-Louis de Laroche was a painter of flowers, ground colours and patterns working at Sèvres from 1758-1801 and Henry-François Vincent (*le jeune*, later *père*) was a gilder, active at Vincennes and Sèvres from 1753 to 1806.





(set of fourteen)

190
A SET OF FOURTEEN HAND-COLOURED BOTANICAL MEZZOTINTS
FROM 'PHYTANTHOZA ICONOGRAPHIA'

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

In modern grey-painted and gilded frames
 16½ x 12¼ in. (42 x 31 cm.) including frames

£2,000–3,000

(14)

\$2,700–4,000

€2,300–3,400



(set of twelve)

191
A SET OF TWELVE HAND-COLOURED MEZZOTINTS OF BOTANICAL STUDIES OF ALOE AND AGAVE

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

In modern declomania frames
 19¼ x 14⅞ in. (50 x 27.8 cm.) overall

£4,000-6,000

(12)

\$5,300-7,900

€4,500-6,700



192

192
STUDIO OF MIGUEL CANALS
(SPANISH, 1925-1995)

Bowls of cherries, birds and flowers

with studio stamp 'MIGUEL CANALS' (on the stretcher)

oil on canvas

36¼ x 60 in. (92 x 152.5 cm.), including the frame

£3,000–5,000

\$4,000–6,600

€3,400–5,600

193
ATTRIBUTED TO ELISABETTA
MARCHIONI (ACTIVE IN ROVIGO,
2ND HALF OF THE 17TH CENTURY)

An Idyllic river landscape with travellers on a path and herdsmen beyond, surrounded by a garland of flowers; and An Idyllic river landscape with herdsmen and their goats, surrounded by a garland of flowers

oil on canvas

41½ x 56¼ in. (105.5 x 143 cm.)

£12,000–18,000

a pair (2)

\$16,000–24,000

€14,000–20,000

We are grateful to Alberto Crispo for his assistance in cataloguing this lot.





194

194
AUGUST SIEGEN (GERMAN, 1820-1883)

A capriccio of Cairo

signed 'Aug Siegen' (lower right)

oil on canvas, unframed

38½ x 56 in. (98 x 142 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

195
**JULIUS OLSSON R.A., R.B.A., P.R.O.I., R.W.A.,
 N.E.A.C. (BRITISH, 1864-1942)**

Moonlit waters

signed 'Julius Olsson' (lower right)

oil on canvas

30¼ x 40½ in. (76.8 x 102.8 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600



195



196

λ 196

ANTOINE BOUVARD (FRENCH, 1870-1956)

A gondola on a Venetian canal with St. Mark's tower beyond

signed 'Bouvard' (lower right)

oil on canvas

13 x 18 in. (33 x 46 cm.)

£5,000-7,000

\$6,600-9,200

€5,700-7,800

λ 197

ANTOINE BOUVARD (FRENCH, 1870-1956)

A gondola on a Venetian backwater

signed 'Bouvard' (lower right)

oil on canvas

13 x 18¼ in. (33 x 46.5 cm.)

£5,000-7,000

\$6,600-9,200

€5,700-7,800



197



λ 198

EDOUARD LÉON CORTÈS (FRENCH, 1882-1969)

Gare de l'Est, Paris

signed 'Edouard Cortes' (lower left)

oil on canvas

18½ x 21¾ in. (46 x 55.2 cm.)

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE:

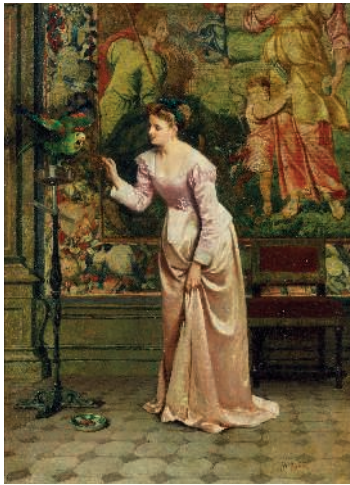
With Galerie F. Clair, Paris.

Anonymous sale; Christie's, New York, 27 October 2004, lot 231.

With Oakham Galleries Ltd, London.

With Trinity House, London.

This lot is sold with a certificate of authenticity from Nicole Verdier. The present lot will be included in the forthcoming tome III of the catalogue raisonné currently in preparation by Nicole Verdier.



199
MARTÍN RICO Y ORTEGA (SPANISH, 1833-1908)

Lady in an interior with a cockatoo

signed 'M.RICO' (lower right)
 oil on panel
 12¾ x 9⅓ in. (32.6 x 23.5 cm.)

£2,500–3,500

\$3,300–4,600

€2,900–3,900

PROVENANCE:

Anonymous sale; Bonhams, London, 16 April 2008, lot 108
 Acquired at the above sale by the present owner.

200
TWO MEISSEN MODELS OF PARROTS

19TH CENTURY, BLUE CROSSED SWORDS MARKS, BOTH WITH INCISED MODEL NO. 63, ONE WITH IMPRESSED 110 AND THE OTHER IMPRESSED 1051

The red parrot - 13 in. (33 cm.) high

(2)

£2,500–3,500

\$3,300–4,600

€2,900–3,900



λ 201
JEAN-LOUIS-MARCEL COSSON
(FRENCH, 1878-1956)

Danseuses

signed 'COSSON' (lower right)
 oil on canvas
 28¾ x 24 in. (73 x 61 cm.)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 19 December 2016, lot 77.
 Acquired at the above sale by the present owner.

202
A GEORGE JONES MAJOLICA STRAWBERRY SERVER

1873, IMPRESSED GJ & SONS MARK AND VARIOUS OTHER IMPRESSED MARKS

14½ in. (37.5 cm.) wide

£2,000–3,000

\$2,700–4,000

€2,300–3,400



203
A PAIR OF MEISSEN MODELS OF GREEN WOODPECKERS

MID-20TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED AND IMPRESSED NUMERALS

Modelled perched on tree-stumps
10½ in. (26.5 cm.) high

£2,000–3,000

(2)

\$2,700–4,000

€2,300–3,400



204
A MARBLE GROUP DEPICTING AN ALLEGORY OF SLEEP

ITALIAN, ROME, FIRST HALF 17TH CENTURY

23 in. (58.5 cm.) long

£2,500–3,000

\$3,300–4,000

€2,900–3,400

Related to the marble group of three sleeping putti in the Borghese Gallery in Rome.



205
A MEISSEN MYTHOLOGICAL GROUP

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARK, INCISED 35 AND IMPRESSED 50

Modelled as two nymphs reeling in a fishing net with fish, a turtle and a young boy trapped in it, the base applied with shells, a lobster, coral, a frog and bullrushes
12½ in. (31.6 cm.) high

£2,000–3,000

\$2,700–4,000

€2,300–3,400



206 NO LOT



207

■ 207

A HEREND PART TABLE-SERVICE

LATE 19TH CENTURY, BLUE PRINTED FACTORY MARKS

Printed and painted with exotic birds and flower sprigs, comprising: a circular two-handed soup-tureen and cover, two oval serving-platters in sizes, two circular serving-platters in sizes, a circular serving dish, a triangular serving-dish, a two-handed double-lipped sauce-tureen on fixed stand, a ladle, a spoon-tray, twenty-four dinner-plates, twelve soup-plates, twelve side-plates, twelve cake-plates, ten coffee-cups and twelve saucers, a coffee-pot and cover, a milk jug, a sugar-bowl and cover and two double-salts

The tureen - 11 in. (28 cm.) wide

£3,000-4,000

\$4,000-5,300

€3,400-4,500

■ 208

A HEREND FLOWER PATTERN PART TABLE-SERVICE

20TH CENTURY, BLUE PRINTED AND IMPRESSED FACTORY MARKS

Each piece printed and painted with orange flower-sprays, comprising: a circular two-handed soup-tureen, cover and stand, two circular two-handed vegetable-dishes and covers, a fish-platter and pierced drainer, a double-lipped sauceboat and fixed stand, four shaped oval serving-dishes, in sizes, six dinner-plates, eleven soup-plates, five luncheon-plates, six crescent-shaped salad-plates, three breakfast-bowls, seven cake-plates, nine coffee-cups and saucers, a sugar-bowl and cover, a milk jug

Soup-tureen - 10½ in. (26.3 cm.) wide

£2,000-3,000

\$2,700-4,000

€2,300-3,400



208



■ 209

A GERMAN BRONZE GROUP OF EUROPA AND THE BULL

CAST FROM THE MODEL BY ALBERT HINRICH HUSSMANN, EARLY 20TH CENTURY

Signed *A. H. Hufsmann.* and with initial *.N.B.*, mounted on a *breche violette* marble plinth
23 in. (58.5cm.) high; 17¼ in. (44 cm.) wide, 6./14 in. (16 cm.) deep, overall

£2,500–4,000

\$3,300–5,300
€2,900–4,500



210
(part lot)

210

A GERMAN CAST-IRON 'REYNARD THE FOX' CHESS SET

CAST BY THE ZIMMERMANN FOUNDRY, LATE 19TH CENTURY

The kings and queens both stamped to the underside ZIMMERMANN VERLAG BEI EG. HANAU
The kings: 3½ in. (9 cm.) high

The pawns: 1¾ in. (4.5 cm.) high

£1,200–1,800

\$1,600–2,400
€1,400–2,000

These chess figures represent characters from Goethe's fable 'Reynard the Fox', first published in 1793 and republished in 1846 with illustrations by Wilhelm von Kaulbach (1805-1874). The set was cast by the iron foundry E.G. Zimmermann, who were established in 1839, Hanau, Germany and produced a wider variety of decorative objects in iron and zinc.

