

THOMAS
CHIPPENDALE

300 YEARS

LONDON 5 JULY 2018



CHRISTIE'S







THOMAS
CHIPPENDALE
300 YEARS

PROPERTIES FROM

Mr S. Jon Gerstenfeld
Lord St Oswald
and various sources

AUCTION

Thursday 5 July 2018
at 5.00 pm (Lots 1-20)

To be immediately followed by *The Exceptional Sale*
at 5.30 pm

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

VIEWING

| | | |
|-----------|---------|--------------------|
| Saturday | 30 June | 12.00 pm – 5.00 pm |
| Sunday | 1 July | 12.00 pm – 5.00 pm |
| Monday | 2 July | 9.00 am – 4.30 pm |
| Tuesday | 3 July | 9.00 am – 8.00 pm |
| Wednesday | 4 July | 9.00 am – 4.30 pm |
| Thursday | 5 July | 9.00 am – 3.00 pm |

AUCTIONEER

Jussi Pylkkänen

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **CHIPPENDALE-16839**

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AUCTION RESULTS

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[25]

Front cover: Lots 15 & 16
Inside front cover: Lot 15
Page 1: Lot 10
Page 5: Lot 3
Page 6: Lot 12
Page 7: Lot 9
Opposite: Lot 5
Page 160: Lot 7
Inside back cover: Lot 14
Back cover: Lot 10



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CHRISTIE'S

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

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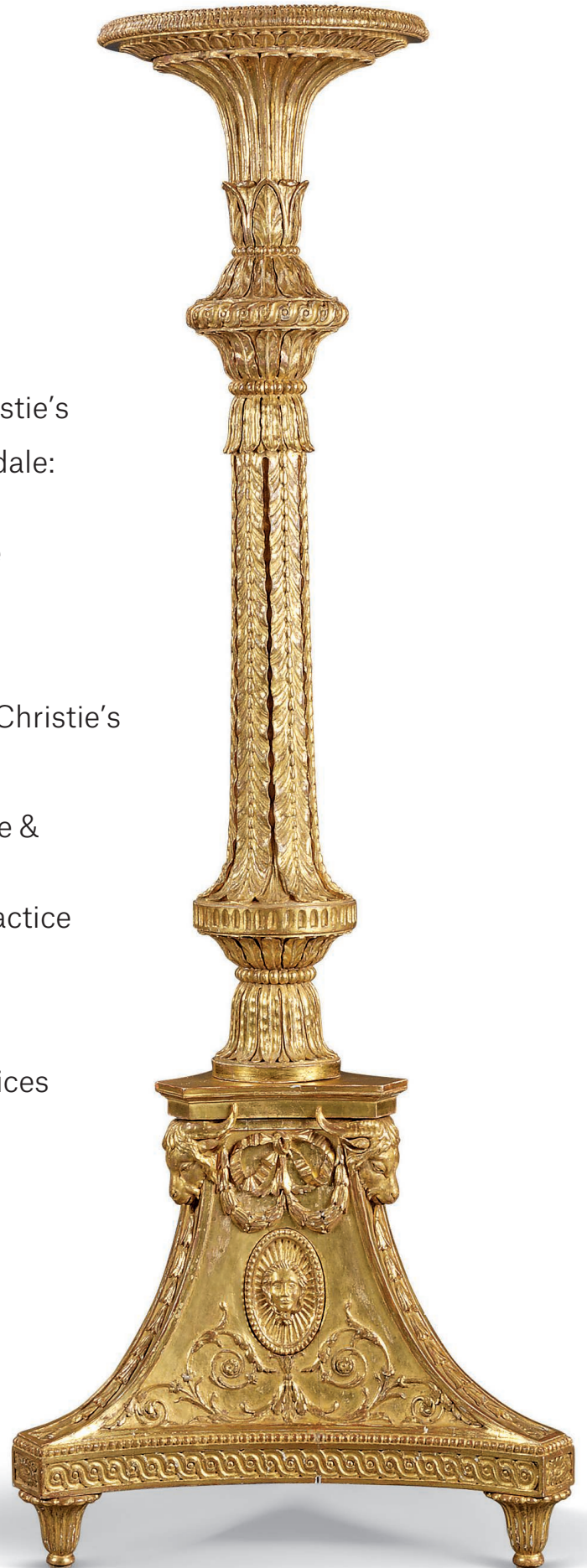
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CHRISTIE'S

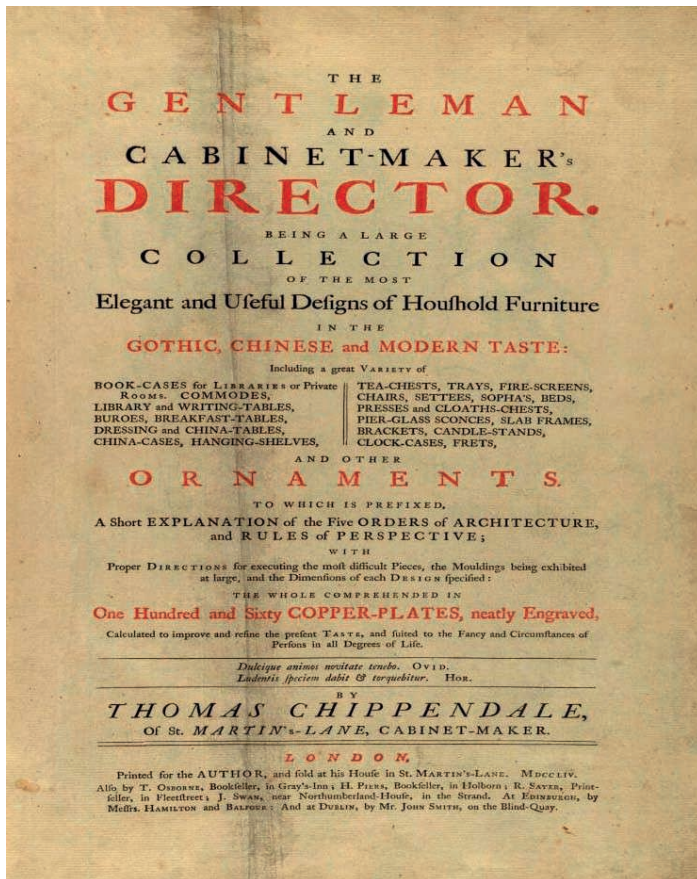




CHRISTIE'S

THOMAS CHIPPENDALE 300 YEARS

THOMAS CHIPPENDALE AND CHRISTIE'S



This year is the 300th anniversary of the birth of the greatest English cabinet-maker, Thomas Chippendale, aptly described by Christopher Gilbert, as 'The Shakespeare of English furniture-makers'. Apprenticed to his father, John, a joiner in Otley, Yorkshire he moved to London in 1748 where he soon set up premises at the sign of the Chair in St Martin's Lane, not far from Covent Garden where James Christie was to hold his first auctions; tradition has it that his rostrum was supplied by Chippendale and the model, still in use to this day. He made his name in 1754 with the publication of a book of designs, *The Gentleman and Cabinet-Maker's Director* which showed the fashionable furniture of the time. The prevailing style was Rococo and the 160 designs were beautifully engraved and available for clients to choose from and for other cabinet-makers to copy. The success was immediate and *The Director* was reprinted the following year and further enlarged and edited in 1762, by which time neo-classicism was fast emerging as the fashionable style pioneered by the likes of Robert Adam, who had returned from Rome in 1758.

Chippendale was astute at promoting his *Director* to a wealthy clientele, whether it be the established aristocracy or the holders of newly created fortunes in the burgeoning trading nation that England had become in the 18th century. Amongst his early commissions, the most famous was for the Earl of Dumfries in 1759; Dumfries House in Scotland was saved for the nation in 2007 by the Prince of Wales and other generous benefactors with Christie's playing a pivotal role in the £45 million sale. This commission showed the full range of Chippendale's skills from the famous padouk bookcase made for Lady Dumfries's bedroom to superb seat-furniture and numerous mirrors. Interestingly his brief throughout his career was not limited to supplying the furniture and there was no part that his hand didn't touch, from wallpaper to bedding.

Whilst his designs from the *Director* made him famous the majority of the furniture we know and admire is neo-classical in style. Sir Lawrence Dundas, who had amassed a fortune in the Seven Years war, was keen to establish a fashionable London residence and in 1763 he acquired 19 Arlington Street, off Piccadilly, commissioning the avant garde architect Robert Adam, beholder of the new neo-classical style. Adam not only remodelled the house but provided a design for a sofa that was a transition between the curvaceous forms of the rococo yet adorned with neo-classical ornament. The design, that cost £5, was transformed into reality by Chippendale and is the only known instance of Chippendale executing an Adam design. This suite of seat-furniture was the most expensive of his career with the sofas costing £54 each and each chair £20. Partially dispersed from the house in the 1934 auction conducted by Christie's, various elements of the suite have appeared here in King Street and in 2008 broke their own record as the most expensive pieces of Chippendale ever sold. The crucial link between the Adam design in the Sir John Soane Museum and this suite was made by Anthony Coleridge of Christie's in 1967.

Opposite: A Christie's rostrum, the original is believed to have been supplied by Thomas Chippendale. It shows his cut-cornered panel.



The Harewood Desk created a record 41,000 guineas [£43,050] at Christie's in 1965, now at Temple Newsam, Leeds.
 © Leeds Museum and Galleries (Leeds Art Gallery) U.K./Bridgeman Images.

The collaboration between Adam and Chippendale continued, but from then on Chippendale seemed to have convinced Adam and his patrons that he was more than competent to design in an innovative fashion. In his native Yorkshire where he was to have a great following, Chippendale worked in tandem with Adam at Nostell Priory for Sir Rowland Winn. The Winn commission, which included the London house 11 St James's Square, is the best example of his neo-classical mahogany period and is well documented; as is the, at times and all too common, strained relations between patron and cabinet-maker. Running concurrently in Yorkshire was his work, again with Adam and John Carr of York, for Edwin Lascelles at Harewood House. It was Chippendale's largest and most valuable commission, spanning more than a decade from 1768 and continued by his son, Thomas, for a further two decades. The carved mahogany of the 1750s and 60s had made way for lighter marquetry pieces, as well as intricately carved, gilded and painted, mirrors and chairs. The famous Diana and Minerva commode cost £86, whereas many of the mirrors stretched into hundreds of pounds. Christie's has had a long association with Harewood and in 1965 the magnificent Harewood Desk, now at Temple Newsam, created a record 41,000 guineas [£43,050]. In the 1980s much work was undertaken at Harewood by Christie's in conjunction with Carvers and Gilders to reinstate Chippendale's work that had been swept aside during Charles Barry's remodelling of the 1840s.

Chippendale's relationship with Adam was not exclusive. In the early 1770s he was commissioned by Sir Peniston Lamb, 1st Viscount Melbourne and his wife Elizabeth, an heiress from Yorkshire, to furnish Melbourne House in London alongside the architect Sir William Chambers and at his country seat Bocket Hall under James Paine. This commission produced such masterpieces as the Panshanger cabinets, circa 1773 and a superb marquetry commode now at Renishaw Hall, which was sold at Christie's in 1802.

Coinciding with the publication of Christopher Gilbert's seminal work, *The Life and Works of Thomas Chippendale*, published by Studio Vista and Christie's in 1978, a loan exhibition was mounted here at King Street. Since then the ardour for masterpieces by Chippendale has grown. The genius of his design, the perfection of his execution and excelling in all mediums make Thomas Chippendale Britain's greatest cabinet-maker. No fortune was amassed, far from it, instead he left us his creations, a much greater legacy.



FURNITURE BY THOMAS CHIPPENDALE

LANDMARK PRICES



SIR ROWLAND WINN'S COMMODE
BY THOMAS CHIPPENDALE, 1766-69

Sold for £935,000

Christie's, London, December 1991

(lots 10 in this sale)



A PAIR OF GEORGE II GILTWOOD PIER GLASSES
BY THOMAS CHIPPENDALE, 1759

Sold for £2,000,000

Christie's private treaty sale, June 2007, Dumfries House.



A PAIR OF DUNDAS SOFAS
DESIGNED BY ROBERT ADAM AND MADE BY THOMAS CHIPPENDALE, 1765

Sold for £1,541,500

Christie's, London, July 1997

(lots 15 and 16 in this sale)



A PAIR OF GEORGE II GILTWOOD GIRANDOLES
BY THOMAS CHIPPENDALE, 1759

Sold for £1,200,000

Christie's private treaty sale in June 2007, Dumfries House.



A PAIR OF DUNDAS ARMCHAIRS
DESIGNED BY ROBERT ADAM AND MADE BY THOMAS CHIPPENDALE, 1765

Sold for £1,706,500

Christie's, London, July 1997



A SUITE OF THIRTEEN GEORGE II MAHOGANY ARMCHAIRS AND TWO SOFAS
BY THOMAS CHIPPENDALE, 1759

Sold for £6,000,000

Christie's private treaty sale, June 2007, Dumfries House.



A GEORGE II GILTWOOD OVERMANTEL MIRROR
BY THOMAS CHIPPENDALE, THE SAVONNERIE PANEL
ATTRIBUTED TO THOMAS MOORE, 1759

Sold for £1,500,000

Christie's private treaty sale, June 2007, Dumfries House.



A GEORGE II PARCEL-GILT PADOUK BREAKFRONT BOOKCASE
BY THOMAS CHIPPENDALE, 1759

Sold for £6,000,000

Christie's private treaty sale in June 2007, Dumfries House.

FURNITURE BY THOMAS CHIPPENDALE

LANDMARK PRICES



A PAIR OF GEORGE II MAHOGANY CARD-TABLES
BY THOMAS CHIPPENDALE, 1759
Sold for £1,000,000
Christie's private treaty sale, June 2007, Dumfries House.



THE KENURE CABINET
BY THOMAS CHIPPENDALE, 1755-60
Sold for £2,729,250
Christie's, London, June 2008



A GEORGE II MAHOGANY FOUR-POST BEDSTEAD
BY THOMAS CHIPPENDALE, 1759
Sold for £1,250,000
Christie's private treaty sale in June 2007, Dumfries House.



A DUNDAS BOOKCASE
BY THOMAS CHIPPENDALE, 1764
Sold for £2,057,250
Christie's, London, June 2008



A DUNDAS SOFA
DESIGNED BY ROBERT ADAM AND MADE BY THOMAS CHIPPENDALE, 1765
Sold for £2,169,250
Christie's, London, June 2008



THE MESSER BOOKCASE
BY THOMAS CHIPPENDALE, CIRCA 1765
Sold for £1,055,812
Christie's, New York, October 2010



A PAIR OF DUNDAS ARMCHAIRS
DESIGNED BY ROBERT ADAM AND MADE BY THOMAS CHIPPENDALE, 1765
Sold for £2,281,250
Christie's, London, June 2008



THE HARRINGTON COMMODE
BY THOMAS CHIPPENDALE, CIRCA 1770
Sold for £3,793,250
Sotheby's, London, December 2010

THOMAS CHIPPENDALE

(1718-1779)



Lady Dumfries's bookcase, Christie's private treaty sale, June 2007



The Dundas Sofas
lots 15 and 16 in this sale

1718 Baptised 5 June in Otley, Yorkshire.

1748 Married Catherine Redshaw at St George's Chapel, London.

1754 Moved to 60-62 St. Martin's Lane in London.

Published *The Gentleman and Cabinet Maker's Director*, a book of 160 plates of his designs.

Went into partnership with James Rannie.

1755 *The Gentleman and Cabinet Maker's Director* is reprinted due to its success.

1759 - Commissioned by William Dalrymple-Crichton, 5th Earl of Dumfries, Dumfries House, Scotland.

1762 A revised and enlarged second edition of *The Gentleman and Cabinet Maker's Director* is published.

1765 - Commissioned by Sir Lawrence Dundas, Arlington Street, London.

1766 Went into partnership with Thomas Haig after the death of James Rannie.

Henry Ferguson, one of Rannie's executors, became a third partner and the business became Chippendale, Haig and Co.

THOMAS CHIPPENDALE

(1718-1779)



Sir Rowland Winn's Commode
lot 10 in this sale



The Diana & Mineva Commode,
Harewood House
© Harewood House Trust



The Brocket Hall Torchères
lot 9 in this sale

- 1766 - Commissioned by Sir Rowland Winn, Nostell Priory, Yorkshire and 11 St. James's Square, London.
- 1768 - Commissioned by David Garrick, 5 Royal Adelphi Terrace, London and Garrick House, Hampton, London.
- 1768 - Commissioned by Edwin Lascelles, 1st Baron Harewood, Harewood House, Yorkshire.
- 1768 - Commissioned by Sir William Constable, Mansfield Street, London and Burton Constable Hall, Yorkshire.
- 1772 - Commissioned by William Weddell, Newby Hall, Yorkshire.
- 1773 - Commissioned by Sir Peniston Lamb, 1st Viscount Melbourne, Melbourne House, London and Brocket Hall, Hertfordshire.
- 1774 - Commissioned by Ninian Home, Paxton House, Berwick, Scotland.
- 1779 - Died of Tuberculosis. Buried at St. Martin-in-the-Fields, London on 16 November.

The firm continued by his son, Thomas Chippendale Junior, who died in 1822.

THE GENTLEMAN AND CABINET-MAKER'S DIRECTOR, 1762

01

CHIPPENDALE, THOMAS (1718-1779).

The Gentleman and Cabinet-Maker's Director: Being a large Collection of the Most Elegant and Useful Designs of Household Furniture, in the Most Fashionable Taste. London: for the Author, 1762.

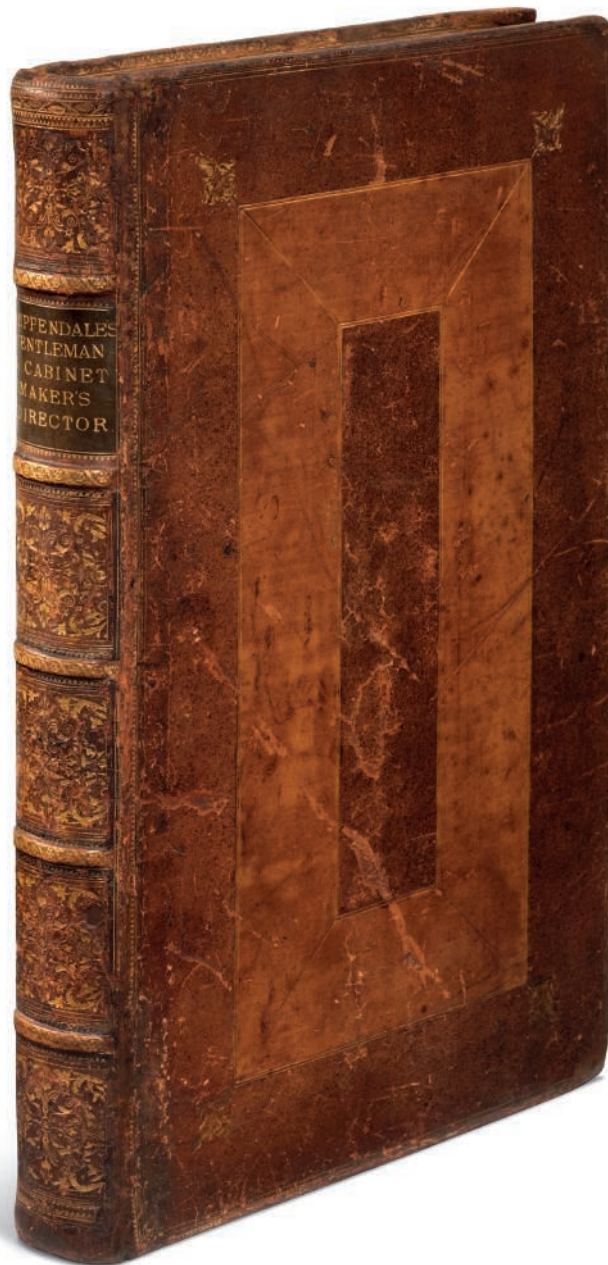
Folio (448 x 272mm). Letterpress title and 200 engraved plates by Müller, Hemerich, Darly, Clowes, Taylor, Rooker, Foster, Morris, and Hulett after designs by Chippendale; this copy bound without a dedication leaf (a few neat repairs including one to engraved surface, some faint staining and one short tear in margins). Contemporary panelled calf, gilt-ruled with fleuron tool in corners, green morocco spine label lettered in gilt, other compartments with ornate gilt decoration (lightly scuffed in places, some expert restoration to joints and extremities). *Provenance:* inscription erased from title -- William Stephen (wright and cabinet-maker in Dundee, Scotland; ownership inscription dated 1788 noting purchase price of £4-4-0).

PROVENANCE:

William Stephen, a wright and cabinet-maker in Dundee, Scotland; the inscription is dated 1788 and notes a purchase price of £4 4s 0d.

£5,000-8,000

\$6,700-11,000
€5,700-9,100



T H E
GENTLEMAN and CABINET-MAKER'S
D I R E C T O R :

Being a large COLLECTION of the
Most ELEGANT and USEFUL DESIGNS
O F
HOUSEHOLD FURNITURE,

In the Most FASHIONABLE TASTE.

Including a great VARIETY of

CHAIRS, SOFAS, BEDS, and COUCHES; CHINA-TABLES, DRESSING-TABLES, SHAVING-TABLES, BASON-STANDS, and TEAKETTLE-STANDS; FRAMES for MARBLE-SLABS, BUREAU-DRESSING-TABLES, and COMMODES; WRITING-TABLES, and LIBRARY-TABLES; LIBRARY-BOOK-CASES, ORGAN-CASES for private Rooms, or Churches, DESKS, and BOOK-CASES; DRESSING and WRITING-TABLES with BOOK-CASES, TOILETS, CABINETS, and CLOATHS-PRESSES; CHINA-

CASES, CHINA-SHELVES, and BOOK-SHELVES; CANDLE-STANDS, TERMS for BUSTS, STANDS for CHINA JARS, and PEDESTALS; CISTERNS for WATER, LANTHORNS, and CHANDELIERS; FIRE-SCREENS, BRACKETS, and CLOCK CASES; PIER-GLASSES, and TABLE-FRAMES; GIRANDOLES, CHIMNEY-PIECES, and PICTURE-FRAMES; STOVE-GRATES, BOARDERS, FETS, CHINESE-RAILING, and BRASS-WORK, for Furniture.

A N D O T H E R
O R N A M E N T S.

TO WHICH IS PREFIXED,

A Short EXPLANATION of the Five ORDERS of ARCHITECTURE;

W I T H

Proper DIRECTIONS for executing the most difficult Pieces, the Mouldings being exhibited at large, and the Dimensions of each DESIGN specified.

The Whole comprehended in TWO HUNDRED COPPER-PLATES, neatly engraved.

Calculated to improve and refine the present TASTE, and suited to the Fancy and Circumstances of Persons in all Degrees of Life.

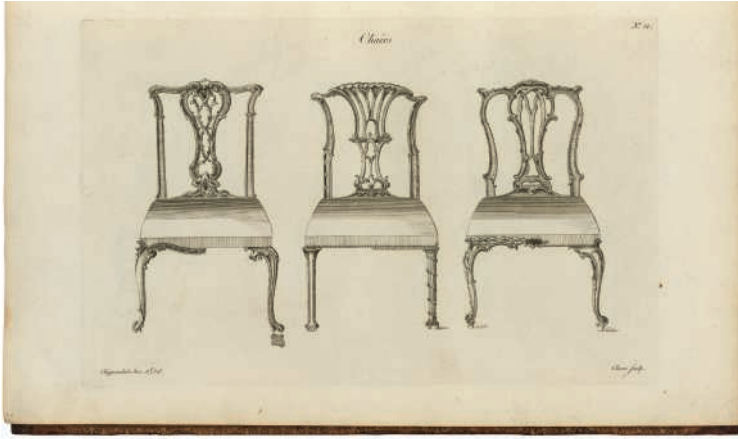
By THOMAS CHIPPENDALE,
CABINET-MAKER and UPHOLSTERER, in St. Martin's Lane, London.

THE THIRD EDITION.

L O N D O N :

Printed for the AUTHOR, and sold at his House, in St. Martin's Lane;
Also by T. BECKET and P. A. DE HONDT, in the Strand.

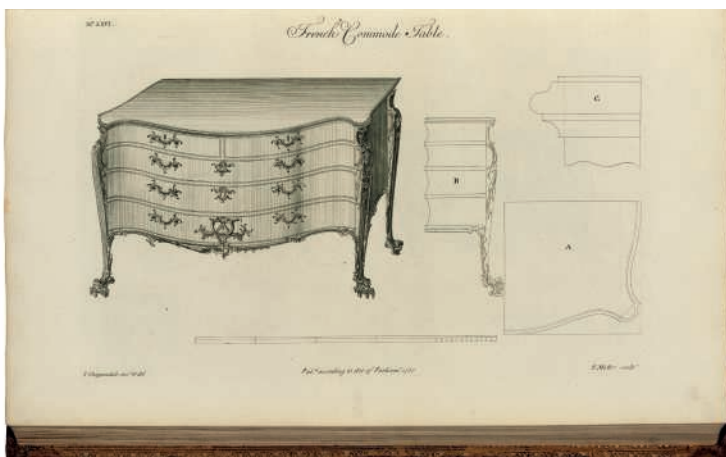
MDCC LXII.



The 3rd edition (1762) of Chippendale's the *Director* is considered the superlative version because it comprises the largest number of plates - 200 rather than the 160 of the earlier editions (1754, 1755). Furthermore, it illustrates how Chippendale's designs evolved since the publication of the earlier editions. The revisions to the 3rd edition were 'an exercise in streamlining, an attempt to produce a competitive second-generation pattern book' in which Chippendale was entirely successful for no other comparable work was published again until 1788 (1).

Chippendale's *Director* was the most ambitious and successful pattern book issued by a craftsman. It was the first of its kind - earlier collections of furniture designs having been small-scale intended for the trade. It was modelled on important architectural folios that an architect would present to his patron. Chippendale's intention, as described in the 'Preface', was to bring clients and cabinet-makers together: 'to assist the one in the choice, and the other in the execution of the designs' (2). The *Director* offered designs in the 'Gothic, Chinese and Modern Taste' (the 'Modern' or 'French' style being the English interpretation of the Rococo) in addition to scale drawings and detailed measurements so that it appealed to both clients and craftsmen alike.

Chippendale had evidently planned to issue a pattern book during the early stages of his career as a cabinet-maker. From 1752, he and his engraver, Matthias Darly (circa 1720-80), were sharing a house, adjacent to palatial Northumberland House, London home to Sir Hugh Percy, 1st Earl of Northumberland (circa 1714-86, from 1766, 1st Duke), and his wife, Lady Elizabeth (1716-76); the collaboration on the plates for the *Director* began in 1753. Chippendale dedicated both the 1st and 2nd editions of the *Director* to the 1st Earl, undoubtedly wishing to attract the patronage of one of the wealthiest and most influential noblemen. In order to promote the forthcoming publication of the *Director*, on 19 March 1753, Chippendale placed an announcement in the *London Daily Advertiser*, and further advertisements in other metropolitan and provincial papers undoubtedly followed:



*'To be published by Subscription
THE GENTLEMAN AND CABINET MAKER'S DIRECTOR
Being a New Book of Designs of Household Furniture in the
GOTHIC, CHINESE AND MODERN TASTE, as improved by
the politest and most able Artists. Comprehending an elegant
Variety of curious and original Drawings in the most useful,
ingenious and ornamental Branches of Chair, Cabinet and
Upholstery Work... A work long wished for, of universal Utility,
and accommodated to the Fancy and Circumstances of Persons in
every Degree of Life... Subscriptions are taken by the Author,
Thomas Chippendale, in Northumberland Court, Charing Cross' (3)*

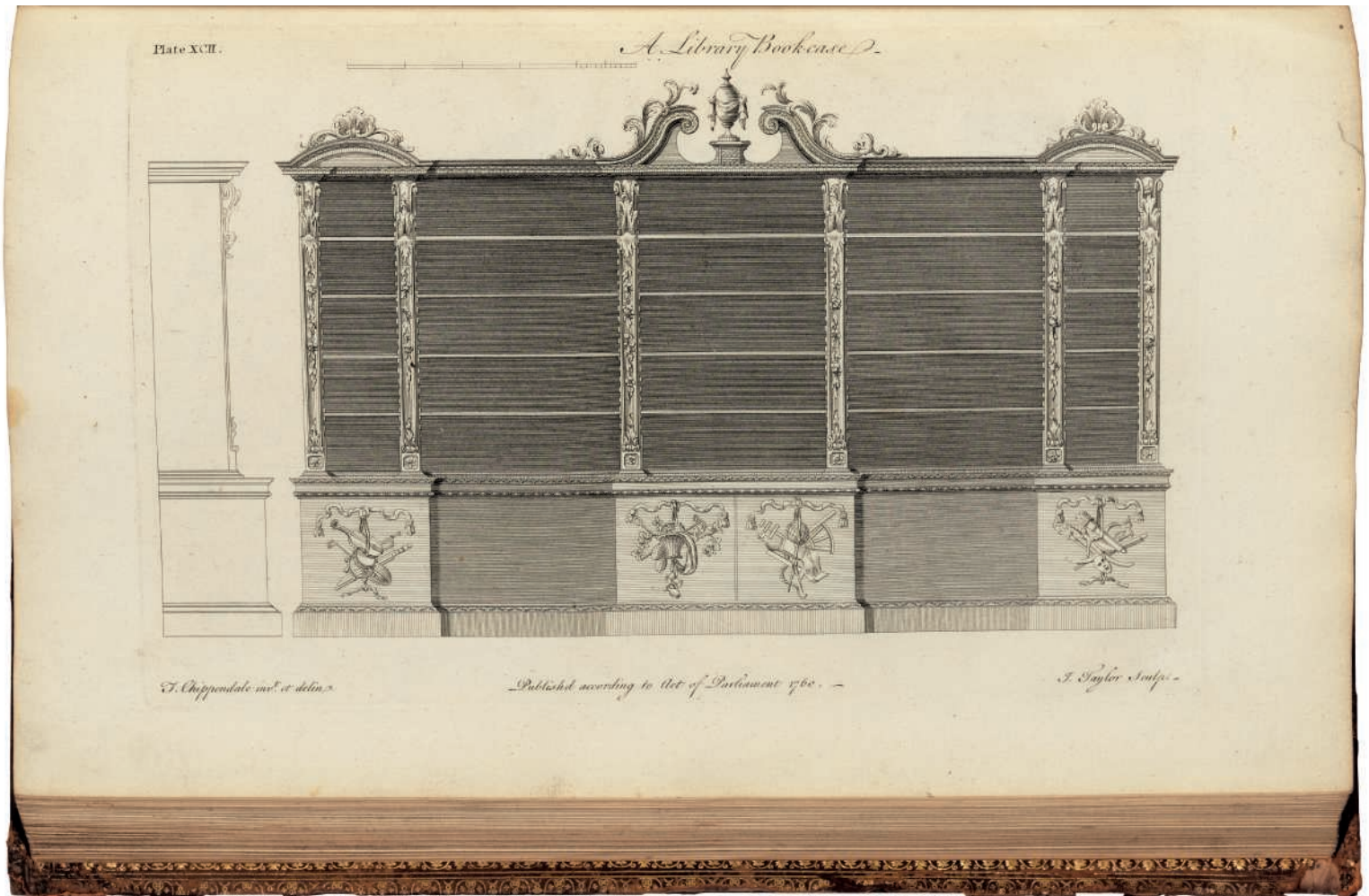
The 1st edition contained 160 engraved plates, and was limited to only 400 subscriber copies, which if bought as unbound sheets cost £1 10s or £1 14s bound, with half the amount to be paid in advance. Following publication, the price would be increased to two guineas. Chippendale was able to attract 308 subscribers, who ordered 333 advance copies, and the *Director* appeared four months early in April 1754. Ever the publicist, in June the same year, Chippendale was evidently looking for further subscribers because he placed at least five announcements in the *Whitehall Evening Post* or *London Intelligencer* over a two-week period (4). Notably, the price to buy the unbound sheets had risen to £1 17s. The inclusion of a subscriber's list at the front of the publication was a useful form of publicity. The subscribers comprised a mix of titled nobility, gentry, professionals, cabinet-makers and upholsterers, a significant number of these were Scottish; the former included the Duke of Portland, the Earls of Morton and Northumberland, the Countess of Shaftesbury and Lord Chesterfield, who, as Christopher Gilbert notes: 'all shared a taste for Rococo decoration in preference to the English Palladian style' (5). Notable craftsmen subscribers were the architect James Paine, many of Chippendale's competitors such as Vile and Cobb, William Hallett, Linnell, Paul Saunders and William Bradshaw, and 'Cheere, Esq.', one of the family of sculptors responsible for many Rococo chimney-pieces (6).