211

AN AUSTRIAN COLD-PAINTED BRONZE MODEL OF A HORSE AND JOCKEY

BERGMAN FOUNDRY, VIENNA, CIRCA 1900

Inscribed, 'Nam Greb', 'Senger' and 'MADE IN AUSTRIA', on a marmo portoro base

14¼ in. (36 cm.) high; 10¾ in. (27.8 cm.) wide; 5½ in. (13 cm.) deep

£2,000–3,000

\$2,700–4,000
€2,300–3,400





212
(set of eight)

212
A SET OF EIGHT HAND-COLOURED ENGRAVINGS
OF CITRUS FRUIT FROM 'HESPERIDES
NÜRNBERGISCHE'

PUBLISHED BY JOHANN CHRISTOPH VOLCKAMER
(1644-1720), CIRCA 1708

In modern painted and gilt frames
20½ x 15¼ in. (52 x 40 cm.) *including frames*

£2,000-3,000

■ * 213
A FRENCH POTTERY COMPOSITE 'SERVICE
ROUSSEAU' PART DINNER-SERVICE

LATE 19TH CENTURY, PRINTED CREIL MARKS TO SOME
PIECES, VARIOUS RETAILER'S AND IMPRESSED MARKS

Painted with wildlife and plants within blue feathered borders,
comprising: a two-handled vegetable-tureen and cover, a two-
handled double-lipped sauceboat on fixed stand, an oval sauce-
tureen and cover on fixed stand, three low footed tazzas and four
pots à crème and covers

The vegetable-tureen - 10½ in. (26.8 cm.) wide overall

£1,800-2,500

\$2,400-3,300

€2,100-2,800





(Part Lot)

■ 214

A ST. LOUIS 'THISTLE' PATTERN ETCHED AND GILT-GLASS PART TABLE-SERVICE

20TH CENTURY, ACID ETCHED
FACTORY MARKS TO SOME PIECES

Each piece decorated with a gilt-scroll and flowerhead border, comprising: a bottle-cooler, a footed bowl, a water-jug, a lustre candlestick, a square decanter and stopper, eight red wine-glasses, six white wine-glasses, eight small white wine-glasses, five liqueur glasses, eight tall water-glasses, one whiskey tumbler, one brandy glass

Bottle-cooler - 8¼ in. (21 cm.) high

£3,000-5,000

\$4,000-6,600

€3,400-5,600



215

215

THREE GLASS DOUBLE-CARP VASES

EARLY 20TH CENTURY,
PROBABLY BACCARAT

Moulded with two overlapping fish

The tallest - 6½ in. (15.5 cm.) high (3)

£2,000-3,000

\$2,700-4,000

€2,300-3,400

For the design see Ed. Helmut Ricke & Eva Schmitt, *Art Nouveau Glass - The Gerda Koepff Collection*, Prestel, Munich, p 101.



216

■ 216

A CUT-GLASS PART TABLE-SERVICE

LATE 19TH / EARLY 20TH CENTURY,
PROBABLY BACCARAT

Comprising: twelve large wine-glasses cut with regular diamonds with geometric stars, and twelve cut wine-glasses with star-bursts surrounded by smaller diamonds with geometric stars

Each 6½ in. (16.2 cm.) high approximately

£2,000-3,000

\$2,700-4,000

€2,300-3,400

217

**AN ELIZABETH II SILVER
COCKTAIL-SET**

MARK OF ASPREY AND CO.,
LONDON AND SHEFFIELD, 2003
AND 2004

Comprising: ice-bucket with cover and
tongs; oblong tray; set of six cocktail-
sticks in silver and ebonised wood stand;
spirit measure and corkscrew with filled
handle and metal attachments, *all fully
marked, some stamped 'Asprey England'*
the tray 18¼ in. (46.2 cm.) wide

weighable silver 82 oz. (2,550 gr.) (12)

£1,500–2,500

\$2,000–3,300

€1,700–2,800



218

**A MURANO GLASS PART
COCKTAIL-SERVICE**

1934, DESIGNED BY GUIDO BALSAMO
FOR PAULY & C., MARKED 'N' AND
'C.V.M.'

The foot to the bowl inscribed 'THIS
TABLE SET HAS BEEN SPECIALLY
DESIGNED & BLOWN FOR MRS
WILLOUGHBY NORMAN - LONDON
- BY 'THE VENICE AND MURANO
CO_ VENICE JULY 9th 1934 - CVM',
comprising: three decanters and stoppers
in sizes, a large footed bowl, five flared
martini-glasses and a smaller wine-glass
The tallest decanter - 15¼ in. (38.7 cm.)
high overall (10)

£3,000–5,000

\$4,000–6,600

€3,400–5,600



■ 219

**A ROYAL WORCESTER PART DESSERT-
SERVICE**

CIRCA 1910, PUCE PRINTED FACTORY MARKS
AND VARIOUS IMPRESSED NUMERALS

Signed *H. Martin*, each piece painted with a fruit
specimen, within gilt and pink panel borders, reserved
against a blue ground, comprising: two footed tazzas,
two shaped square serving-bowls, two shaped oval
serving-bowls and nine dessert-plates
The shaped square serving-bowls - 9¼ in. (23.5 cm.)
wide

£5,000–8,000

\$6,600–11,000

€5,700–9,000



THE PROPERTY OF A EUROPEAN PRIVATE COLLECTOR (LOTS 220-226)

Netter is a legendary name within the Montparnasse narrative. With their roots in the east of France, the Netters, an industrial family, applied to their occupation as art patrons the same rigor for talent-spotting upon which their financial success was founded. This skill in selecting works for their collection allowed them to leave an indelible mark on the history of patronage within the period. This is particularly true of their pursuits during the interwar period, where their focus would be on the École de Paris, as testified by the remarkable exhibition held at the Pinacothèque de Paris in 2012. The Jonas Netter collection comprised an impressive selection of works, assembled by this enigmatic figure, whose name

remained known only to a few close confidants. The exhibition unveiled several paintings never before seen by the public, such as works by André Derain, Moïse Kisling, Amedeo Modigliani, Chaïm Soutine, Maurice Utrillo, and Maurice de Vlaminck. Despite the tests of time, remarkably, numerous works from these artists and more remain within this distinguished lineage, and we are fortunate enough to present a selection of works from the likes of André Derain, Emile-Othon Friesz and Celso Lagar for sale on behalf of the Jonas Netter heirs. A further selection of works will be offered in the Impressionist and Modern Art Day Sale on 28 February 2018.



λ • 220

MAURICE MENDJIZKY (FRENCH/POLISH, 1889-1951)

Tête de femme

signed and dated 'Mendjizky 1919' (lower right)

oil on canvas

18 ¼ x 15 ½ in. (46.4 x 38.4 cm.)

Painted in 1919

£700-1,000

\$930-1,300

€790-1,100

PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.

λ • 220A

**AUGUSTE-JOSEPH CLERGÉ
(FRENCH, 1891-1963)**

Femme devant le lac

Signed and dated 'A Clergé.20' (lower left)

Oil on canvas

Painted in 1920

21 ¼ x 25 5/8 in. (54 x 65 cm.)

£700-1,000

\$930-1,300

€790-1,100



λ • 221

**MAURICE MENDJIZKY
(FRENCH/POLISH, 1889-1951)**

Paysage avec une femme

signed 'Mendjizky' (lower left)

oil on canvas

18 1/8 x 21 5/8 in. (46.1 x 55 cm.)