The prompt for the publication of the 2nd edition a year later was probably first and foremost the opportunity to attract further clients, but also to correct some of the errors that had occurred in the rush to publish the 1st edition, such as two plates numbered XXV, spelling mistakes and a mix of both Roman and Arab numbering. The 2nd edition is virtually identical to the 1st in preface, list of subscribers, text and plates (7).

The publication offered here is the 3rd edition of the *Director*, issued in 1762, and the last to be printed during Chippendale's lifetime. It includes revisions and improvements to ninety-four of the original plates from the 1st and 2nd editions, and an extra one hundred and six new plates making it forty plates longer than the earlier editions. The incentive to reissue the *Director* as a larger and improved publication was probably the announcement by Chippendale's rival, Mayhew and Ince, in July 1759, that they would be launching their own project, *A General System of Useful and Ornamental Furniture*, closely based on the designs in the *Director*.

On 6 October 1759, Chippendale announced in *The London Chronicle*:

*This Day were published
No. 1 of the Third Edition
(being Four Folio Copperplates, printed on Royal Paper, Price 1s).
THE GENTLEMAN'S AND CABINET MAKER'S DIRECTOR
To be continued Weekly, and the whole completed in Fifty Numbers
By Thomas Chippendale
Cabinet Maker, in St. Martin's Lane*



In April 1762, the 106 new plates were offered as separate sheets at £1 10s. 0d and the full 200 plates at £2 12s 6d unbound (8).

Unlike the 1st and 2nd editions dedicated to 'the Right Honourable Hugh Earl of Northumberland', Chippendale by this date aspired to attracting the patronage of the Royal family, and the dedicatory plate for the 3rd edition reads:

'To
His Royal Highness
PRINCE William Henry
May it please your Royal Highness
To take the Following Work under your Protection
Your Royal Highness's Ready Condescension to encourage
whatever is Laudable and useful in every Art and Profession emboldens
the Author to lay it at Your Royal Highness's Feet, as it gives him
an opportunity of assuring Your Royal Highness that he is with
the profoundest Respect
Your Royal Highness
Most Obedient,
Most Devoted
And
Most Dutiful Servant
Thomas Chippendale'

The third edition provides an insight into the way Chippendale's furniture designs developed over the course of nearly ten years with the addition of an additional 40 new plates. It shows that Chippendale was commercially-minded and conscious of the competition he faced in the London cabinet-making trade, and how he addressed this challenge through the publication of a bigger and better edition of the *Director*. Furthermore, it illustrates the ever-changing taste in furniture design.

This copy was owned by William Stephen of Dundee of which nothing is known except that he was a Scottish eighteenth-century 'wright' (cabinet-maker).

- (1) C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 88. This was George Hepplewhite's posthumously published *The Cabinet Maker and Upholsterers Guide* (1788).
- (2) A. Bowett, J. Lomax, *Thomas Chippendale 1718-1779: A Celebration of British Craftsmanship and Design*, exhibition catalogue, Leeds, 2018, pp. 22.
- (3) *Ibid.*
- (4) 17th-18th Century Burney Collection Newspapers.
- (5) Gilbert, *op. cit.*, p. 70.
- (6) *Ibid.*, p. 71.
- (7) *Ibid.*, p. 77.
- (8) *Ibid.*, p. 81.

A PAIR OF NOSTELL PRIORY STOOLS

PROPERTY OF LORD ST OSWALD
REMOVED FROM NOSTELL PRIORY

■ 2

A PAIR OF GEORGE III MAHOGANY STOOLS

CIRCA 1765-70, POSSIBLY SUPPLIED UNDER THE DIRECTION OF
THOMAS CHIPPENDALE

Each rectangular seat covered in close-nailed green woollen cloth over
ash rails, on square legs joined by H-stretchers, one labelled '*Green Room*
/ _16_' to inside rail, when reupholstered it was evident that there had only
ever been one line of nailing
18 in. (46 cm.) high; 22 in. (56 cm.) wide; 18½ in. (47 cm.) deep

(2)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE:

Supplied to Sir Rowland Winn, 5th Bt. (1739-85), Nostell Priory, Yorkshire,
a set of at least three stools, part of the seat furniture supplied by or under
the direction of Thomas Chippendale.
Thence by descent at Nostell Priory.



Nostell Priory, Yorkshire. © Country Life.





Sir Rowland Winn, 5th Bt. and his wife Sabine by Hugh Douglas Hamilton, 1767, depicted with a related chair and Chippendale's library table, at Nostell Priory. © National Trust Images.

This pair of George III mahogany stools from Nostell Priory, Yorkshire, the principal seat of Sir Rowland Winn, 5th Baronet (1739-85) and his wife, Sabine Louise d'Hervart (1734-98), where Thomas Chippendale was employed on one of the most important and valuable commissions of his career between 1766 and 1785.

They relate to a near pair of stools that have remained at Nostell Priory, which differ only in their square-section legs having a groove to the outer corners (1) and aptly fit Christopher Gilbert's description of the simple furniture supplied by Chippendale to houses including Paxton and Nostell which reflect 'the sturdy values of country-made oak cabinet-work entirely free of fashionable influences'. The related stools at Nostell are tentatively attributed to Chippendale's firm since they bear such a distinct similarity to a group of five armchairs and sixteen mahogany and walnut back stools thought to have been supplied by the London cabinet-maker in 1766 (2). Although these twenty-one chairs are not a true set being made variously in walnut and mahogany, the latter may be those cited in the accounts dated 24 June 1766: '10 Mahogany parlour chairs cover'd with horse hair and double brass nail'd... £12 0s Od' and '2 Mahogany elbow Chairs to match... £7 0s Od' (3). On 9 October 1766, a further '10 Mahogany parlour chairs the same as before... £12 10s Od' and '2 Elbow chairs to match... £7 0s Od' were supplied (4). The Nostell Priory accounts and correspondence between Chippendale and Sir Rowland Winn lists about twenty stools of various types but only one entry dated 18 May 1767 might correspond to this stool pattern: 'A Mahogany hollow-seated stool stuff'd and cover'd with hair cloth to match your chairs' at a cost of £1 2s Od' (5).

The third stool, *en suite* with the stools offered here, also has ash rails but is stuffed with marsh grass - neither of which are characteristic of Chippendale's workshop. This suggests that these three stools may have been outsourced by Chippendale to another local cabinet-maker such as Wright & Elwick of Wakefield, Yorkshire. It was customary practice to contract out this type of work (6). Recent research into the Wakefield firm suggests that ash seat-rails are a Wright & Elwick characteristic as is the use of marsh grass in their upholstery - the marsh grass stuffing usually surrounded with more expensive (and comfortable) horse hair on the outer edges (7). Ash seat-rails were a feature of a distinguished set of George III mahogany chairs comprising six side chairs and two armchairs, formerly at Cusworth Hall, Yorkshire, sold at Christie's in 2008, which was unattributed at the time but is possibly by Wright & Elwick (8). Furthermore, Wright & Elwick made furniture in both mahogany and walnut, which might account for chairs of the same model at Nostell being made in both timbers, as noted above.

Wright & Elwick were undoubtedly employed at Nostell; in a letter to Sir Rowland Winn dated 26 August 1767 Chippendale was obliged to confess why he had failed to dye some old crimson wall hangings: 'I find it will not take a garter blue as the Ingenious Mr. Elwick said it would, I trusted his knowledge for which I am sorely vexd, it will take a dark blue and no other colour' (9). From this reference it is apparent Chippendale outsourced work to Elwick and that Elwick had worked at Nostell.

A sabicu commode attributed to Wright & Elwick and supplied to Charles, 2nd Marquess of Rockingham for Wentworth Woodhouse, Yorkshire, sold at Christie's house sale, London, 8 July 1998, lot 69, and is the same model as one at Nostell; another commode of this type from Wentworth Woodhouse sold at Christie's at Spencer House, 15 July 1948, lot 110. The Nostell connection is also illustrated by a mahogany and parcel-gilt dressing-table cabinet sold as lot 70 in the Wentworth Woodhouse sale, which is virtually identical to one at Nostell (10). Additionally some of the plainer furniture formerly at Wentworth Woodhouse, for example a mahogany dressing-table, lot 63 in the 1998 sale, has similar grooved square-section legs, which relate to those on the stools still at Nostell.



One of a near set of sixteen mahogany and walnut upholstered chairs at Nostell Priory, Yorkshire.



One of a pair of mahogany stools at Nostell Priory. © National Trust Images/Robert Thrift.



Wright & Elwick are known for their close adherence to designs from Chippendale's *Director*, and as individuals they subscribed to the first edition (1754). Their trade card demonstrates the diversity of the firm, and proudly alludes to their formative years in London:

'Wright & Elwick Upholders

From London

At the Glass & Cabinet Ware House in Northgate

WAKEFIELD.

Make & sell all sorts of Beds & Bedding, Coach & Looking/Glasses, in Burnish or Oil Gold, Cabinet work of ye Newest Fashion./Together with all sorts of Household Furniture./Mr Wright haveing been in ye direction of ye Greatest Tapestry/Manufactory in England for Upwards of Twenty Years' (11)

The reference to the 'Greatest Tapestry Manufactory' is almost certainly an allusion to 'The Royal Tapestry Manufactory, Soho Square' where Richard Wright worked as a director alongside the upholsterer and cabinet-maker Paul Saunders (1722 - 71), yet another subscriber to the 1754 *Director*, who also made furniture to Chippendale's designs.

(1) NT 9597671, 2.

(2) Armchairs: NT 959792.1-2; 959769.1-3. Side chairs: NT 959704.1-16.

(3) L. Boynton, N. Goodison, 'Thomas Chippendale at Nostell Priory', *Furniture History*, 1968, p. 40

(4) *Ibid.*

(5) *Ibid.*, p. 42.

(6) *Ibid.*, p. 12.

(7) Information supplied by Andrew Cox-Whittaker.

(8) 'Dealing in Excellence: A Celebration of Hotspur and Jeremy', Christie's, London, 20 November 2008, lot 50.

(9) *Ibid.*, p. 22.

(10) Exhibited at Leeds, Temple Newsam House, Thomas Chippendale, June-July 1951, no. 26.

(11) C. Gilbert, 'The Temple Newsam Furniture Bills', *Furniture History*, 1967, p. 24.



The present lot, showing ash seat-rails.

PROPERTY OF A LADY

■ 3

A PAIR OF GEORGE III WHITE AND BLUE-PAINTED ARMCHAIRS

BY THOMAS CHIPPENDALE, CIRCA 1775

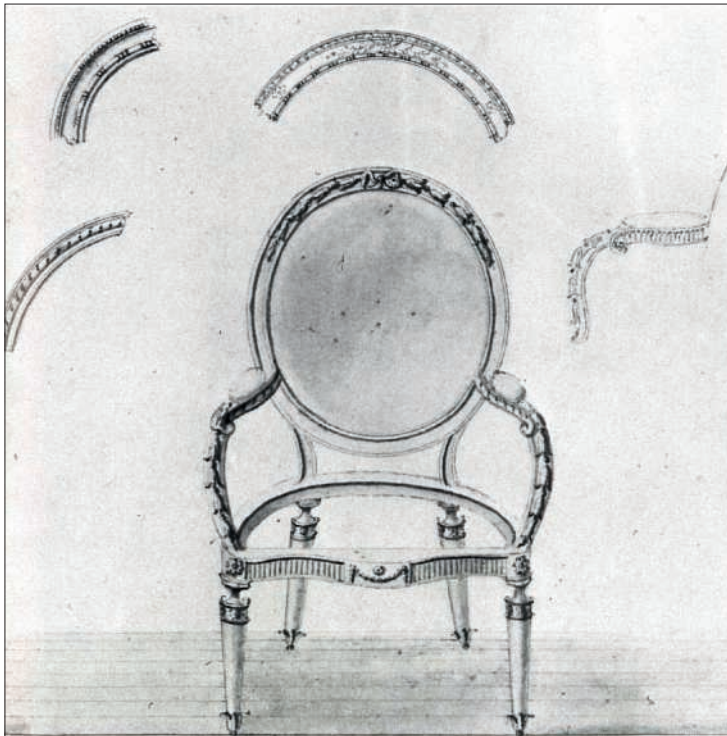
Each with anthemion-centred lappet-carved almost round-shaped back above a generous bowfront buttoned seat flanked by padded open arms, covered in blue and cream silk, the acanthus terminals with beaded roundels, the seat-rails with conforming lappet carving on turned and fluted tapering front legs, the rear cabriole legs terminating in scroll feet, back strut, cramp-cuts, four screw holes for tourniquet bracing, batten-carrying holes, both chairs with apparently contemporary ink numbering 'N3' and 'N...', the chair marked 'N' with indistinct pencil inscription 'J. Wick[?]', a later gilded scheme removed and the original scheme refreshed by Carvers and Gilders in 2005, the outside of the rear seatrail of the chair marked 'N' with unrestored panel of the original decoration exposed 33½ in. (85 cm.) high; 24 in. (61 cm.) wide; 25½ in. (65 cm.) deep (2)

£30,000–50,000

\$41,000–67,000
€35,000–57,000

PROVENANCE:

Acquired privately circa 2000 as a set of four with gilding over the original decoration.



Chippendale's design for an armchair showing alternative treatments. © Burton Constable Foundation.

This pair of blue and white-painted 'French' armchairs with backs 'à médaillon' is a fine example of Chippendale's neo-classical painted furniture, fashionable in the 1770s, and considered particularly appropriate for a drawing room, bedchamber or dressing room.

THE MODEL

The design is a standard model by Chippendale of this period, whereby the carving and/or shape of the supports could be altered to suit a patron's taste. A drawing for an oval-back armchair showing some of these different treatments is in the collection at Burton Constable, Yorkshire, and inscribed 'Chipindale' by Chippendale's client, William Constable (1721-91) (1). The design demonstrates some of the options available to the firm's patrons (2). Christopher Gilbert notes, 'This chair pattern is so characteristic of the firm's standard 1770s drawing room model that views of the side profile and seat rails, revealing the distinctive V-shaped cuts to take glue cramps and holes where the frames were screwed to cross battens in packing crates, and also the visible back splat are reproduced' (3).

Such chairs were usually part of a larger suite of seat-furniture that might comprise a pair of sofas, a large number of armchairs, bergères and window seats. For Edwin Lacelles, 1st Baron Harewood (1712-95), at Harewood House, Yorkshire, Chippendale's most important and valuable commission, the cabinet-maker supplied '12 rich Carved Cabriole Armd Chairs gilt in burnished Gold, Covered and finished as the others' and '2 Sofas richly Carved to match the Chairs' for the State Dressing Room, for which he charged £120 for the chairs, and £64 for the sofas. The reference in the accounts 'to match the others' suggesting there were yet more chairs of this design already at Harewood (4).





One of the set of sixteen armchairs, originally japanned blue and white, supplied by Chippendale, circa 1778, to William Constable for the Great Drawing Room at Burton Constable, Yorkshire.
© Burton Constable Foundation.

Large suites of painted or 'japanned' seat-furniture were manifestly 'à la mode'. A set of armchairs, previously painted blue with parcel-gilt, with cartouche rather than round backs, intended for one of the family rooms at Harewood, are included in this sale (lot 18). These were probably acquired by Lord Harewood from Chippendale between 1770-72, and may have been listed in the missing Chippendale Harewood account, which was for the period ending December 1772 and amounted to £3024 19s 3d. Another set of fifteen chairs, initially numbering eighteen, of a similar model to the above but painted green and gold were made for the Music Room in circa 1770 and are still at Harewood (5). A further two sets of blue and gold chairs were recorded in the 1795 Harewood inventory in Lord Harewood's bedchamber and adjoining blue dressing room; one of these sets is probably the oval back blue and gold chairs that have remained at Harewood.

RELATED CHAIRS BY CHIPPENDALE

Chairs by Chippendale most closely related to the present examples, with almost round rather than oval chair backs (the former superseding the latter) either painted, gilded or both, include: a set of sixteen armchairs, originally japanned blue and white, at Burton Constable; a set of ten armchairs, formerly gilt, ordered for the saloon at Mersham-le-Hatch, Kent, and a set of eight armchairs together with two sofas, also gilt, for the saloon at Nostell Priory (6). Between 1775-78, a large suite of blue and white 'japanned' seat-furniture was delivered for the new 'Grand Drawing Room' at Burton Constable, itemised in the 1791 household inventory as: sixteen armchairs, a pair of bergères and six sofas; most of this furniture has remained at Burton Constable but has since been gilded (7). Chippendale supplied yet another large suite of blue and white 'japanned' seat-furniture for the drawing and dressing rooms at Constable's London house in Mansfield Street, invoiced in 1774; most of this set is also at Burton Constable but was fully gilded in the 1830s by Thomas Ward. The drawing room suite included '12 neat Cabreole Arm'd Chairs Japand blue and white and part Gilt, Stuffed and Covered with fine Blue mixt damask and brass naild' at a cost of £50 8s, together with 'A large Cabreole sofa to match the Chairs' at £23. For the dressing room, a set of ten cabriole backstools and two armchairs 'neatly Japand Blue and white and stuffd in linnen' was supplied; the furniture between the two rooms differed only by the absence of parcel-gilt in the chairs intended for what must have been considered the lesser valued dressing room.

Another of Chippendale's clients, who was evidently an enthusiast for painted furniture, David Garrick (1717-79), the celebrated actor and theatre manager of Drury Lane, London, commissioned a large set of green and white-painted furniture between 1768-78 for his Thames-side villa in Hampton, Middlesex. In 1749, Garrick married the famous Viennese dancer, Eva Marie Veigel (1724-1822), whose reputation as 'an excellent appreciator of the fine arts' undoubtedly prompted the decoration of two rooms at Hampton, one created in 1757 with chinoiserie murals by Jean Pillement (1728-1808), the other furnished with Chippendale's remarkable set of painted 'oriental' bedroom furniture. This comprised a bed, two wardrobes, a corner cupboard, a dressing table, a Pembroke table and a stool (8). The cost of painted furniture could be prohibitive; in a letter of 1778, Mrs. Garrick accused Chippendale of overcharging for the green and white furniture because the cost of painting was twice the price of the original pieces. The relationship deteriorated rapidly; Mrs. Garrick objecting to Chippendale's charges for making up the hangings, subsequently seized from his shop by customs officers, and accusing him of either wasting or embezzling some of her own green silk. The dispute culminated in Mrs. Garrick demanding Chippendale furnish an independent valuation of everything that he had supplied (9).



A seat-rail section showing the original japanned blue and white decoration on the present lot.



(1) C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. II, p. 115, fig. 202.

(2) *Ibid.*, vol. I, p. 278. This design has been attributed to Chippendale Junior because of the straight back legs rather than splayed legs. However, chairs supplied to Harewood for the Circular Dressing Room have straight back legs and these are dated *circa* 1772. Another set of armchairs ordered with a pair of sofas for the drawing room at Saltram House, and dated *circa* 1771-2, also have straight back legs. Both of these examples are by Chippendale Senior. See Gilbert, *ibid.*, vol. II, p. 114, fig. 198 and p. 110, fig. 188.

(3) *Ibid.*

(4) *Ibid.*, p. 207

(5) *Ibid.*, vol. II, p. 111, fig. 190.

(6) *Ibid.*, vol. II, pp. 112-113, figs. 192-196; p. 115, fig. 201; p. 108, fig. 184.

(7) I. Hall, 'French influence at Burton Constable', *Furniture History*, 1972, pp. 71-72; Gilbert, *ibid.*, vol. I, p. 278; vol. II, pp. 112-113, figs. 192-196.

(8) Some of this furniture is in the Victoria & Albert museum - W.70-1916 and W.21 to 32-1917, and the dressing-table is now at Anglesey Abbey, Cambridgeshire.

(9) A. Bowett, J. Lomax, *Thomas Chippendale 1718-1779: A Celebration of British Craftsmanship and Design*, Catalogue of the Tercentenary Exhibition Leeds City Museum, 2018, p. 64, no. 3.5.

THE DECORATION

These armchairs were restored by Carvers and Gilders in 2005 in collaboration with Arlington Conservation. During the restoration, a later gilded scheme was removed, revealing the original blue and white-paint above a gesso ground. This original decoration was then refreshed throughout except for a panel to the rear seatrail of one armchair, which has been left with the original decoration visible (see opposite).

A PAIR OF MENTMORE TOWERS BERGERES

PROPERTY OF A LADY

■ * 4

A PAIR OF GEORGE III GILTWOOD BERGERES

BY THOMAS CHIPPENDALE, 1765-70

Each with curved padded back, arms and squab cushion covered in close-nailed salmon-coloured silk moire, the frame carved with husks and centred by a cabochon issuing acanthus, with conformingly carved arm-terminals above a bowed seat carved with a central shell issuing scrolling acanthus and foliage, on cartouche-headed cabriole legs terminating in scroll feet, with batten-carrying and tourniquet holes, limewood, re-gilt 35¼ in. (90.5 cm.) high; 27¼ in. (69 cm.) wide; 29½ in. (75 cm.) deep (2)

£70,000-100,000

\$94,000-130,000
€80,000-110,000

PROVENANCE:

Part of a suite of seat-furniture comprising this pair of bergères and at least nine side chairs and possibly a sofa.

This pair of bergères and three side chairs:

Possibly acquired by Baron Mayer Amschel de Rothschild for Mentmore Towers, Buckinghamshire, and by descent to his daughter, Hannah de Rothschild, or acquired by her husband, Archibald Philip, 5th Earl of Rosebery, thence by descent,

6th Earl of Rosebery, Mentmore Towers, sold Sotheby's house sale, 18-20 May 1977, part five, lot 1265 (this pair of bergères and three side chairs).

With Jeremy Ltd., London, from whom the present owner acquired these bergères and a pair of side chairs.

The other six side chairs:

With Partridge, London, from whom acquired and by descent to Sir Guy Millard, sold Christie's, London, 22 May 2014, lot 1160.

The sofa:

Anonymous sale, Christie's, New York, 9 April 2003, lot 155.



Mentmore Towers. © Mark Fiennes/Country Life.





One of a pair of bergères supplied by Chippendale in 1768 for the Blue Bedroom at David Garrick's villa at Hampton, Middlesex. © Christie's Images 1994.



A chair from the suite of seat-furniture supplied by Chippendale in 1766 to Sir Lawrence Dundas for the Long Drawing Room at 19 Arlington Street. © Christie's Images.

This pair of bergères is designed in the 'French' taste promoted by Chippendale in the third edition of his *Director* (1762). Bergères are relatively rare in his *oeuvre*, and no designs exist for them, and this pair of bergères are particularly unusual having cabriole rather than straight legs. They are part of a suite whose closest parallel is one supplied by Chippendale in 1766 to Sir Lawrence Dundas for the Long Drawing Room at 19 Arlington Street, which comprised ten chairs and three sofas, and was sold by the Marquess of Zetland in the Arlington Street sale, 26 April 1934 (1). An armchair from the Dundas set is exhibited at the Chippendale tercentenary exhibition at Leeds City Museum (2).

CHIPPENDALE'S BERGERES

The model evidently derived from 'Sofas' and 'Couches', plates XXIX, XXX and XXXII in the *Director*. Chippendale's rivals, Mayhew and Ince, included 'Burjairs [sic]' in their *The Universal System of Household Furniture* (1762), plate LX, describing them as: 'Two Designs of Birjairs, or half Couches [sic]', although many of their other designs show they were copying Chippendale.

There are few examples of bergère chairs executed by Chippendale which survive today. This is possibly because only pairs or a maximum of four comprised part of a Chippendale suite of seat-furniture, and indeed not all such sets included bergères. For Harewood House, Yorkshire, Chippendale's most prestigious and valuable commission, a pair of bergères (later covered in Beauvais tapestry and 'assimilated' into the Music Room suite) and two large sofas '*richly Carved, neatly Japann'd yellow and white and Covered with your Damask*' were supplied for the Yellow Damask Sitting Room in 1775 – the suite remains at Harewood (3). Between 1775 and 1778, Chippendale supplied another large suite of seat-furniture for the new Grand Drawing Room at Burton Constable, and this set also included armchairs, sofas, bergères, firescreens and curtain pelmets to match (4). These bergères resemble those at Harewood, with high curved backs and steeply sloping arms; a form described as between a '*bergère en cabriolet*' and '*à oreilles*' (5). A pair, their frames originally 'japanned' green and white, was supplied by Chippendale in 1772 to the acclaimed actor-manager of the Drury Lane theatre, David Garrick (1717-79) for his house in Royal Adelphi Terrace, London, and another set of four in mahogany was made in 1776 for the dining room at Paxton House, Berwickshire for Ninian Home (1732-95) (6).

What differentiates the above bergères from the pair of offered here is that their form, with straight front and back legs and neo-classical carving, belongs to Chippendale's post-*Director* work. The closest related bergères are a pair 'japanned' blue and white that feature a similar shell or palm-flower motif on the seat-rail, acquired by Garrick, in 1768, for the Blue Bedroom at his villa at Hampton, Middlesex (7). In Chippendale's invoice, which runs from 21 May to 23 September 1768, the seat furniture is listed on 3 August 1768 as: '*To 2 large Tub Chairs carv'd & painted to match stuff'd & Cover'd with damask & large Down Cushions for the seats - £12*'. These bergères or 'Tub Chairs' were part of a suite described by Chippendale in his account as 'French'.



THE ROTHSCHILD AND ROSEBERY PROVENANCE

These bergères have an eminent 20th century provenance having formerly been in the magnificent collection of Albert Edward Harry Mayer Archibald Primrose, 6th Earl of Rosebery (1882-1974) at Mentmore Towers, Buckinghamshire, and sold in the house sale in May 1977 (8). At this date, the bergères were offered with three side chairs from the same set. The 6th Earl was the son of Hannah de Rothschild, the sole heir of Baron Mayer de Rothschild. Mentmore was built between 1852 and 1854 by Baron Mayer, who needed a house near London and with close proximity to other Rothschild homes at Tring, Ascot, Aston Clinton and later Waddesdon and Halton House. The plans for the mansion imitated Wollaton Hall in Nottinghamshire and were drawn up by the gardener turned architect Joseph Paxton, celebrated for his Crystal Palace, completed a year earlier. Sumptuously furnished with extraordinary works of art in every field, among the most outstanding of their kind anywhere in the world, Lady Eastlake was prompted to comment: *'I do not believe that the Medici were ever so lodged at the height of their glory.'* On his death in 1874, Baron Mayer left Mentmore and a fortune of some £2,000,000 to his daughter, Hannah, who became the richest woman in England. Following her marriage to the 5th Earl of Rosebery, the couple added considerably to the collections assembled by her father and it remained intact until the dispersal of the contents in 1977.

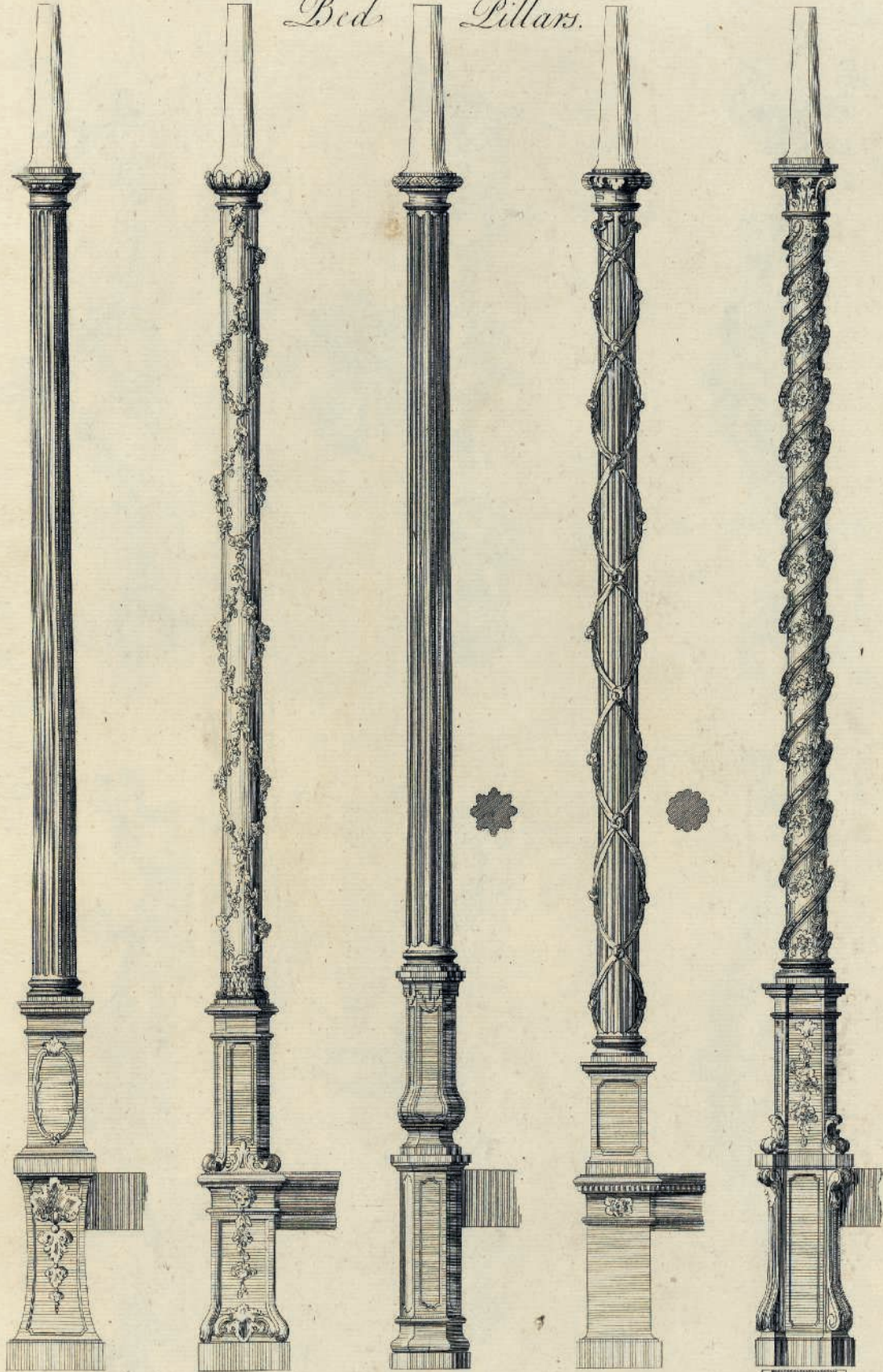
- (1) 'The Property of the Late Sir Guy Millard', Christie's, London, 22 May 2014, lot 1160; sold anonymously Christie's, New York, 9 April 2003, lot 155.
- (2) A. Bowett, J. Lomax, *Thomas Chippendale 1718-1779: A Celebration of British Craftsmanship and Design*, Leeds, 2018, pp. 86-89, no. 51.
- (3) C. Gilbert, 'Chippendale's Harewood Commission', *Furniture History*, 1973, p. 3.
- (4) I. Hall, 'French Influence at Burton Constable', *Furniture History*, 1972, p. 72.
- (5) *Ibid.*
- (6) C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. II, p. 99, fig. 162.
- (7) sold 'Property of the Estate of Mary, Viscountess Rothermere', Christie's, New York, 16 April 1994, lot 142.
- (8) Sotheby Parke Bernet & Co., 21-27 May 1977, lot 1265.