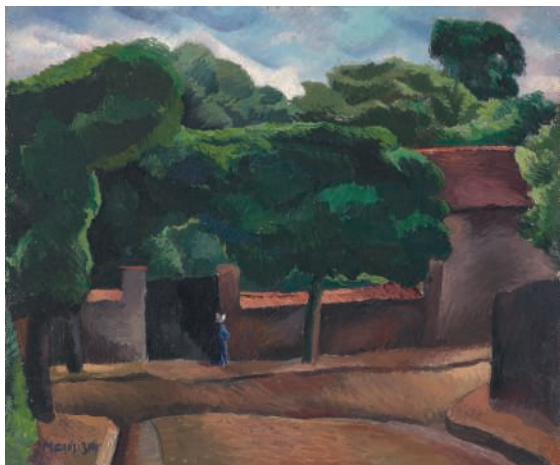
£1,000-2,000

\$1,400-2,600

€1,200-2,200

PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.



λ • 222

**EDMOND CÉRIA
(FRENCH, 1884-1955)**

Le port de St. Tropez

signed 'Ceria' (lower left); signed and inscribed 'Ceria N°1 St. Tropez' (on the reverse)

oil on canvas

25 5/8 x 36 1/4 in. (65.2 x 92 cm.)

£1,200-1,800

\$1,600-2,400

€1,400-2,000

PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.





• 223
LÉON SOLÁ (FRENCH, 20TH CENTURY)

Femmes assises

signed 'Solá' (lower right)
 oil on canvas
 25 ¾ x 21 ½ in. (65.4 x 54.6 cm.)

£1,000–2,000 \$1,400–2,600
 €1,200–2,200

PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.



• 224
LÉON SOLÁ (FRENCH, 20TH CENTURY)

Mère nourrissant son enfant

signed 'Solá' (lower right)
 oil on canvas
 21 ⅞ x 18 ⅞ in. (55 x 46 cm.)

£800–1,200 \$1,100–1,600
 €900–1,300

PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.



• 225
LÉON SOLÁ (FRENCH, 20TH CENTURY)

Joueurs de cartes

signed 'Solá' (upper right)
 oil on canvas
 29 ¼ x 21 ¼ in. (74 x 54 cm.)

£1,000–2,000 \$1,400–2,600
 €1,200–2,200

PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.



• 226
LÉON SOLÁ (FRENCH, 20TH CENTURY)

Couple assis

signed 'Solá' (lower right)
 oil on canvas
 28 ¾ x 23 ¾ in. (73 x 60 cm.)

£800–1,200 \$1,100–1,600
 €900–1,300

PROVENANCE:

Jonas Netter, Paris, and thence by descent to the present owner.

PROPERTY FROM THE COLLECTION OF SIR ROD STEWART CBE

227

**PAUL ASCAN DEMMÉ
(SWISS, 1865-1953)**

In the fields

signed 'P.Demmé' (lower left)
pastel, watercolour and bodycolour,
heightened with white on paper
25¼ x 40¼ in. (64.1 x 102.2 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Anonymous sale; Sotheby's, New York,
25 October 2005, lot 192.
Acquired at the above sale by the present
owner.



227

VARIOUS PROPERTIES

λ 228

**SIR FRANK BRANGWYN,
R.A., R.W.S., P.R.B.A.
(BRITISH, 1867-1956)**

Boat-builders

signed with initials 'FB' (lower right)
oil on canvas
18 x 21¼ in. (45.7 x 54 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Count William de Belleruche; Christie's,
London, 18 July 1961, lot 117.
Anonymous sale; Sotheby's, London,
2 October 1996, lot 4.

EXHIBITED:

London, Royal Academy, Diploma Gallery,
Sir Frank Brangwyn, 1952, no. 449.
London, The Fine Art Society, *Sir Frank
Brangwyn Memorial Exhibition*, 1958,
no. 19.

LITERATURE:

V. Galloway, *The Oils and Murals of Sir
Frank Brangwyn*, Leigh-on-Sea, 1962, p.
21, no. 73.



228



229

λ 229

MARCEL DYF (FRENCH, 1899-1985)

Arbres de Provence à Saint Paul de Vence

signed 'Dyf' (lower right)

oil on canvas

18¼ x 21¾ in. (46.4 x 55.3 cm.)

Painted in 1965.

£3,000–5,000

\$4,000–6,600

€3,400–5,600

This work is registered in the Marcel Dyf archive under no. 5146.



230

λ 230

MARCEL DYF (FRENCH, 1899-1985)

La seine à Vétheuil

signed 'Dyf' (lower right)

oil on canvas

23½ x 28¾ in. (59.4 x 75.5 cm.)

Painted in 1969.

£4,000–6,000

\$5,300–7,900

€4,500–6,700

This work is registered in the Marcel Dyf archive under no. 5147.



231

λ 231

YVONNE CANU (FRENCH, 1921-2008)

Le Port de St Tropez

signed 'Canu' (lower right)

oil on canvas

28¾ x 23.1.2 in. (73 x 59.8 cm.)

£6,000–8,000

\$8,000–11,000

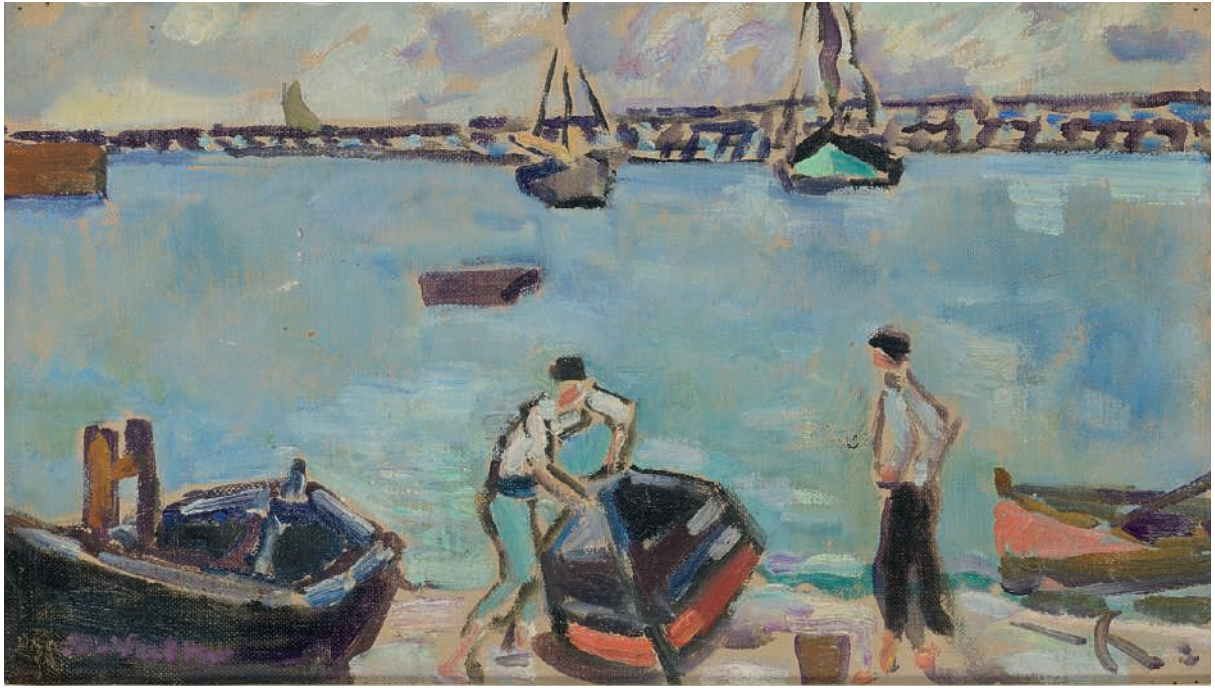
€6,800–9,000

PROVENANCE:

Anonymous sale, Arnaud Yvos-Var Enchères, Saint-Raphaël,

29 November 2014, lot 60.

Acquired at the above sale by the present owner.



λ 232

LOUIS VALTAT (FRENCH, 1869-1952)

Les barques au port

signed 'L.Valtat' (lower left)

oil on canvas

10¾ x 18¼ in. (27.3 x 46.4 cm.)

Painted in 1934.

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

With Galerie Denise Valtat, Paris.

With Gallerie Motte, Geneva, where acquired by a Private European Collection in 1974;
sale; Sotheby's, 26 June 2008, where purchased by the present owner.

LITERATURE:

J. Valtat, Louise Valtat, *Catalogue de l'œuvre peint*, vol. I, Paris, 1977, no. 2368
(illustrated p. 264).

Please note that this work has been registered in the Louis Valtat archives under No. 2368 and is sold with a photo-certificate.