THE GILDING

These bergères have been cleaned and re-gilt with water gilding during the late 20th century. Fresh layers of gesso were applied, then the clay layer, which is made of manufactured clay including some white pigment, followed by the present water gilding. Below the present layer of gilding, fragments of late 19th century oil gilding were found as well as remnants of some original 18th century gesso, although no original gilding or paint was found. The fact that gesso was used as a ground explains why it was possible to clean the chairs so thoroughly, removing all traces of the original gilding or paint.



Bed Pillars.

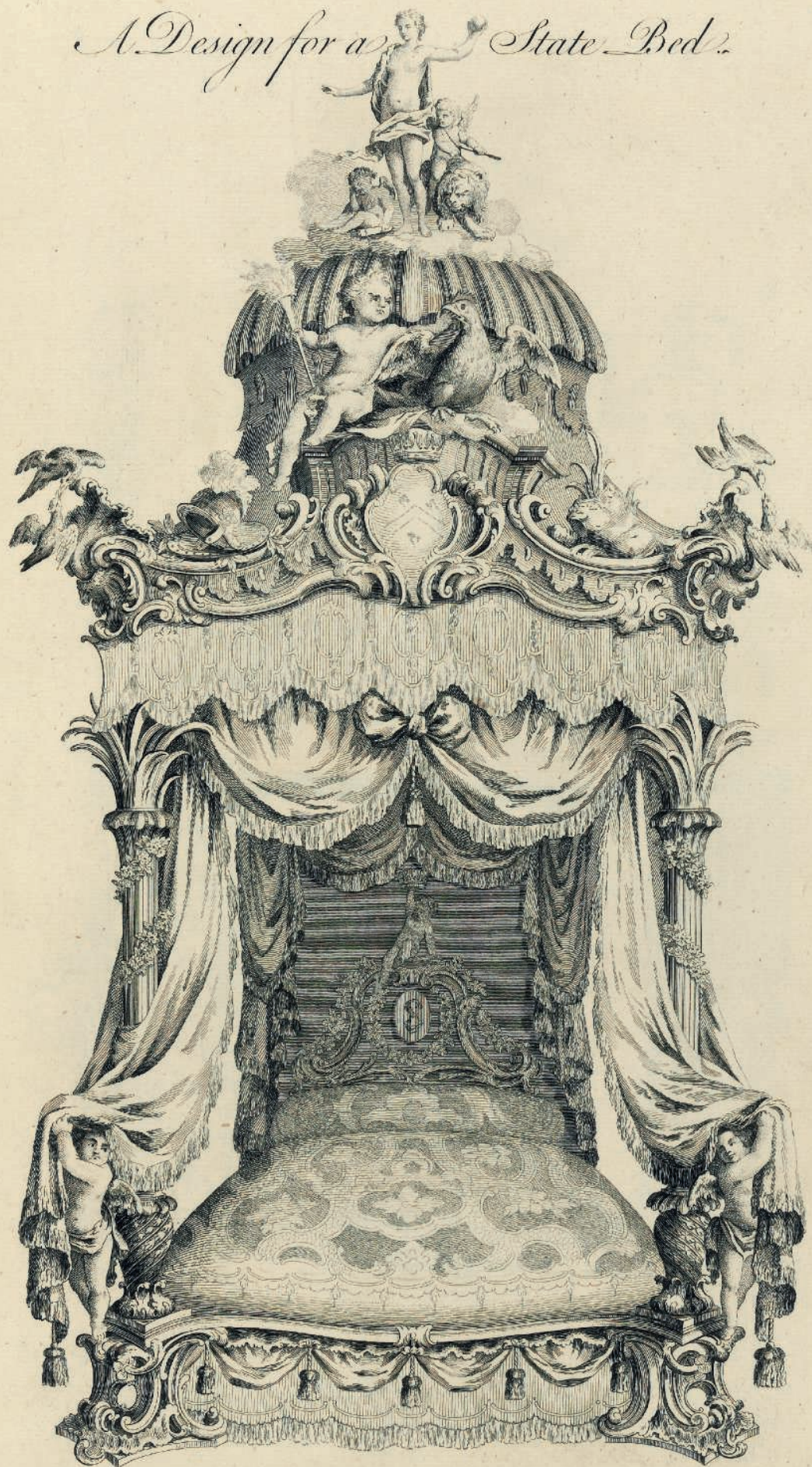


J. Chippendale inv't et delin.

Published according to Act of Parliament.

J. Taylor sculp.

A Design for a State Bed.



LADY ELIZABETH CHILD-VILLIERS'S DRESSING-BUREAU

PROPERTY OF A GENTLEMAN

■ ~ 5

A GEORGE III INDIAN ROSEWOOD, FUSTIC, TULIPWOOD AND MARQUETRY DRESSING-BUREAU

BY THOMAS CHIPPENDALE, CIRCA 1770-75

The quarter-veneered rectangular top centred by an oval fan medallion issuing radiating bellflowers and within a geometric strapwork border, above a frieze inlaid with paterae and swag, with compartmentalised mahogany-lined drawer enclosing six cut-glass bottles, lacking mirrored slide and some covers, above a pair of doors, each inlaid with a patera above a flaming urn hung with swag and enclosing three Indian rosewood-veneered graduated drawers, flanking a recessed central fan and circular patera medallion-inlaid door, enclosing a rosewood-faced deal shelf, on shaped splayed bracket feet, the front brackets centred by paterae, laminated blocks, black wash and original pine back, chamfered drawer-stops

31 in. (78.5 cm.) high; 49 in. (124.5 cm.) wide; 24 in. (61 cm.) deep

£300,000–500,000

\$410,000–670,000
€350,000–570,000

PROVENANCE :

Possibly supplied to either

Robert Child (1739-82), Osterley Park, and by descent to his granddaughter, Lady Sarah Sophia Fane (1785-1867), who married George Child Villiers, 5th Earl of Jersey, thence by descent,

Lady Elizabeth Child-Villiers, *née* van Reede (1821-97), daughter of the 7th Earl of Athlone, and wife of the Hon. Frederick Child-Villiers, third son of the 5th Earl of Jersey, at Sulby Hall, Northamptonshire, thence by descent to her half-niece and god-daughter,

Miss Elizabeth Henrietta Mansel (d. 1934), thence by descent.

Or

Supplied to The Earls of Athlone, thence by descent to,

Reynoud Diederik van Reede (1773-1823), 7th Earl of Athlone, thence by descent to his daughter, Lady Elizabeth Child-Villiers, *née* van Reede, wife of The Hon. Frederick Child-Villiers, third son of the 5th Earl of Jersey, thence by descent to her half-niece and god-daughter, Miss Elizabeth Henrietta Mansel (d. 1934), thence by descent.

LITERATURE :

C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. I, p. 198, vol. II, p. 235, fig. 430 (the Harewood example).

M. Tomlin, *Catalogue of Adam Period Furniture*, London, 1972, p. 181, U/10 (the Harewood example).



The dressing-bureau supplied by Chippendale, 1770-72, to Edwin Lascelles for Harewood House, now in the Victoria & Albert Museum. © Victoria & Albert Museum, London.





Robert Child (1739-82) by Sir Joshua Reynolds. © National Trust Images.

This previously unrecorded Indian rosewood and marquetry knee-hole dressing-bureau is a superb example of Chippendale's neo-classical marquetry furniture. It is virtually identical to one formerly in the collection of Edwin Lascelles, 1st Baron Harewood (1713-95) at Harewood House, Yorkshire, now in the Victoria and Albert Museum, London (1). The Harewood dressing-bureau was acquired by the museum in 1928 with the aid of the NACF (National Art Collections Fund) and the furniture dealer, Frank Partridge, acting as an intermediary for Henry Lascelles, 5th Earl of Harewood (1846-1929) (2). Although this comparable dressing-bureau is not listed in the surviving Chippendale accounts, which total £6,838 19s 1d, and date from 30 December 1772 to 7 June 1777, the bills are incomplete and only cover three principal rooms at the mansion (3). Tantalisingly, an earlier bill for £3,024 19s 3d, delivered on 30 December 1772, is referred to but no longer exists. Notwithstanding, Chippendale's commission for Edwin Lascelles at Harewood House was arguably the most important and valuable of his career, and almost certainly exceeded £10,000 (4).

THE PROVENANCE

This dressing-bureau was owned by Lady Elizabeth Child-Villiers, *née* van Reede (1821-97), youngest daughter of Reynoud Diederik Jacob van Reede, 7th Earl of Athlone (1773-1823); she acquired it either when she married the Hon. Frederick Child-Villiers (1815-71), third son of George Child-Villiers, 5th Earl of Jersey (1753-1859), of Middleton Stoney, Oxfordshire and 38 Berkeley Square, London, and his wife, Lady Sarah Sophia Fane (1785-1867), granddaughter and heiress of Robert Child (1739-82) of Osterley Park, Middlesex or through her side of the family, the Earls of Athlone. As it seems most probable that she inherited it from her parents-in-law, it is likely to have been commissioned by Robert Child given the close parallels between Chippendale furniture at Osterley and Harewood: the present dressing-bureau and the one from Harewood; as well as a fall-front lacquer secretaire supplied by Chippendale to Robert Child for Osterley Park in *circa* 1775 and an almost identical one from the collection at Harewood, now on display at Temple Newsam House, Leeds (5).

In 1849, the Hon. Frederick Child-Villiers and Lady Elizabeth acquired Sulby Hall, Northamptonshire, where they retained a large household (6). Eight years later, they increased their Northamptonshire estate through the purchase of the remainder of the Sibbertoft estate. Elizabeth Villiers survived her husband by twenty-five years, continuing to live at Sulby Hall in some style. When she died without issue on 7 January 1897, she left her estates at Sulby, Sibbertoft and Welford and effects to the value of £128,220 3s 2d to her half-niece and god-daughter, Miss Elizabeth Henrietta Mansel (d. 1934) (7). Elizabeth, known as 'Kitty', lived at Sulby for about a decade until *circa* 1911 when the Northamptonshire estates were sold to Major Guy Paget (Sulby Hall, now demolished). Some of her furniture was moved from Sulby Hall to her London house at Hyde Park Gardens, and this may have included the present dressing-bureau (8).



A lacquer secretaire supplied by Chippendale, *circa* 1772-75, to Robert Child for Osterley Park, Middlesex. © National Trust Images/ Christopher Warleigh-Lack.





THE DESIGN AND MARQUETRY

Designed with a dual function as a dressing-table and as a writing-desk or 'Buroe Dressing Table', it conforms to designs in Chippendale's *Director* (1754); the door panels of this dressing-bureau open to reveal three drawers flanking a recessed cupboard – the exact configuration of the *Director* designs. In the preface, Chippendale describes the designs as follows: 'Plate XLI is a Bureau Dressing-Table with its dimensions and mouldings at large, ornamented with fretwork, Etc. Plate XLII is for the same use; the dimensions are fixed to the design'.

The height given for each of Chippendale's designs - 2 ft. 8 ins. - corresponds exactly with the measurement for both this and the Harewood dressing-bureau, and also a mahogany 'buroe table' supplied by Chippendale in 1774 to Ninian Home (1732-95), Paxton House, Berwickshire, almost certainly for the principal bedroom apartment (9). Like the Harewood example, the frieze drawer of this dressing-bureau is fitted out with compartments of various sizes, two of which contain small 18th century glass bottles intended for perfume oils or other toiletries. While the elegant feet of this dressing-bureau and the Harewood example seem to be unique to Chippendale's executed furniture, a drawing for a commode attributed to Chippendale, and dated circa 1760, held in the Prints & Drawings department of the Victoria and Albert Museum, illustrates a related foot; such feet, although not identical, appear on a pair of commodes attributed to Chippendale, now at the Lady Lever Art Gallery, Port Sunlight (10). This design was acquired by the museum together with other drawings by Matthias Lock (1710-65), cabinet-maker and designer. The presence of Chippendale's designs in Lock's papers reinforce the assumption that Lock and Chippendale collaborated professionally, though, it seems more likely that Lock provided piece-work carving for Chippendale's larger projects. This design is not featured in Chippendale's *Director*.

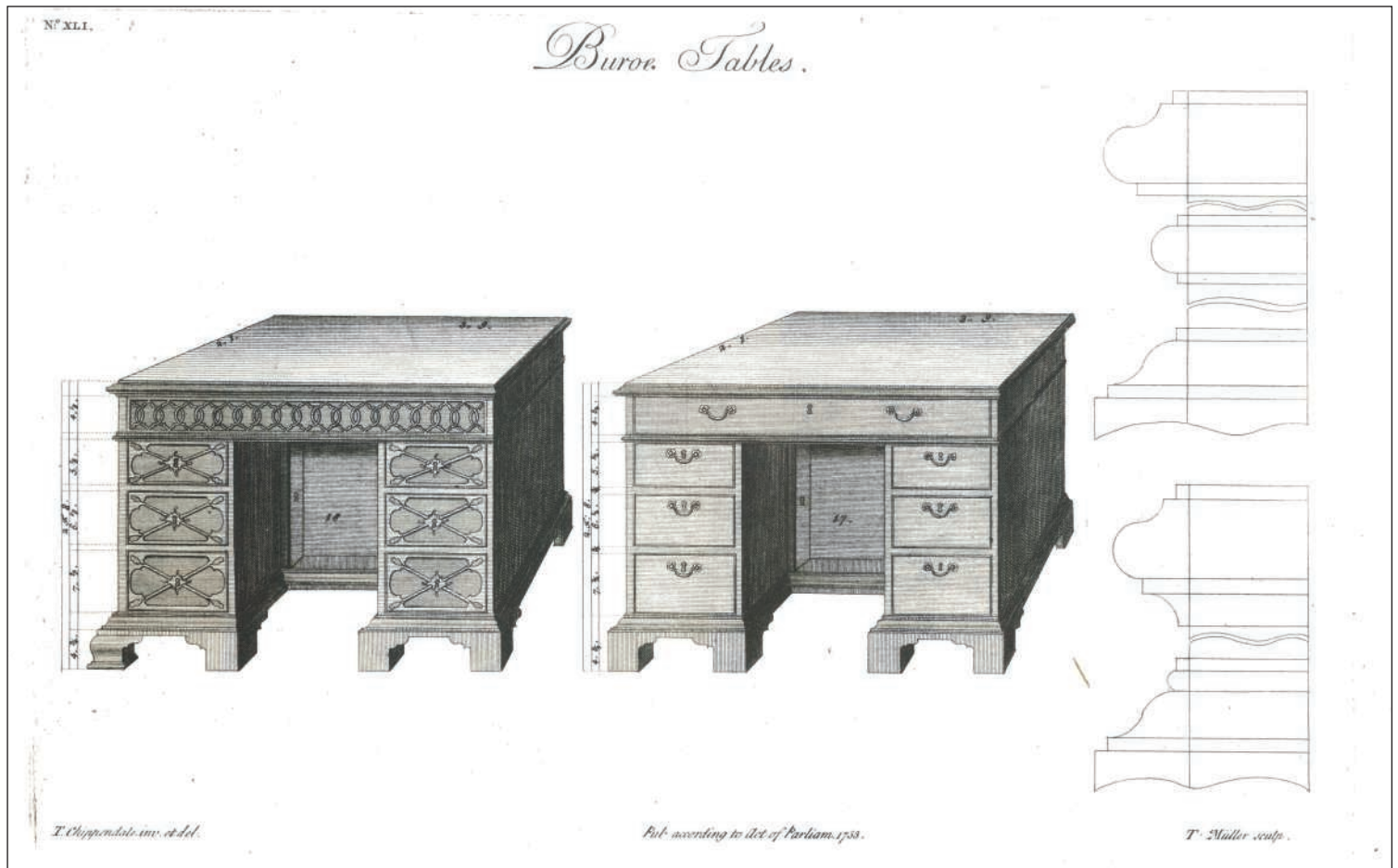


Plate XLI, 'Buroe Tables' from the 1st edition of the *Director* (1754).