233

ARISTIDE MAILLOL (FRENCH, 1861-1944)

Nu allongé

black crayon on paper
10½ x 14⅞ in. (26.8 x 37.8 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

Succession de Madame W., *Fonds d'Atelier du peintre sculpteur Maillol*, Palloc-Fede, Nice, 28 November 2013, lot 309.
Acquired at the above sale by the present owner.

Olivier Lorquin has confirmed the authenticity of this work



λ 234

LUCIEN NEUQUELMAN (FRENCH, 1909-1988)

Roses and other flowers in a vase

signed 'L Neauquelman' (lower right)

oil on canvas
21½ x 18¼ in. (55 x 46.7 cm.)

£800–1,200

\$1,100–1,600

€900–1,300

PROVENANCE:

Anonymous sale, Rois Enchères, Saint-Pair-Sur-Mer, 23 April 2016.

Acquired at the above sale by the present owner.



λ * 235

CHARLES CAMOIN (FRENCH, 1879-1965)

Bouquet de fleurs, assiette de fruits

signed 'Ch Camoin' (lower right)

oil on canvas laid down on board
10¼ x 13¼ in. (26 x 33.7 cm.)

Painted *circa* 1950.

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Anonymous sale; Etude Pillon, Calais, 10 March 2002, lot 232.
Anonymous sale; Christie's, New York, 21 September 2010, lot 49.

Acquired at the above sale by the present owner.

Anne-Marie Grammont-Camoin has confirmed the authenticity of this work.



λ 236

JEAN-JULES-LOUIS CAVAILLES
(FRENCH, 1901-1977)

Fenêtre à Cannes

signed 'J CAVAILLES' (lower right)
pencil, charcoal and bodycolour on paper
25¼ x 16½ in. (64 x 42 cm.)

Executed in 1950.

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

The artist's estate, and thence by descent; sale, *Succession J. Cavailles de l'Académie Julian à la Ruche*, Hôtel Drouot, Paris, 8 March 2016, lot 145.

LITERATURE:

B. Vivies, *Jules Cavailles; peintre de la réalité poétique*, Albi, 2008, p. 38, illustrated.

ENGRAVED:

Gaillac, Musée des beaux arts, *Jules Cavailles*, 2008, catalogue not traced. Lyon, Galerie Michel Estades, 2013, catalogue not traced.

λ 237

CHARLES CAMOIN
(FRENCH, 1879-1965)

Nu allongée

signed and dated 'Ch Camoin 1924' (lower right)

oil on canvas

23¾ x 32 in. (60 x 81 cm.)

£18,000–25,000

\$24,000–33,000

€21,000–28,000

PROVENANCE:

Anonymous sale, Artcurial, Paris, 23 March 2010, lot 41. Private collection, by whom acquired in 2010.

This work will be included in the forthcoming catalogue raisonné of Charles Camoin being prepared by the Archives Camoin.





λ 238

**GRAHAM SUTHERLAND, O.M.
(BRITISH, 1903-1980)**

Study for Staring Tree Form

signed with initials 'G.S.' (lower right)
pencil, watercolour, bodycolour and pastel on paper
10¾ x 7½ in. (27.4 x 19.1 cm.)

Executed in 1946.

£2,500–3,500

\$3,300–4,600

€2,900–3,900

PROVENANCE:

Anonymous sale; Christie's, London, 7 June 1991, lot 275.

Ian Fleming-Williams Esq, Batheaston.

Anonymous sale; Christie's, South Kensington, 16 December 2010, lot 143, where purchased by the present owner.



239

**ARTHUR JOSEPH GASKIN, R.B.S.A.
(BRITISH, 1862-1928)**

The village path, Wales

oil on panel
10 x 14 in. (25.4 x 35.5 cm.)

£2,500–3,500

\$3,300–4,600

€2,900–3,900



■ λ 240

JOHN PIPER, C.H. (BRITISH, 1903-1992)

Long Sutton, Lincolnshire

signed and numbered '12/25 John Piper' (on a label attached to the reverse)

wool pile tapestry
66½ x 81¾ in. (168 x 208 cm.)

Conceived in 1984 in an edition of 25.

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 31 March 2010, lot 154, where purchased by the present owner



■ λ 241

ELIE LAMBERT (BELGIAN, B. 1949)

Tattersalls Park Paddock Newmarket

signed 'Lambert' (lower left), inscribed 'TATTERSALLS PARK PADDOCK NEWMARKET.' (lower right), signed and inscribed again (on the reverse)

oil on canvas

59 x 78½ in. (150 x 199.4 cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,700

λ 242

SIR JACOB EPSTEIN (BRITISH, 1880-1959)

Dahlias

signed 'Epstein.' (lower right)

pencil and bodycolour on paper

17¼ x 22 in. (43.8 x 55.9 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

PROVENANCE:

with Arthur Tooth and Sons, London.

Anonymous sale; Christie's, South Kensington, 23 March 2011, lot 126, where purchased by the present owner.





243

λ * 243
ROMAIN DE TIRTOFF 'ERTÉ'
(RUSSIAN/FRENCH, 1892-1990)
Lace; Dancer and Bluebirds

each signed "Erté" (lower right)
 (ii) numbered '13.371' (on the reverse)
 (iii) numbered '12.607' (on the reverse)
 pencil and bodycolour on paper, in a common mount
 each 13½ x 9¾ in. (34 x 25.5 cm.)

£3,000–5,000

\$4,000–6,600
 €3,400–5,600

λ * 244
ROMAIN DE TIRTOFF 'ERTÉ'
(RUSSIAN/FRENCH, 1892-1990)
Miss Vera Lynn; Fell for scent; and Tillers

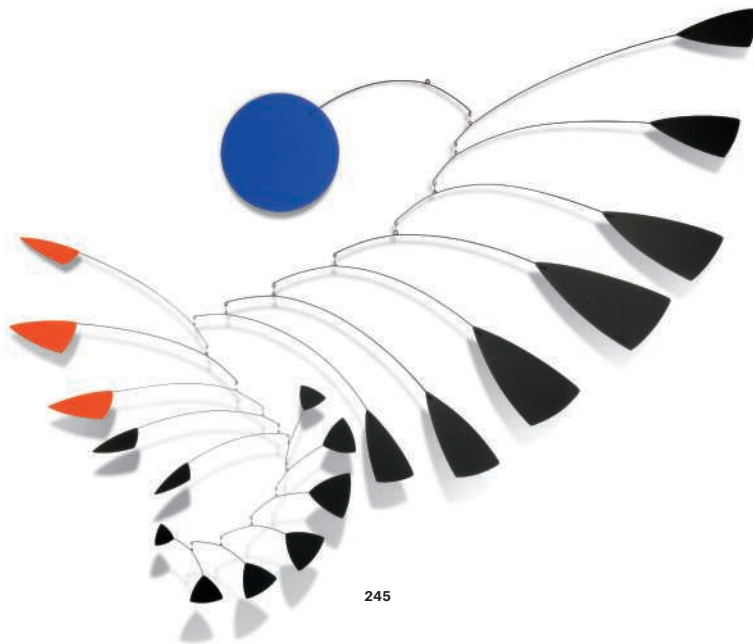
all signed "Erté" (lower right) all with further inscriptions on the reverse
 (i) numbered '12.095' (on the reverse)
 (ii) numbered '12.337' (on the reverse)
 pencil and bodycolour on paper, in a common mount
 each 14 x 9¾ in. (36.5 x 25.7 cm.)

£3,000–5,000

\$4,000–6,600
 €3,400–5,600



244



245

λ 245

MANUEL MARIN (SPANISH, 1942-2007)

Untitled, ceiling mobile

incised 'M.MARIN' (on a black element)

painted metal

45 x 63½ in. (114 x 161 cm.)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

λ 246

MANUEL MARIN (SPANISH, 1942-2007)

Untitled, table mobile

incised 'M.MARIN' (on the base)

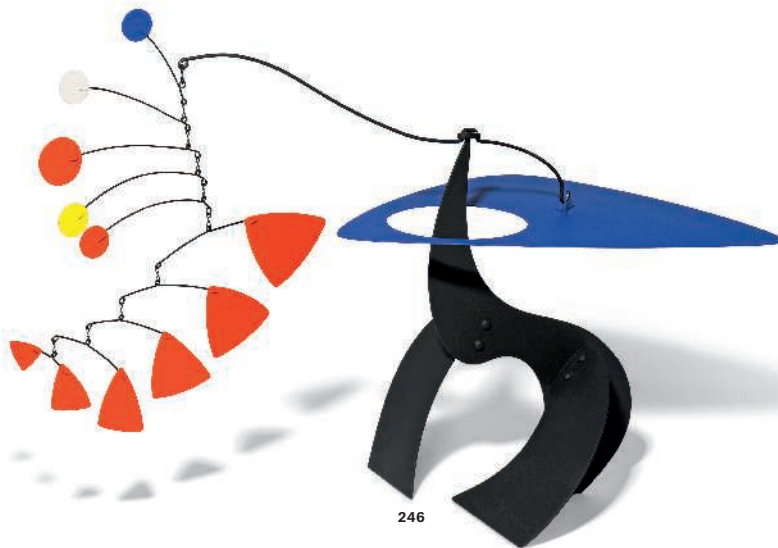
painted metal

16½ x 25½ in. (42 x 65 cm.)