The marquetry ornamentation of this dressing-bureau can be found on other furniture by Chippendale. The classical urns on the door panels relate to ornamentation found on a pair of commodes supplied by Chippendale to William Constable in 1774 for either his London house in Mansfield Street or his country seat, Burton Constable, Yorkshire (11). The occurrence of husk or drapery pendant swags sometimes combined with full or demi-lune paterae on frieze drawers, in addition to cross-grain moulding, appears to be a regular occurrence on Chippendale's marquetry furniture; most notably the Diana & Minerva commode at Harewood, the 'Renishaw commode', originally supplied to Lord Melbourne for Melbourne House, Piccadilly, and a commode and pair of pier tables *en suite* made for the best dressing room at Denton Hall (12). In fact, the neo-classical rectilinear form and marquetry of both this dressing-bureau and the Harewood example compare to other marquetry furniture Chippendale made for Harewood. In addition to that already cited, see the quarter veneering and inlaid bellflower pendants of a satinwood secretaire, the urns on the highly ornate library table, and the prominent fan roundels on a dressing commode; all of this Harewood marquetry furniture was supplied in the early 1770s (13).

- (1) W.55:1 to -1928.
- (2) MA/1/N102/19.
- (3) C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. I, p. 195.
- (4) *Ibid.*
- (5) Christie's, London, 3 July 1997, lot 80 (£309,500 inc. premium).
- (6) H. Bird, 'Sulby Hall and its Owners 1700-1950', *Northamptonshire Past & Present*, no. 63, 2010, p. 66.
- (7) England & Wales, National Probate Calendar (Index of Wills and Administrations), 1858-1966.
- (8) H. Bird, 'Sulby Hall: Further Information', *Northamptonshire Past & Present*, no. 66, 2013, p. 52.
- (9) Christie's, London, 14 May 2003, lot 140 (£77,675 inc. premium), and later, Sotheby's, London, 10 November 2015, lot 123.
- (10) D.734-1906; Gilbert, *op. cit.*, vol. II, p. 128, fig. 229.
- (11) D. Dodd, L. Wood, 'The "Weeping Women" commode and other orphaned furniture at Stourhead by the Chippendales, Senior and Junior', *Furniture History*, 2011, p. 58, fig. 5; sold Christie's, New York, 26 October 1985, lot 152, and Christie's, London, 9 July 1992, lot 55.
- (12) Gilbert, *op. cit.*, p. 131, figs. 235 and 236; p. 129, fig. 230.
- (13) *Ibid.*, p. 62, fig. 97; p. 242, fig. 442; p. 129, fig. 231.



Detail of the fitted drawer on the present lot.



PROPERTY OF A PRIVATE COLLECTOR

■ ~ 6

**A GEORGE III INDIAN ROSEWOOD,
FUSTIC, TULIPWOOD AND MARQUETRY
SECRETAIRE-CHEST**

BY THOMAS CHIPPENDALE, CIRCA 1775

The rectangular cross-banded and moulded top centred by an oval medallion and inlaid with geometric strapwork border, above a fall-front secretaire-drawer centred by an oval patera issuing acanthus scrolls terminating in flowerheads, lined to the reverse in green baize and enclosing a fitted interior with nine mahogany-lined drawer and four pigeon-holes, above a pair of doors each inlaid with guillouche-bordered oval medallions centred by classical urns and within geometric strapwork borders, enclosing three rosewood-veneered oak-lined drawers, the flanking uprights inlaid with leaf and heart-shaped border, the quarter-veneered sides with conforming geometric strapwork borders, on splayed bracket feet inlaid with trailing husks and terminating in Greek-keys, laminated blocks and black wash to underside and reverse, short grain kickers to drawers and chamfered drawer-stops
39½ in. (100.5 cm.) high; 37¾ in. (96 cm.) wide; 20 in. (51 cm.) deep

£120,000–180,000

\$170,000–240,000

€140,000–210,000

PROVENANCE :

A. Cook, London at the Antique Dealer's Fair and Exhibition, London, 1951, where acquired by Doris Merrill Magowan, sold from her collection, Christie's, New York, 22 May 2002, lot 90, where acquired by the present owner.

LITERATURE :

Antique Dealer's Fair and Exhibition, *Exhibition Catalogue*, 1951, p. 35.







Detail of the marquetry on the present lot.

This superb secretaire-chest, with its marquetry of Roman foliate scrolls, classical urns and *gout grec* borders by Chippendale is for a bedroom apartment window-pier, and relates to the antique Etruscan style promoted by the Rome-trained architect Robert Adam (1728-92). It forms part of a group of marquetry furniture considered the cabinet-maker's finest in terms of quality, skill and value, which includes, most notably, the 'Diana and Minerva' commode (1773), supplied to Edwin Lascelles, 1st Baron Harewood (1713-95) at Harewood House, Yorkshire, the 'Renishaw' commode (*circa* 1775), now at Renishaw Hall, Yorkshire, but originally commissioned for Sir Peniston Lamb, 1st Viscount Melbourne (1745-1828), for Melbourne House, Piccadilly, and the 'Panshanger' cabinets (*circa* 1773), now at Firlie Place, East Sussex but likewise supplied to Lord Melbourne for Melbourne House.

THE MARQUETRY

The urn-inlaid oval panels to the doors of this secretaire-chest are virtually identical to those on a commode supplied by Chippendale for Lady Winn's bedchamber at Nostell Priory, Yorkshire, in 1770 (1). Chippendale's work at Nostell Priory for Sir Rowland Winn is well-documented and extensive accounts exist from 1766 until 1785. The design of the urn, placed within a finely figured oval ground, with its palmette spray finial, Greek key handles and foliate-wrapped ribbed body are all but indistinguishable from the Nostell commode. Of note, a further pair of commodes supplied by Chippendale to William Constable, for the Drawing-Room of his house in Mansfield Street, London features similar urn-inlaid panels and interior drawer arrangement (2).

The geometric strapwork border of this cabinet is a continuation of the cut-corner panel rendered in carved mahogany. It relates to marquetry found on the dressing-bureau (lot 5 in this sale), and also appears on a similar secretaire (3) and a pair of pedestals, part of the Dining room sideboard suite, supplied by Chippendale to Harewood House in *circa* 1771 (4).



A commode supplied by Chippendale in 1770 for Lady Winn's bedchamber at Nostell Priory, Yorkshire. © Christie's Images 1978.

By further comparison, the motif of a palmette and foliate scroll issuing from a bellflower that appears on the uprights of this secretaire-cabinet also features on the Panshanger cabinets, and on the top of the Nostell commode. The Roman foliate scroll frieze terminating in florets on the upper section of this cabinet is also found on the top of the 'Diana and Minerva' commode; this frieze was possibly inspired by the designs of Michelangelo Pergolesi, who was specifically called from Rome to London by Adam to collaborate on the publication he was preparing, *Ruins of the Palace of the Emperor Diocletian at Spalatro [sic] in Dalmatia* (1764) (5). Other inlay is also probably derived from Pergolesi, including the marquetry on the uprights of the lower section, and the *guilloche* border encircling the oval panels (6). Pergolesi subsequently compiled his series of prints, which have been described as 'Rococo ornament in classical disguise', into *Designs for various ornaments, etc.*, published over a long period from 1777 to 1801 (7). Interestingly, while Chippendale dedicated the first two editions of the *Director* to Hugh Percy, 1st Earl of Northumberland (from 1766, 1st Duke) (1714-86), a notable patron of the arts, Pergolesi too included an *In-Memoriam* plate 'To the Memory of the Late Most High and Puissant Prince Hugh Percy Duke of Northumberland' in a posthumous edition of *Designs* (8).

THE FORM

The secretaire-chest displays distinctive Grecian-scrolled feet inlaid with bellflower chains and Greek key as adapted from a Louis XIV pattern for a sarcophagus-commode issued by Jean Berain (1638-1711) (9). Similarly, patterned feet with the same details rendered in ormolu appear on a pair of Chippendale commodes reputedly supplied for the 1st Duke of Wellington, one of which is in the public collections at the Lady Lever Gallery, Port Sunlight and the other sold Christie's London, 6 July 1995, lot 152 and again, 4 July 1996, lot 398 (10). These feet also feature on the remarkable commode supplied to Sir Rowland Winn for 11 St. James's Square (lot 10 in this sale) (11). Both the Wellington commodes and Sir Rowland Winn's commode are derived from a Chippendale design of circa 1762 in the collection of the Metropolitan Museum of Art, and both also display the same geometric strapwork-bordered doors that appear on this piece (12). Furthermore, the feet on this cabinet have been supported by laminated blocks, glued together and then glued behind the brackets to give the foot great strength and resilience; a workshop practice much favoured by Chippendale.

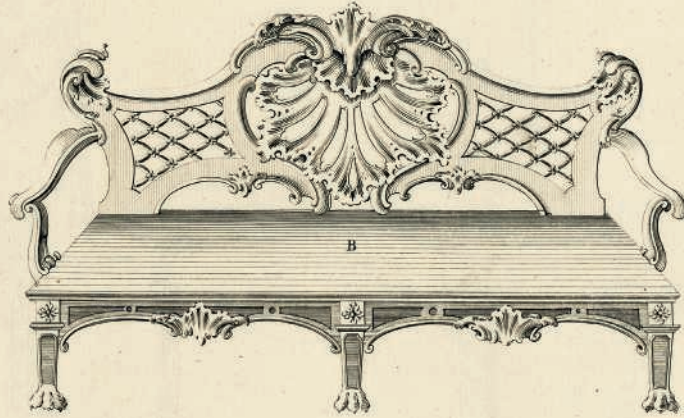
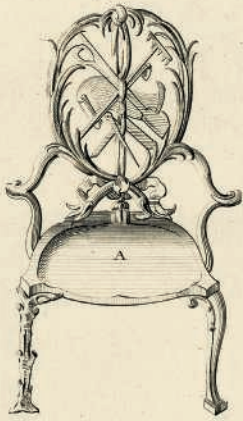
- (1) C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, figs. 221-222.
- (2) Sold Christie's, London, 9 July 1992, lot 55.
- (3) Sold Christie's, London, 24 November 2005, lot 131.
- (4) Gilbert, *op. cit.*, vol. II, figs. 350, 352, plate 7.
- (5) *Classical Ornament of the Eighteenth Century: Designed and engraved by Michelangelo Pergolesi*, New York, 1970, plates 14, 25.
- (6) *Ibid.*, plates 33, 58.
- (7) *Ibid.*, p. VI.
- (8) *Ibid.*, plate 56b.
- (9) *L'Oeuvre Complet de Jean Bérain*, Paris, n.d., plate 88.
- (10) Illustrated in L. Wood, *Catalogue of Commodes*, London, 1994, pp. 184-185, fig. 168.
- (11) Sold Christie's, London, 5 December 1991, lot 130.
- (12) 20.40.2(61).



One of the pair of 'Panshanger Cabinets', supplied by Chippendale to Sir Peniston Lamb, 1st Viscount Melbourne, circa 1773, for Melbourne House, Piccadilly. © Trustees of the Firle Estate Settlement/Edward Reeves.



Designs for Garden Seats.

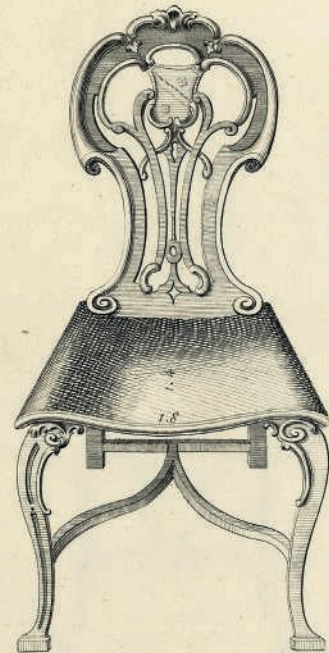
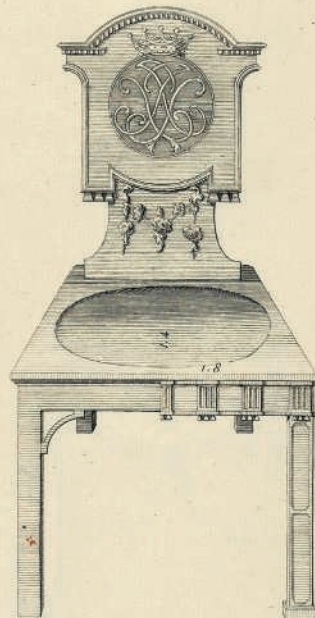
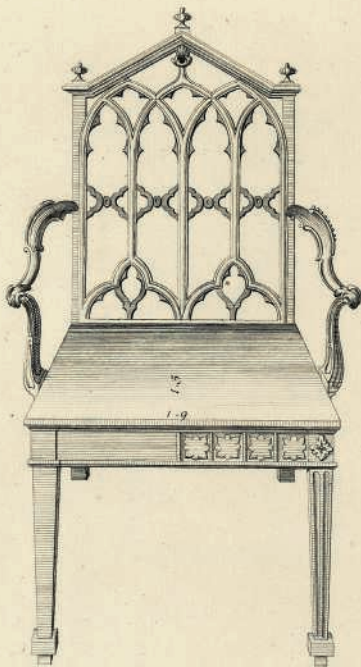


J. Chippendale inv' et delin

Published according to Act of Parliament 1761

Adair Sculp

Hall Chairs.