£2,000-4,000

\$2,700-5,300

€2,300-4,500



246



λ 247

WILHELMINA BARNs-GRAHAM
(BRITISH, 1912-2004)

Untitled

signed and dated 'WBarnsGraham 1960'
(lower left)

watercolour and bodycolour on paper
22¾ x 35¾ in. (57.8 x 90.7 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

The Artist, by whom bequeathed to
the Barns-Graham Charitable Trust in
January 2004.

Anonymous sale; Sotheby's, London,
16 November 2011, lot 222, where
purchased by the present owner.



λ 248

SIR TERRY FROST, R.A.
(BRITISH, 1915-2003)

Untitled

signed and dated 'Terry Frost 84' (lower
right)

acrylic, watercolour and collage on paper
laid down on board
23 x 31 in. (58.4 x 78.7 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

PROVENANCE:

Anonymous sale; Christie's, South
Kensington, 31 March 2010, lot 125,
where purchased by the present owner.

λ 249

**ROBERT MARC
(FRENCH, 1943-1993)**

Composition ovale

signed 'ROBERT/MARC' (lower centre)
mixed media collage on board
15¾ x 20 in. (40 x 50.8 cm.)

Executed in 1991

£3,000–5,000 \$4,000–6,600
€3,400–5,600

PROVENANCE:

With Forum Gallery, New York.
E & R Cyzer, London (no. BF9657).
Acquired from the above by the present
owner.

EXHIBITED:

London, E & R Cyzer and Alon Zakaim
Fine Art, *Robert Marc, Reflections and
Rediscovery*, March-April 2011, no. 43.

LITERATURE:

Exhibition catalogue, *Robert Marc,
Reflections and Rediscovery*, London, E &
R Cyzer and Alon Zakaim Fine Art, 2011,
n.p., illustrated.



λ 250

**SIR TERRY FROST, R.A.
(BRITISH, 1915-2003)**

Three Graces

signed and dated 'Frost 60.' (lower right)
acrylic and watercolour on paper
17 x 23 in. (43.1 x 58.4 cm.)

£3,000–5,000 \$4,000–6,600
€3,400–5,600

PROVENANCE:

Lady Joan Zuckerman.
With Waddington Galleries, London.
With Gillian Jason Gallery, London, where
purchased by the present owner.





251

A PAIR OF AUSTRIAN NICKLE-PLATED BRASS PROFILE BUSTS

FRANZ HAGENAUER (1906-1986)

The male and female heads with stylised features, each stamped to the underside 'HAGENAUER WEIN', with 'WHW' roundel, the man with 'HF' monogram, the lady stamped 'FRANZ'

The man -- 20½ in. (52 cm. high); 13¾ in. (35 cm.) wide; 7⅞ in. (18 cm.) deep (2)

£5,000-8,000

\$6,600-11,000

€5,700-9,000



■ 252

AN ALUMINIUM AND ENAMEL 'HONG KONG' WALL CLOCK FROM THE LONDON STOCK EXCHANGE

DESIGNED BY GINO VALLE, MANUFACTURED BY SOLARI & CO., ITALY, CIRCA 1970

With digital metal flaps for time and day, together with two yellow lights

24 in. (61 cm.) high; 35 in. (89 cm.) wide; 8 in. (20 cm.) deep

£2,000-3,000

\$2,700-4,000

€2,300-3,400

PROVENANCE:

The London Stock Exchange.

This clock formed part of a set of nine world time clocks that overlooked the London Stock Exchange from 1971 until the mid-1990s.



255

■ 255
**A FRENCH GILT-BRONZE AND
 GLASS TABLE**

BY JACQUES DUVAL BRASSEUR,
 CIRCA 1970

The shaped top, supported on rockwork
 tree base, signed *J.D. Brasseur*
 30 in. (76 cm.) high; 76 in. (193 cm.) wide;
 51 in. (129.5 cm.) deep

£5,000–8,000

\$6,600–11,000

€5,700–9,000



256

■ 256
**A FRENCH GILT-BRONZE AND
 GLASS MOUNTED THREE-PART
 OCCASIONAL TABLE**

ATTRIBUTED TO MAISON BAGUES,
 CIRCA 1960

The tops with gold-leaf laid beneath
 glass above palm frond cast frame and
 legs

15¼ in. (40 cm.) high; 61¼ in. (155.5 cm.)
 wide; 24½ in. (62 cm.) deep, overall

£3,000–5,000

\$4,000–6,600

€3,400–5,600



253
TWENTY-FOUR FORNASETTI 'TEMA E VARIAZIONI' PORCELAIN PLATES
 BY ROSENTHAL, LATE 20TH CENTURY

Labelled and numbered
 9¼ in. (23.5 cm.) diameter
 £3,000–5,000

(24)

\$4,000–6,600
 €3,400–5,600



254
AN UNUSUAL GILT-BRASS AND DARK BLUE LACQUERED ELECTRONIC QUARTZ DESK CLOCK
 PATEK PHILIPPE, GENEVA, NO. 31 372C, CIRCA 1972

With dark blue panels imitating lapis lazuli, the dial signed 'PATEK PHILIPPE/ GENEVE, the movement conformingly signed
 5½ in. (14 cm.) high; 8¼ in. (21 cm.) wide; 4⅝ in. (10.5 cm.) deep
 £5,000–8,000
 \$6,600–11,000
 €5,700–9,000

Considered perhaps the most desirable and attractive of Patek Philippe's electronic clocks, this model with blue panels was made in very small quantities circa 1972.

257

**A LIMITED EDITION MONOGRAM CANVAS
1998 FRANCE WORLD CUP FOOTBALL
WITH NOMADE LEATHER CARRIER**

LOUIS VUITTON, 1998, NUMBERED 1297

The bottom stamped *LOUIS VUITTON / PARIS / made in France / 1297*, also with World Cup logo, *FRANCE '98*, with tan leather carrying holder, stamped with maker's name, France '98 and number *AS0938*, with original tag and inflator valve

25½ in. (65 cm.) circumference

£1,000–1,500

\$1,400–2,000

€1,200–1,700



257

■ 258

**A LOUIS VUITTON COURRIER TRUNK IN
'DAMIER' CANVAS**

EARLY 20TH CENTURY

Bound in white metal with wood laths, inscribed lock, mounted on castors, painted monogram 'B.C.B.' to either end, the interior lined in ivory and red striped paper, partial label with 'No 34680', lacking tray and dividers, the lid studded with purple ribbon taping

23 in. (58.5 cm.) high; 39¾ in. (101.3 cm.) wide; 22 in. (56 cm.) deep

£3,000–5,000

\$4,000–6,600

€3,400–5,600



258



(Open, glasses part of lot 214)



(Closed)

■ 259
**A LOUIS VUITTON WARDROBE
 TRUNK MODIFIED AS A
 COCKTAIL BAR AND HUMIDOR**
 1920/30S, CONVERTED 2017

Monogrammed, leather and brass bound, original lock numbered 047085, owner's name 'S.F.STEPHENSON, CINCINNATI, O(hio)'; the interior lined in microfibre hides, lined with Spanish cedar, the humidor for 300+ cigars with sponge humidifying filter and adjustable height shelves

44¼ in. (112.2 cm.) high; 22½ in. (57 cm.) wide; 21¾ in. (55.2 cm.) deep

£15,000–25,000

\$20,000–33,000

€17,000–28,000



■ 260

**A LARGE PAIR OF JAPANESE
ALUMINIUM AND BRASS 55 X
150 MILITARY BINOCULARS**

BY NIPPON KOGAKU, CIRCA 1940

With angle adjustment, on original
folding tripod stand

58½ in. (148.5 cm.) high, 57 in (145 cm.)
wide overall, approximately

£12,000-18,000

\$16,000-24,000

€14,000-20,000



261



263



262

261
FRANÇOIS GOS (1880-1942)

Zermatt, Matterhorn

lithograph, 1904, condition B+; backed on japan
41 x 27½ in. (95 x 70 cm.)