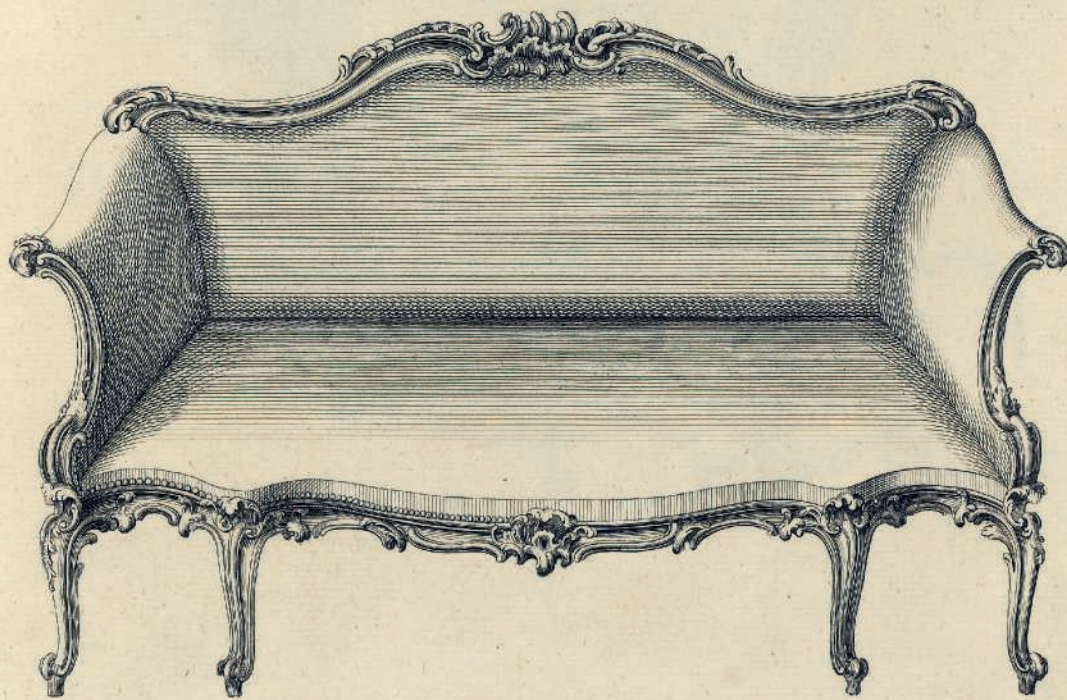
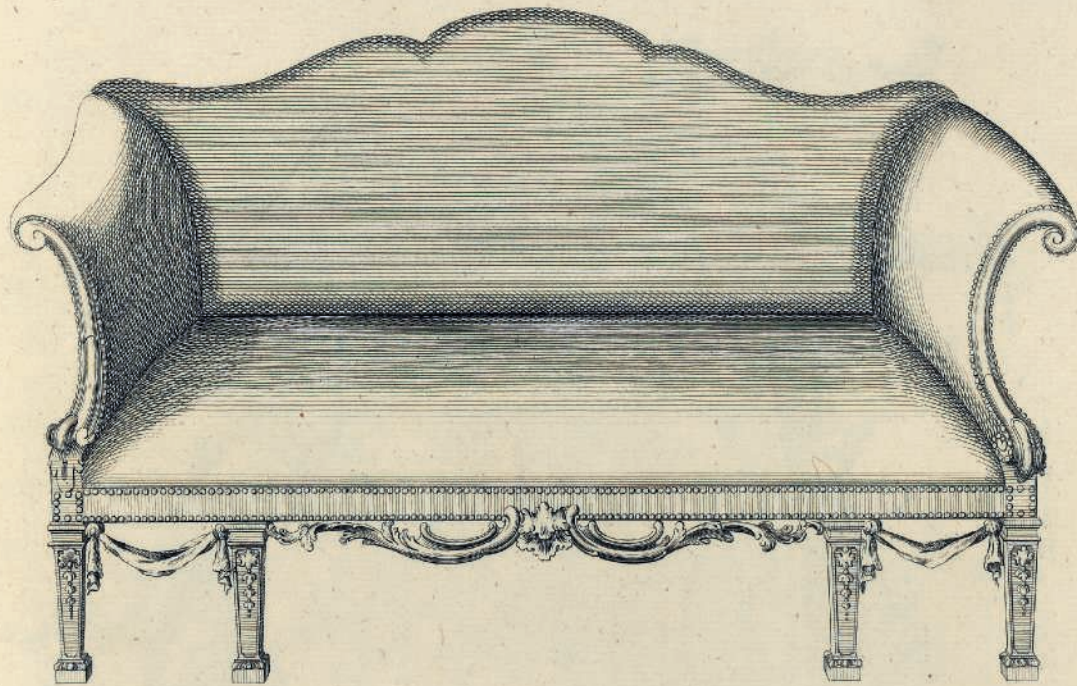
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J. Chippendale inv. et del.

Published according to Act of Parliament 1759.

J. Taylor sculp.

PROPERTY OF A LADY

7

A PAIR OF GEORGE III WHITE AND GREEN-PAINTED HALL CHAIRS

BY THOMAS CHIPPENDALE, CIRCA 1775

Each circular patera-carved back with beaded banding, the dished serpentine seat above a *guilloche*-carved frieze, on rosette-headed tapering square legs and spade feet, one numbered 'III', the other 'IIII' and chalked '475/5', beech and limewood, with batten-carrying holes, re-decorated
39½ in. (100.5 cm.) high; 20¼ in. (51.5 cm.) wide; 19 in. (48 cm.) deep (2)

£8,000-12,000

\$11,000-16,000
€9,200-14,000

PROVENANCE:

Originally part of a set of at least nine, which includes this pair of chairs and three others sold as lot 475/5, date unknown, as well as a further four sold from the collection of the descendants of Field Marshal William Riddell Birdwood, 1st Baron (1865-1951), Christie's, South Kensington, 26 April 2017, lot 352.







One of a set of eight hall chairs supplied by Chippendale, circa 1770, to Edwin Lascelles for Harewood House. Courtesy of the Harewood House Trust.



One of a set of eight hall chairs supplied by Chippendale, circa 1775, to Sir Rowland Winn, for Nostell Priory. © National Trust Images.

These carved and painted hall chairs conform to Chippendale's 'mature Neo-Classical idiom' and show close similarities to chairs supplied for two of his most prestigious commissions: to Edwin Lascelles, 1st Baron Harewood (1712-95) at Harewood House, Yorkshire from 1767-78, and to Sir Rowland Winn, 5th Baronet (1739-85) at Nostell Priory, Yorkshire and 11 St. James's Square, London from 1766-85 (1).

The most sophisticated of Chippendale's hall chairs are the set of eight in the entrance hall at Harewood, designed with arms but of a closely related form with circular foliate-carved backs, centred by the Lascelles family crest, and *guilloché* border above 'altar' plinths carved with geometric borders, the seat edge decorated with *guilloché* and the tapering front supports terminating in spade feet (2). The Harewood chairs were supplied in *circa* 1770, although they do not appear in Chippendale's account which is incomplete for this period, but their carved ornamentation reflects the decorative plasterwork of the hall, undertaken by the stuccoist Joseph Rose (1745-99) (3). In 1819, John Jewell in his *The Tourist's Companion, or the History and Antiquities of Harewood in Yorkshire*, described the entrance hall which, despite having undergone some Regency embellishment, retained its character as designed by Robert Adam (1728-92), and referred specifically to the hall chairs:

A magnificent room of the Doric order, forty feet four inches, by thirty-one feet five inches, nineteen feet two inches high; lately fitted up in the Egyptian style, here are some elegant Grecian stools and chairs, eight two-arm chairs with the family crest on them; twelve elegant fluted columns, and four pilasters in the corners, highly painted, resembling porphyry marble, the walls are resembling siena marble, by Mr. Hutchinson on London. The panels on the walls, are richly adorned with trophies of war, by Rose. Here are six niches, wherein are placed the following bronzed statues, viz. a Bachante, Flora, Night, Minerva, Iris, and Euterpe, under the dome are two small niches, in them are two beautiful urns. Over the two fire-places are the triumphs of Mars and Neptune, by Collins. From the centre of the ceiling is suspended a beautiful lamp, under which, is an elegant slab of dove marble, six feet by three feet six inches, on a Grecian frame (4).

The Nostell hall chairs, also a set of eight, with a centred Winn family crest, were probably commissioned in *circa* 1775 (5). Like the Harewood chairs they were originally painted but were later 'grained' by Thomas Ward in 1821 as part of the re-decoration for Charles Winn, who inherited Nostell in 1817. As at Harewood, the Nostell accounts are also incomplete; there is a long gap from the last entry dated 28 October 1771 until April 1778 when the agent, Samuel Thompson, informed Sir Rowland: 'Chippendale's Men have been here ever Since Thursday the 23. They have done the Carpets, fix't up the two Peire Glasses, they are now placieing the Gerandoles and setting up the rest off the Ornaments' (6). In this 'lost period', Adam was completing the interiors at Nostell and although no bills survive it is reasonable to assume that Chippendale was supplying furniture including the hall chairs.

Another set of ten hall chairs displaying the crest and initials of Sir Gilbert Heathcote and formerly at Normanton Hall was almost certainly supplied by Chippendale (7). In 1759, Sir Gilbert Heathcote (d. 1785), 3rd Baronet, succeeded to the vast inheritance established by his grandfather, also Gilbert, 1st Baronet (1652-1733), who was reputed to be 'the richest commoner in England' (8). The 3rd Baronet employed both Chippendale and his son, Chippendale Junior, in the furnishing of his Palladian mansion, Normanton Hall in Rutland, and his London houses, 29 Grosvenor Square, London and Browne's House at North End, Fulham. Surviving Chippendale accounts show that the firm was working periodically for members of the Heathcote family from 1768 to 1821.

The present chairs in their aesthetic simplicity, 'altar' plinth and colouring also relate to a set of four chairs made for the hall at David Garrick's (1717-79) villa in Hampton, Middlesex. While such hall chairs often featured the owner's coat of arms like the Lascelles, Winn and Heathcote sets, Garrick, the actor-theatre manager, had no coat of arms, and thus his hall chairs are enriched with a *guilloche* cresting above ribbons and beading surrounded by a triumphal laurel wreath emblematic of his triumphs in the London theatre (9). They were subsequently sold with the house where they remained for the following eighty-five years until 1864 when sold again by Rushworth, Jarvis & Abbott, 22-23 June 1864, lot 182 (£42 hammer price).

Chippendale may have been inspired in his designs for hall chairs by a preliminary drawing by Robert Adam for Lord Edward Stanley, later 12th Earl of Derby, at 23 Grosvenor Square, London, which is closely related. The drawing is signed and dated September 1774, but it is not known if it was ever executed (10). The design was subsequently modified to a plainer version and reused by Adam on 28 March 1778 for Sir Abraham Hume, presumably for his house in Hill Street, London (11).

Four chairs from the same set were in the collection of the late Field Marshall William Riddell Birdwood (d. 1951), sold by a descendant Christie's, London, 26 April 2017, lot 352 (£30,000 inc. premium). Though these, and the pair offered here along with a further three, lack 18th century provenance, the numbering of the chairs sets suggest that they must have originally formed part of a set of ten chairs.

A further related set of four mahogany and painted hall chairs with pierced circular backs was sold anonymously Sotheby's, London, 14 July 2010, lot 130 (£30,000 inc. premium).

(1) C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. I, p. 199.

(2) *Ibid.*, vol. II, p. 97, fig. 159.

(3) *Ibid.* vol. I, p. 199.

(4) J. Jewell, *The Tourist's Companion or the History and Antiquities of Harewood in Yorkshire*, Leeds, 1819, p. 21.

(5) *Ibid.*, p. 172; R. Edwards, *Shorter Dictionary of English Furniture*, London, 1964, p. 168, fig. 3.

(6) *Ibid.*

(7) *Ibid.*, vol. II, p. 96, fig. 154.

(8) *Ibid.*, vol. I, p. 248.

(9) VAM W.32-1937.

(10) Soane Museum Adam volume 6/158.

(11) E. Harris, *The Furniture of Robert Adam*, London, 1963, p. 95, no. 119.

THE DECORATION

These hall chairs have been recently decorated with the present white and green-painted scheme. While they have previously been cleaned, small traces of the original pale grey oil paint layers have survived. This initial scheme of decoration was applied directly to the wood without any ground layer, most likely due to the fact that they are not ornately carved. While there are no traces of any colour scheme found in association with the original grey paint, the cleaning was thorough and additional coloured decoration could have been lost. These hall chairs were then later painted a plain brown with a glossy varnish layer. In the late 20th century, the brown decoration was cleaned and the hall chairs were painted white and blue. They were decorated once more with the present colour scheme, the green paint applied to the areas previously painted blue.



One of a set of four hall chairs supplied by Chippendale, circa 1775, to David Garrick for his villa at Hampton. © Victoria & Albert Museum, London.



MRS. CHARLES WRIGHTSMAN'S FLOWER-STANDS

PROPERTY OF A GENTLEMAN

■ 8

A PAIR OF GEORGE III GREEN AND WHITE-PAINTED FLOWER-STANDS

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1770-75

Each everted oval body applied with a deep stiff-leaf border above a *guilloche* band, the base of the urn and socle with further alternating bands of conforming decoration on rectangular swag-hung pagoda-shaped plinths, the urn decorated in the round, the socle and plinth with ornamental decoration to three sides, minor variations, re-decorated, now on additional loose plinth, the removable lead-liner probably 19th century, with later pencil markings, the interior of one later inscribed '#1' underlined. One 34½ in. (87.5 cm.) high, the other 34 in. (86.5 cm.) high; 25½ in. (65 cm.) wide; 21½ in. (55 cm.) deep, including plinths (2)

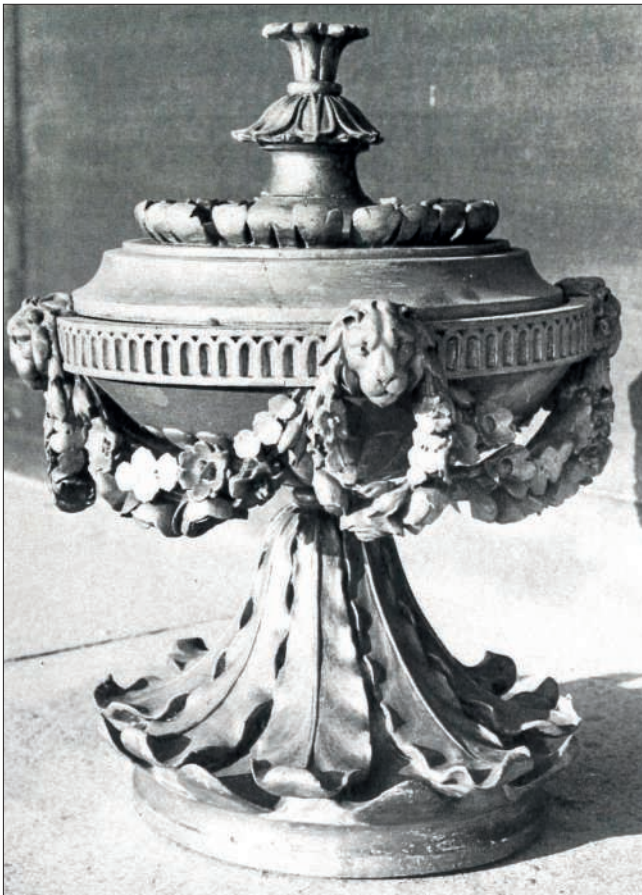
£80,000-120,000

\$110,000-160,000
€92,000-140,000

PROVENANCE:

The Collection of Mrs. Charles Wrightsman, Palm Beach, Florida; sold Sotheby's, New York, 5 May 1984, lot 173.

Michael Taylor and the Alchemy of Design: The Diana Dollar Knowles Collection; sold Christie's, New York, 22 October 2013, lot 213, when acquired by the present owner.



The vase finial from the top of the state bed, supplied by Chippendale, in 1773, to Edwin Lascelles for Harewood House. © Christie's Images 1978.





The garden chair from the Chinese Temple possibly supplied by Chippendale, in 1769, to David Garrick, to celebrate Shakespeare's Jubilee. © Christie's Images 1978.



One of a pair of garden seats designed by Chippendale in 1773, and made by John Walker in 1774, for Edwin Lascelles at Harewood House. Courtesy of the Harewood House Trust.

Chippendale is the likely maker of these imaginative, carved and 'japanned' flower-stands or urns, which evoke visions of Arcadian landscapes. He supplied several pieces of furniture that were japanned in tones of green, blue, gilt and white for many of his select clients in the 1770s. The State Bedroom at Harewood House, Yorkshire, one of Chippendale's most illustrious and extensive commissions, is an opulent display of green and gilt japanned furniture, and a 'Large Antique Vauze [sic]' surmounting the 'exceedingly richly Carved' State Bed is closely comparable to the present urns (1).

The urns are a rare example of Chippendale's 'garden furniture' although these were unlikely to have been used outdoors (2); there is only a single plate dedicated to such furniture in the 3rd edition of the *Director*, 1762, plate XXIV, for two chairs and a 'long seat', intended for 'Arbours, or Summer-Houses' and 'Grottos'. There are three additional drawings attributed to Chippendale for a garden seat, circa 1773, in the collection at Harewood House; a pair of garden seats made to this design were executed by John Walker, a local joiner from the village of Harewood, in 1774 (3).

The design for these flower-stands was undoubtedly inspired from antiquity; examples of classical urns, vases of tazza form and cisterns with drapery festoons were illustrated in James Gibbs' *A Book of Architecture, containing designs of buildings and ornaments* (1728), John Vardy's *Some Designs of Mr. Inigo Jones and Mr. William Kent* (1744), and Robert and James Adam's *Works in Architecture* (1773). The prominently carved and highly distinctive elongated palm leaves displayed on the stands correspond to the giltwood urn finial made for the canopy of the magnificent Harewood state bed, supplied by Chippendale in 1773 (4). Closely related palm leaf ornamentation also appears on other Chippendale furniture: the mahogany 'Corinthian' column bedposts of the state bed, 1759, at Dumfries House, Ayrshire, and on the stems of a pair of giltwood fire screens, circa 1772, also for Harewood where it is combined with *guilloche* motifs, also featured on these stands (5).