£3,000-5,000

\$4,000-6,600
€3,400-5,600

262
WERHLI (PHOTO)

The Matterhorn, Switzerland

offset lithograph, 1956, condition B+/A-; backed on linen
39½ x 24½ in. (100 x 63 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,700

263
EMIL CARDINAUX (1877-1936)

Zermatt

lithograph, 1908, condition A-; backed on linen
41 x 28½ in. (101 x 72 cm.)

£12,000-18,000

\$16,000-24,000
€14,000-20,000



264

* 264

HUGO SCHOL

Zermatt

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

£5,000–7,000

\$6,600–9,200
€5,700–7,800

265

ERIC DE COULON (1888-1956)

Zermatt

lithograph 1928, condition A-; backed on japan
40 x 25 in. (102 x 64 cm.)

£6,000–8,000

\$8,000–11,000
€6,800–9,000

266

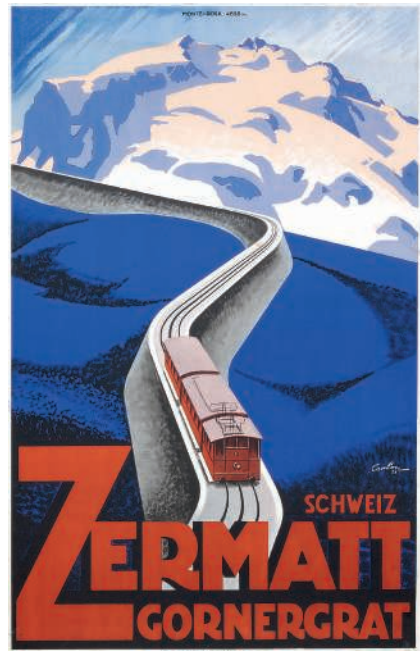
WILHELM FRIEDRICH BURGER (1882-1964)

Saas-Fee

lithograph, 1925, condition A; backed on linen
39 x 24½ in. (99 x 63 cm.)

£2,500–3,500

\$3,300–4,600
€2,900–3,900



265



266



267



269



268

267

ERICH HÈRMES (1881-1971)

L'Hiver en Suisse

lithograph, 1938, condition B+; backed on linen, framed
40 x 25 in. (102 x 64 cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

268

ERICH HÈRMES (1881-1971)

Winter in Switzerland

lithograph, c.1938, condition A-; backed on linen
39 ½ x 24 in. (100 x 62 cm.)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

* 269

MARTIN PEIKERT (1901-1975)

Schweiz. Skirennen Unterwasser

lithograph, 1939, condition A; not backed
39 x 27 ½ in. (99 x 70 cm.)

£5,000-7,000

\$6,600-9,200

€5,700-7,800



270

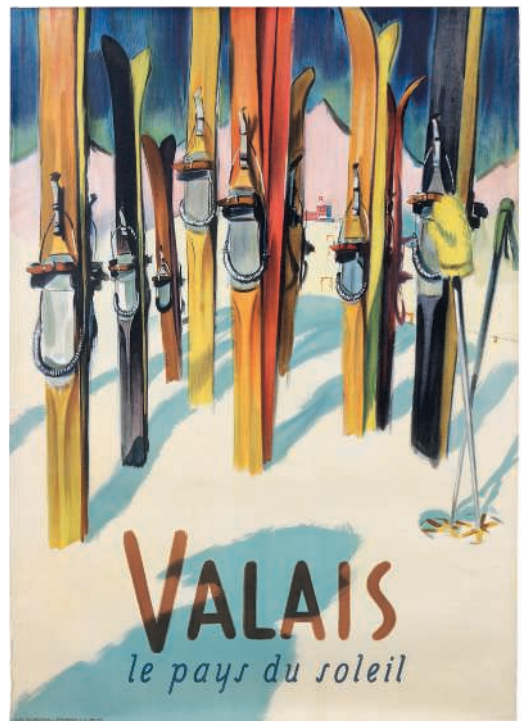
270
JOHANNES HANDSCHIN (1899-1948)
Villars

lithograph, c.1934, condition A-; backed on linen
 35½ x 25 in. (90 x 64 cm.)

£5,000–7,000

\$6,600–9,200

€5,700–7,800



271

271
LIBIS (HERBERT LIBISZEWSKI, 1897-1985)
Valais

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

£10,000–15,000

\$14,000–20,000

€12,000–17,000

272
MARTIN PEIKERT (1901-1975)
Wallis

lithograph, 1942, condition A-; backed on japan
 50 x 35½ in. (127 x 90 cm.)

£7,000–9,000

\$9,300–12,000

€7,900–10,000



272



273

*** 273**
ANONYMOUS

Crans (before letters)

lithograph, 1938, condition A-; backed on linen
39 ½ x 25½ in. (100 x 65 cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,700

*** 274**
MARTIN PEIKERT (1901-1975)

Crans

lithograph, 1946, condition A-; backed on linen
50 x 35½ in. (128 x 90 cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,700

275
ALEX WALTER DIGGELMANN (1902-1987)

Pontresina

lithograph, c.1939, condition A-; backed on linen
40 x 25 in. (102 x 65 cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,700



274

*** 276**
WILHELM FRIEDRICH BURGER (1882-1964)

Pontresina

lithograph, 1914, condition A-; backed on japan
38½ x 26 in. (98 x 67 cm.)

£6,000–8,000

\$8,000–11,000

€6,800–9,000

277
MARTIN PEIKERT (1901-1975)

Pontresina

lithograph, 1943, condition A-/A; backed on linen
39½ x 25 in. (100 x 64 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

278
ANONYMOUS

Pontresina

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

£2,000–3,000

\$2,700–4,000

€2,300–3,400



275



277



276



278



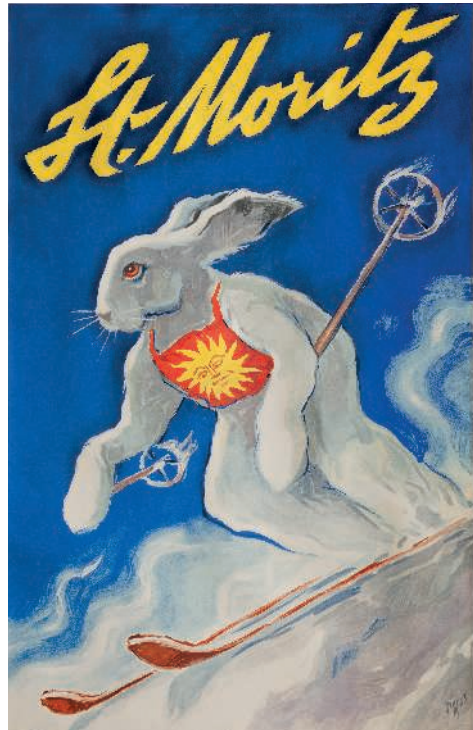
279



281



280



282



283

279

MARTIN PEIKERT (1901-1975)

St. Moritz

lithograph, c.1948, condition A-; backed on linen
40 x 25½ in. (102 x 65 cm.)

£4,000-6,000

\$5,300-7,900

€4,500-6,700

280

WALTER HUGO HERDEG (1908-1995)

St. Moritz

offset lithograph, 1935, condition A-; backed on japan, framed
50 x 35½ in. (127 x 90 cm.)

£8,000-12,000

\$11,000-16,000

€9,000-13,000

281

ALFRED WIDMAR

Samaden

lithograph, condition A-, backed on linen
39 x 27½ in. (99 x 70 cm.)

£3,000-5,000

\$4,000-6,600

€3,400-5,600



284

282

ALEX WALTER DIGGELMANN (1902-1987)

St. Moritz

lithograph, c.1949, condition A-; backed on linen
40 x 25½ in. (102 x 65 cm.)

£3,000-5,000

\$4,000-6,600

€3,400-5,600

283

EMIL CARDINAUX (1877-1936)

St. Moritz

lithograph, 1918, condition B+; backed on linen
50 x 35½ in. (127 x 90 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

284

EMIL CARDINAUX (1877-1936)

L'Hiver en Suisse

lithograph, 1921, condition A-; not backed
36 x 25 in. (91 x 64 cm.)

£7,000-9,000

\$9,300-12,000

€7,900-10,000



285



287



286

285
WALTER KÜPFER (1876-1938)

St. Moritz

lithograph, 1911, condition B+; backed on japan
41 x 29 in. (104 x 74 cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

286
ALOIS CARIGIET (1902-1985)

St. Moritz

lithograph, 1932, condition A; backed on linen
40 x 25 in. (102 x 64 cm.)

£6,000-8,000

\$8,000-11,000

€6,800-9,000

287
WALTER KOCH (1875-1915)

Sports D'Hiver dans les Grisons

lithograph, 1906, condition A-; not backed
39½ x 27½ in. (100 x 70 cm.)

£4,000-6,000

\$5,300-7,900

€4,500-6,700



288



289



290

288
WILHELM FRIEDRICH BURGER
(1882-1964)

Jungfraubahn

lithograph, 1914 condition A; not backed
27½ x 39 in. (70 x 100 cm.)

£7,000–9,000

\$9,300–12,000
€7,900–10,000

289
ANONYMOUS
Jungfrauoch

offset lithograph and silkscreen, 1938,
condition A-; backed on linen
40 x 25 in. (102 x 64 cm.)

£2,000–3,000

\$2,700–4,000
€2,300–3,400

290
EMIL CARDINAUX (1877-1936)
Jungfrau Bahn

lithograph c.1919, condition A; backed
on linen
50 x 35½ in. (127 x 90 cm.)

£3,000–5,000

\$4,000–6,600
€3,400–5,600



291



293



292



294



295

291
ANONYMOUS

Arosa

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

£1,000–1,500

\$1,400–2,000
€1,200–1,700

*** 292**
HUGO LAUBI (1888-1959)

Arosa

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

£1,500–2,000

\$2,000–2,600
€1,700–2,200

293
OTTO ERNST (1884-1967)

Engelberg

lithograph, c.1925, condition B; backed on japan
40 ½ x 25 in. (103 x 64 cm.)

£2,000–3,000

\$2,700–4,000
€2,300–3,400



296

*** 294**
ALEX WALTER DIGGELMANN (1902-1987)

Klosters

lithograph, 1933, condition A-; backed on japan
40 x 25 in. (102 x 64 cm.)

£1,500–2,000

\$2,000–2,600
€1,700–2,200

*** 295**
ALEX WALTER DIGGELMANN (1902-1987)

Chateau D'Oex

lithograph, 1937, condition A-; backed on japan
40 x 25 in. (102 x 64 cm.)

£3,000–5,000

\$4,000–6,600
€3,400–5,600

*** 296**
ALEX WALTER DIGGELMANN (1902-1987)

Chateau D'Oex

lithograph, 1933, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£3,000–5,000

\$4,000–6,600
€3,400–5,600



297



298



299



300



297
BURKHARD MANGOLD (1873-1950)

Davos

lithographs, 1917, condition A; on five sheets, not backed
each sheet measures 39½ x 28 in. (100 x 71 cm.) (5)

£20,000–30,000

\$27,000–40,000
€23,000–34,000

298
BURKHARD MANGOLD (1873-1950)

Winter in Davos

lithograph, 1914, condition A-; backed on japan
50 x 35 in. (127 x 89 cm.)

£12,000–18,000

\$16,000–24,000
€14,000–20,000

299
WALTHER KOCH (1875-1915)

Davos

lithograph, 1922, condition A-; backed on japan
35½ x 25 in. (90 x 64 cm.)

£6,000–8,000

\$8,000–11,000
€6,800–9,000

300
WALTHER KOCH (1875-1915)

Winterkurort Davos

lithograph, c.1905, condition A/A-; backed on linen
38 x 27½ in. (97 x 70 cm.)

£7,000–9,000

\$9,300–12,000
€7,900–10,000



301



303



302



304



305



306

301
ALEX WALTER DIGGELMANN (1902-1987)

Mürren

lithograph, condition B+/A-; backed on japan
50 x 35½ in. (127 x 90 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

302
ANONYMOUS

Montana

lithograph, 1940, condition A-; backed on japan
39 x 25½ in. (99 x 65 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

303
ALEX WALTER DIGGELMANN (1902-1987)

Sils Engadin

lithograph, c.1930, condition A-; not backed
40 x 25 in. (102 x 64 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

304
WILHELM KIENZLE

Ski-Klub Basel

lithograph, 1920, condition B-; backed on japan
40½ x 30 in. (103 x 76 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

*** 305**
ALEX WALTER DIGGELMANN (1902-1987)

Gstaad

lithograph, 1934, condition A-; backed on linen
39½ x 25½ in. (100 x 65 cm.)

£20,000–25,000

\$27,000–33,000

€23,000–28,000

*** 306**
ALEX WALTER DIGGELMANN (1902-1987)

Gstaad

lithograph, 1933, condition A-; not backed
40 x 25 in. (102 x 64 cm.)

£5,000–7,000

\$6,600–9,200

€5,700–7,800



307

307
ERIC DE COULON (1888-1956)
VII. Internationales Klausen Rennen

lithograph, 1929, condition A-; backed on linen, framed
 50 x 35½ in. (127 x 90 cm.)

£15,000–20,000

\$20,000–26,000
 €17,000–22,000

308
ERNST FRIEDRICH SCHONHOLZER
IX. Internationales Klausenrennen, Schweiz

lithograph, 1932, condition A-; backed on japan, framed
 50 x 35½ in. (127 x 90 cm.)

£50,000–70,000

\$66,000–92,000
 €57,000–78,000

This poster was produced for the Swiss Klausenrennen Motor Race in 1932. There are only 4 know copies of this poster.

SCHWEIZ



Das Bergrennen Europas

IX. INTERNATIONALES
KLAUSENRENNEN

6.-7. AUGUST 1932

ACS. Automobile / U.M.S. Motorräder / S.R.B. Fahrräder



309

309
ANONYMOUS

Kandersteg

lithograph, 1905, condition B+, backed on japan

48½ x 31in. (123 x 79cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400



310

312
OTTO ERNST (1884–1967)

Wengen

lithograph, 1927, condition A; not backed

27 ½ x 19 ½ in. (70 x 49 cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,700



311

314
DICK BRUNA (1927–2017)

Miffy, Pampers

lithograph, 1963, condition A; not backed

24 x 15 ½ in. (61 x 39 cm.)

£1,000–1,500

\$1,400–2,000

€1,200–1,700

310
WILLY TRAPP (1905–1984)

Kandersteg

lithograph, condition A-; not backed

40 x 25 ½ in. (102 x 65 cm.)

£1,200–1,800

\$1,600–2,400

€1,400–2,000

313
MARTIN PEIKERT (1901–1975)

MOB

offset lithograph, 1946, condition A-; not backed

40 x 25 in. (102 x 64 cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,700

*** 315**
MARTIN PEIKERT (1901–1975)

Wengen

lithograph, 1945, condition A-; backed on linen

39 ½ x 25 ½ in. (100 x 65 cm.)

£4,000–6,000

\$5,300–7,900

€4,500–6,700

*** 311**
WALTER LINSENMAIER (1917–2000)

Wengen

lithograph, c.1955, condition A-; backed on linen

40 x 25 in. (102 x 64 cm.)

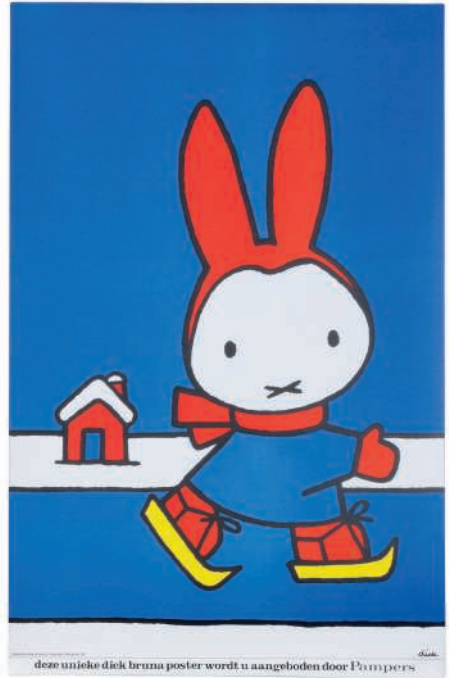
£1,200–1,800

\$1,600–2,400

€1,400–2,000



312



314



313



315



316



318



317

*** 316**
MARIO PUPPO (1905-1977)

Valle d'Aosta

offset lithograph, 1954, condition B+; backed on linen
38½ x 27in. (98 x 69cm.)

£2,000-3,000 \$2,700-4,000
€2,300-3,400

317
GINO BOCCASILE (1901-1952)

Sestrieres

offset lithograph, 1955, condition B+; backed on linen
39 x 27 in. (100 x 69 cm.)

£2,000-3,000 \$2,700-4,000
€2,300-3,400

*** 318**
MAGA (GIUSEPPE MAGAGNOLI, 1878-1933)

The Valley of Aosta

lithograph, 1931, condition A-; backed on linen
39½ x 24½ in. (100 x 63 cm.)

£2,000-3,000 \$2,700-4,000
€2,300-3,400



319



320

*** 319**
FRANCO RONDINELLI

Cortina

offset lithograph, 1956, condition A-; backed on linen
39½ x 26½ in. (100 x 68 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

320
MARIO BONILAURI (1911-1988)

Cortina d'Ampezzo

lithograph, 1956, condition B+, backed on linen
39 x 27 in. (100 x 69 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

*** 321**
MARIO PUPPO (1905-1977)

Cortina

offset lithograph, 1956, condition B+/A-; backed on linen
39½ x 24½ in. (100 x 63 cm.)

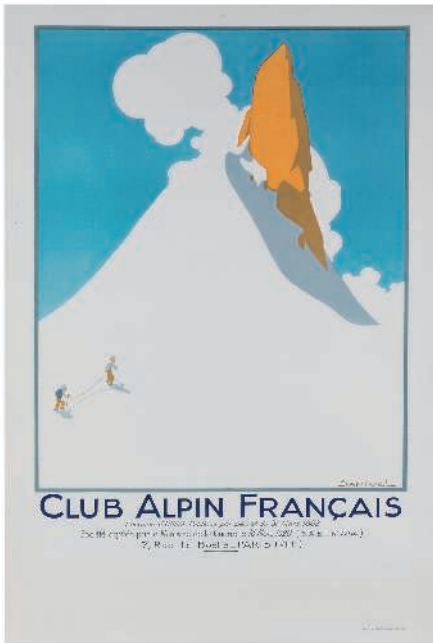
£2,000–3,000

\$2,700–4,000

€2,300–3,400



321



322



323



324



325



326

322
SAMIVEL

Club Alpin Français

lithograph, 1920, condition A; backed on linen
32 x 22 in. (82 x 56 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600

323
RAYMOND SAVIGNAC (1907-2002)

Val D'Isère

lithograph, 1948, condition B+; backed on linen
39 x 24½ in. (100 x 62 cm.)

£1,500–2,000

\$2,000–2,600

€1,700–2,200

324
JULES-ABEL FAIVRE (1867-1945)

Chamonix

lithograph, 1905, condition A-; backed on linen
41 x 29 in. (104 x 74 cm.)

£5,000–7,000

\$6,600–9,200

€5,700–7,800



327

325
BERNARD VILLEMOT (1911-1989)

Sports D'Hiver

lithograph, 1954, condition A; backed on linen
38½ x 24 in. (98 x 61 cm.)

£1,500–2,000

\$2,000–2,600

€1,700–2,200

326
ROGER BRODERS (1883-1953)

Mont-Revard

lithograph, c.1927, condition A-; backed on linen
42½ x 31 in. (107 x 79 cm.)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

327
ROGER BRODERS (1883-1953)

La Route des Alpes

lithograph, c.1920, condition A; backed on linen
42½ x 31 in. (108 x 79 cm.)

£3,000–5,000

\$4,000–6,600

€3,400–5,600



328

328
ROGER BRODERS (1883-1953)
Chamonix-Martigny

lithograph, c.1930, condition B+; backed on linen
 39½ x 24½ in. (100 x 63 cm.)

£2,000–3,000

\$2,700–4,000
 €2,300–3,400



329

329
ROGER BRODERS (1883-1953)
St. Gervais Les Bains

lithograph, c.1930, condition B+; backed on linen
 39 x 24½ in. (99 x 63 cm.)

£5,000–7,000

\$6,600–9,200
 €5,700–7,800



330

330
ROGER BRODERS (1883-1953)
Chamonix Mt. Blanc

lithograph, 1930, condition A-/A; backed on linen
 39½ x 25 in. (100 x 64 cm.)

£4,000–6,000

\$5,300–7,900
 €4,500–6,700



331

331
ROGER BRODERS (1883-1953)
St. Pierre de Chartreuse

lithograph, c.1930, condition A-; backed on linen
 39½ x 24½ in. (100 x 63 cm.)

£8,000–12,000

\$11,000–16,000
 €9,000–13,000

END OF SALE

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue for sale'.
(b) Our description of any **lot** in the catalogue, any **condition report** and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and we should be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H(2)(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B(1)(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 bid 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 all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

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

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

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any of our offices or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVE

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **x** 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.

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 if we are allowed to do so by law. The **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 an amount in excess of the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- If 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**).
- Information on collecting **lots** is available 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.
- 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.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - if at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
 - Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING


We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material and 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 this 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 governmental 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 any 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 USA 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 skin. 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 at 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 a **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**) unless 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.

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 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 the original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHISTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

- authentic**: a genuine example, rather than a copy or forgery of;
- author**: 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;
- lot**: 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;
- work**: for a particular original source if the **lot** is described in the **Heading** as being of that origin or source; or
- work**: 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** on the page of the catalogue headed 'Important Notices and Explanation of Catalogue Pricing'.

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

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE TYPE: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for † and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All 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'.

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

Δ
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 Pages.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ 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 **Δ** next to its **lot** number.

o 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 **o** 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 (■) will, at our option, be removed to Christie's Park Royal from 10.00am on the day of the sale. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/ storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere. If the **lot** is transferred to 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.

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

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



THE COLLECTOR

CHRISTIE'S CELEBRATES THE DECORATIVE ARTS
WITH A SERIES OF AUCTIONS

AUCTIONS · 15 & 16 November 2017

VIEWING · 11-14 November 2017 · 8 King Street · London SW1Y 6QT

English Furniture,
Clocks & Works of Art

Peter Horwood
phorwood@christies.com
+44 (0) 20 7389 2359

European Furniture,
Works of Art & Ceramics

Paul Gallois
pgallois@christies.com
+44 (0) 20 7389 2260

Silver & 19th Century Furniture,
Sculpture & Works of Art

Giles Forster
gforster@christies.com
+44 (0) 20 7389 2146

A George II giltwood wall bracket, c. 1745
£1,500-2,500

A pair of ormolu-mounted, parcel-gilt
and ebonised armchairs, c. 1810
In the manner of Henry Holland
£8,000-12,000

A pair of late Louis XVI patinated-bronze
and ormolu-mounted alabaster vases,
c. 1790-1800
£30,000-50,000

A pair of Louis XV ormolu-mounted
white Chinese porcelain cranes
The porcelain Qianlong period
(1736-95), the mounts 19th century
£20,000-30,000

A French ormolu-mounted Japanese
gold *iramaki-e* lacquer and ebony
commode, c. 1870-90
After the model by Martin Carlin,
by Emmanuel-Alfred (dit Alfred II)
Beurdeley (1847-1919), the front lacquer
panel mid-Edo period, 18th century
£100,000-150,000



CHRISTIE'S



IMPORTANT JEWELS

London, 29 November 2017

VIEWING

24–28 November 2017
8 King Street
London SW1Y 6QT

CONTACT

Jessica Peshall
jpeshall@christies.com
+44 (0)20 7389 2172

AN ART DECO 'TUTTI FRUTTI' BROOCH,
BY CARTIER
£30,000–40,000

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property from the Collection of Elizabeth Brooke Blake

INTERIORS

New York, 12–13 December 2017

VIEWING

8–13 December 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

InteriorsNewYork@christies.com

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

INTERIORS

TUESDAY 28 NOVEMBER 2017 AT 10.30 AM

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

CODE NAME: ANNA
SALE NUMBER: 16026

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UKE100 to UKE2,000	by UKE100s
UKE2,000 to UKE3,000	by UKE200s
UKE3,000 to UKE5,000	by UKE200, 500, 800 (eg UKE4,200, 4,500, 4,800)
UKE5,000 to UKE10,000	by UKE500s
UKE10,000 to UKE20,000	by UKE1,000s
UKE20,000 to UKE30,000	by UKE2,000s
UKE30,000 to UKE50,000	by UKE2,000, 5,000, 8,000 (eg UKE32,000, 35,000, 38,000)
UKE50,000 to UKE100,000	by UKE5,000s
UKE100,000 to UKE120,000	by UKE10,000s
Above UKE200,000	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 the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**. I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS FORM · CHRISTIE'S LONDON

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

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 · FAX: +44 (0)20 7930 8870 · ON-LINE WWW.CHRISTIES.COM

16026

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

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

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