Chippendale may have assimilated themes from Darly and Edwards' engravings, particularly *A New Book of Chinese Designs* (1754), which illustrate chinoiserie and rustic garden furniture. Thus, Darly's design for a hall chair published in 1750 was possibly reinterpreted as a japanned green and white garden chair by Chippendale. It was believed to have been supplied in 1769 to David Garrick (1717-79), the celebrated actor, playwright and theatre manager for the Chinese Temple erected at Stratford to celebrate the Shakespeare Jubilee (6). Garrick engaged Chippendale over a period of ten years from 1768 in furnishing his London houses at 27 Southampton Street and 5 Royal Adelphi Terrace and at his riverside villa on the banks of the Thames at Hampton, the accounts revealing a large amount of 'Japann'd green & white' furniture.

The flower-stands were intended for an interior where they would have been placed against a wall as the backs are only partially decorated, but could alternatively have been moved outdoors at whim. The 1795 and 1801 Harewood inventories show that the mansion contained a number of flower-stands; in 1795, in 'Lord Harewood's Bedroom', '2 Green and White Japann'd Flower Stands', in the 'Little Dining Room', '2 Green Painted Flower Stands' and in the 'Blue Dressing Room', '2 Japann'd Corner Flower Stands'. One specific model, originally made in green and gold, was supplied to the Salon at Harewood, and to neighbouring Nostell Priory (7).



THE WRIGHTSMANS

These flower-stands formed part of the remarkable collection of Mr. and Mrs. Charles B. Wrightsman and were showcased in their Palm Beach estate. 'Blythedunes' was purchased from Mona Williams (later Countess von Bismarck) who, together with Syrie Maugham, had created stylish interiors during the 1930s - a hybrid of modern and traditional English design. When the Wrightsmans purchased the estate in 1947, stunning Chinese wallpaper installed by the Williams's became the backdrop for Mrs. Wrightsman's gradual transformation of the interiors to her preferred taste of the French *ancien régime*. These flower-stands were amongst the few pieces of Georgian furniture to complement the spectacular newly designed interiors, appropriately placed in the Chinese-papered drawing room.

- (1) C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, p. 32, fig. 51.
- (2) Gilbert, *op. cit.*, vol. I, p. 108.
- (3) *Ibid.*, vol. II, p. 204, figs. 372-375.
- (4) *Ibid.*, pp. 32-33, fig. 54.
- (5) *Ibid.*, p. 26, fig. 42; p. 185, fig. 335.
- (6) C. Gilbert, 'The Early Furniture Designs of Matthias Darly', *Furniture History Society*, vol. 11 (1975), fig. 69.
- (7) *Ibid.*, pp. 210-211, figs. 383-384.

THE DECORATION

These flower-stands were cleaned and re-painted probably between 1920 and 1950, and have been repainted with the same (present) scheme twice since. Underneath these layers, a remnant of an earlier decorative scheme, including oil gilding, was found. The layers and technique used in this earlier scheme of gesso, yellow ochre, glue size and finally oil gilding over a yellow oil size, are consistent with an 18th century date and of a type not employed in the 19th century.



Mrs. Charles Wrightsman. © Chic Savage.

THE BROCKET HALL TORCHERES

PROPERTY OF MR. S. JON GERSTENFELD

■ * 9

A PAIR OF GEORGE III GILTWOOD TORCHERES

BY THOMAS CHIPPENDALE, CIRCA 1773

Each circular dished top edged with beading and stiff-leaf, on a tapering fluted support with stiff-leaf base above a bulbous band of *guilloche* and overlapping bell-flower and stiff-leaf-carved support, the canted tripartite plinth centred on each side by a Diana mask within a fluted oval with beaded edge supported by acanthus scrolls, the panelled angles headed by rams' masks linked by laurel swag and ribbon ties and issuing trailing blue-bells, the base edged with beading and *guilloche*, on turned tapering reeded feet, the original gilding partly refreshed, with batten-carrying holes

60½ in. (154 cm.) high; 22 in. (56 cm.) wide; 20 in. (51 cm.) deep

(2)

£350,000–500,000

\$470,000–670,000
€400,000–570,000

PROVENANCE :

Supplied to Sir Peniston Lamb, 1st Viscount Melbourne (1748-1819), a set of four for the Saloon at Brocket Hall, Hertfordshire, circa 1773, thence by descent to

Admiral of the Fleet Lord Walter Talbot Kerr, G.C.B., Brocket Hall, Hertfordshire,

sold Messrs. Foster house sale, 9 March 1923, lot 364, a set of four, where acquired by

Sir Charles Nall-Cain, Bt., 1st Lord Brocket (d. 1934), thence by descent at Brocket Hall until,

sold by order of the trustees from The Lord Brocket Will Trust, Christie's, London, one pair 7 July 1994, lot 100, this pair 16 November 1995, lot 357, where acquired by the present owner.

LITERATURE :

Inventory of The Household Furniture, Oil Paintings, Prints and Pictures, Ornaments, Books... at Brocket Hall near Welwyn Herts. belonging to the Rt. Hon. Earl Cowper I.G. Taken July 1888, pp. 160, 162.

J. Paine, *Noblemen and Gentlemen's Houses*, 1783, pl. LVIII.

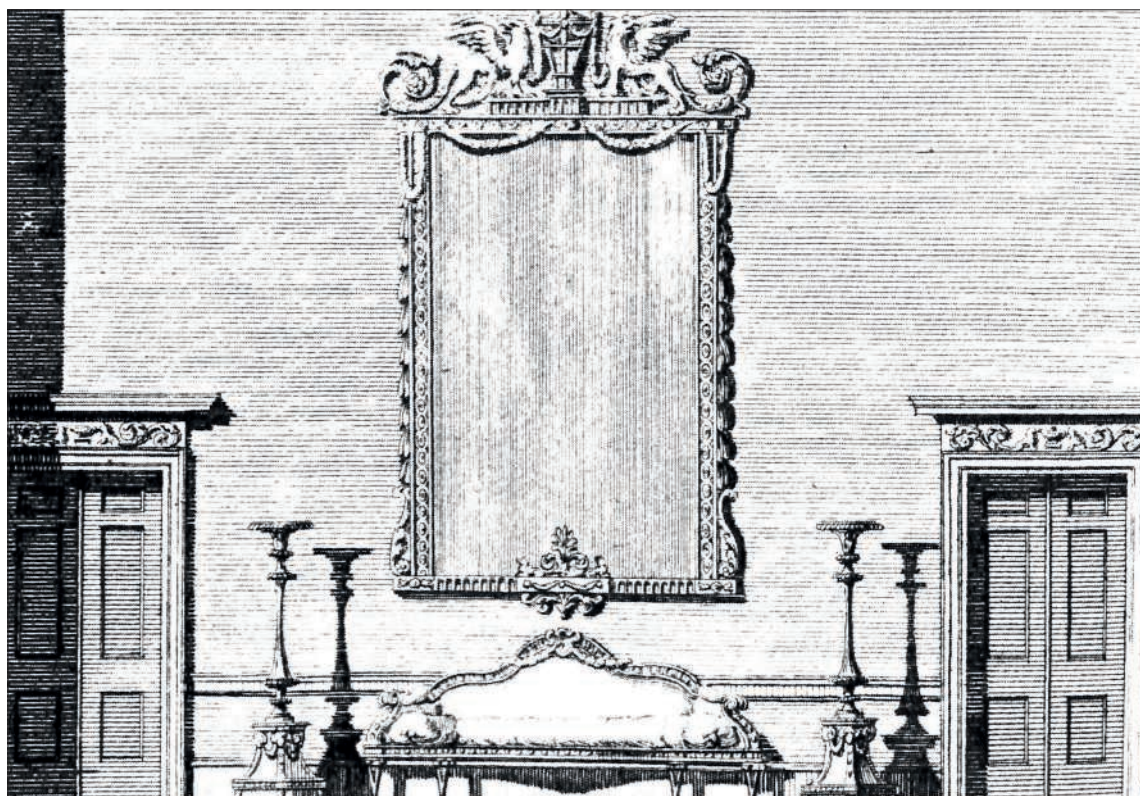
H. Avray Tipping, *Country Life*, vol. LVIII, 4 July 1925, p. 96.

H. Avray Tipping, *English Homes*, Period VI, London, 1926, vol. I, p. 19, fig. 30.

C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 263 and vol. II, p. 10, figs. 18-19 and p. 209, fig. 381.

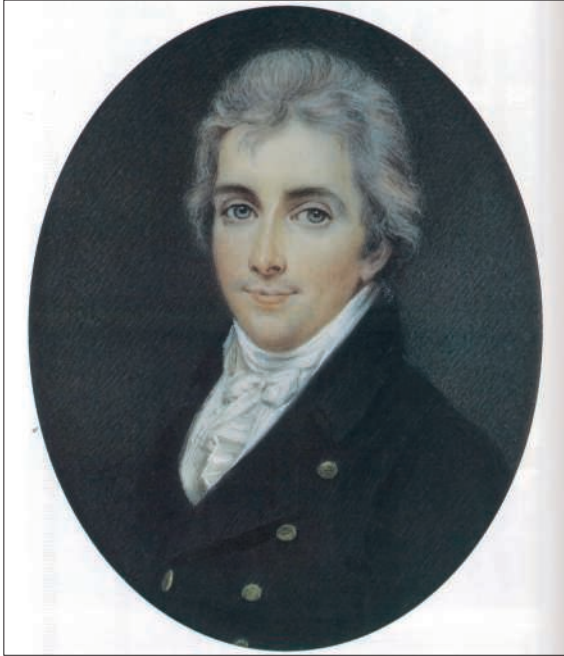
C. Gilbert, 'Chippendale and Adam Triumphant', *Christie's International Magazine*, July-August 1997, pp. 22-24.

E. Lennox-Byd, Ed., *Masterpieces of English Furniture, The Gerstenfeld Collection*, London, 1998, pp. 96-99, figs. 73-76.



James Paine's design for the Saloon at Brocket Hall, Hertfordshire, published in 1783.





Peniston Lamb, 1st Viscount Melbourne.



Elizabeth, Lady Melbourne. © The Trustees of the British Museum.

These *torchères* or candle stands are among the most successful of all Chippendale's designs and were part of the most extensive drawing room suite that Chippendale is known to have supplied to any client, comprising four *torchères*, four sofas, twelve armchairs and twelve side chairs. The suite, executed in *circa* 1773 for Sir Peniston Lamb, 1st Viscount Melbourne (1748-1819), for the Saloon at Bocket Hall, Hertfordshire, is a highly-accomplished expression of Chippendale's post-*Director* style. The *torchères* are unique to the commission for Bocket and were described by Christopher Gilbert thus: 'The solid form encrusted in delicate ornament creates an impression of concentrated richness which makes many of Adam's equivalent designs appear over-elaborate and fussy - his furniture seldom expresses the robust confidence of Chippendale's work' (1).

SIR PENISTON LAMB, 1ST VISCOUNT MELBOURNE

Sir Peniston Lamb inherited a fortune of over £500,000 following the death in 1768 of his father, Sir Matthew Lamb, 1st Baronet of Bocket Hall, Hertfordshire. He entered parliament the same year and two years later was created 1st Viscount. In 1770 he married Elizabeth, daughter of Sir Roger Milbanke of Halnaby, Yorkshire, and thereafter the couple spent freely, engaging Sir William Chambers (1723-96) to build an appropriately grand mansion on Piccadilly, London, Melbourne House, now Albany. Lady Melbourne was undoubtedly a driving force in the relationship, possessing greater intelligence, character and stronger ambitions than her husband, and her involvement in their affairs cannot be underestimated. It is highly likely that she was influential in the choice of Chippendale as supplier of furnishings for Melbourne House, knowing his fashionable reputation built on significant commissions in her native Yorkshire.

While the work in London progressed, Lord Melbourne spent much of his time at Bocket Hall, his country seat in Hertfordshire. It should be noted that the relationship between Chambers and Chippendale was not always harmonious, the latter submitting designs to Lord Melbourne without the full approval of Chambers, a move that might be seen to undermine the architect, and provoking Chambers to write to his patron by way of reproach. This further reinforces the idea that Chippendale was employed despite, rather than because of the influence of Chambers. It is also likely that by 1773, Chippendale had already been engaged in business at Bocket Hall.



Opposite: View of the South Side of the Saloon in Bocket Hall, Hertfordshire, 1925 © A. E. Henson/Country Life.





One of four sofas supplied by Chippendale, circa 1773, for the Saloon at Bocket Hall. © Christie's Images 2012.

BROCKET HALL, JAMES PAINE AND THOMAS CHIPPENDALE

Brocket Hall was built in classic English parkland between 1760 and 1775 by James Paine (1717-89), whose other notable works included Nostell Priory, Yorkshire. He was thus well acquainted with Chippendale, who could count Nostell as one of his own most significant commissions from 1766, and indeed Paine had been the only architect who subscribed to Chippendale's *Director* first published in 1754. The importance of Brocket Hall in Paine's portfolio can be gauged by the fact that he later dedicated twelve plates in his *Noblemen and Gentlemen's Houses* (1783) to plans, elevations and sections of the Hall, stating in the preface 'the noble owner has spared no expense in furnishing and perfectly compleating'. His drawings also provide a tantalising glimpse into the Saloon where Chippendale's gilded tripod *torchères* flank one of the sofas from the Saloon suite. He described the room as: 'hung with an exceeding rich flowered damask the sides and piers of this room are furnished with large superb glasses, and rich pendant lusters; and the remainder of the furniture is perfectly suitable to that here described'. In 1923, *Country Life* photographed the *torchères* in the same Saloon (2).



A pair of the torchères by Chippendale and one of the library chairs by Chippendale, at the Brocket Hall sale, 1923, conducted by Messrs. Foster of Pall Mall.

THE LATER HISTORY OF THE SUITE

William Lamb, 2nd Viscount Melbourne, eclipsed his ancestors as a politician, serving as Prime Minister in 1834 and again from 1835 to 1841. He notably mentored the young Queen Victoria in political matters and was particularly favoured by her. Melbourne spent a significant amount of time at Brocket Hall, but after his death in 1848 the property was let as a furnished house to Lord Mount Stephen until 1922 when it was sold. The new owner, Sir Charles Nall-Cain, Bt. purchased much of the finest furniture as part of the house sale and also acquired other important furniture indigenous to the house, including the present *torchères*, at a sale held on the premises in 1923 by Messrs. Foster of Pall Mall, when the full extent of the suite was listed.

Thus, the suite commissioned by Sir Peniston Lamb, 1st Viscount Melbourne, remained *in situ* from the time of delivery until it was dispersed in a series of sales at Christie's, London beginning in the late 20th century. One pair of *torchères* was sold, 'The Property of The Lord Brocket Will Trust', 7 July 1994, lot 100, (£177,500 including premium) alongside a pair of sofas and two pairs of armchairs (lots 103; 101-102), while the second pair of *torchères* (this lot) was sold 16 November 1995, lot 357 (£227,000 including premium), again alongside a pair of sofas and two pairs of armchairs (lots 360; 358-359). The remaining two pairs of armchairs were sold 8 July 1999 (lots 80 and 81); subsequently a pair of armchairs was sold again Christie's, London, 28 November 2002, lot 106 and a pair of sofas 5 July 2012, lot 9.

(1) C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 263.

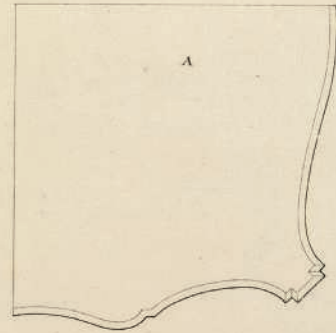
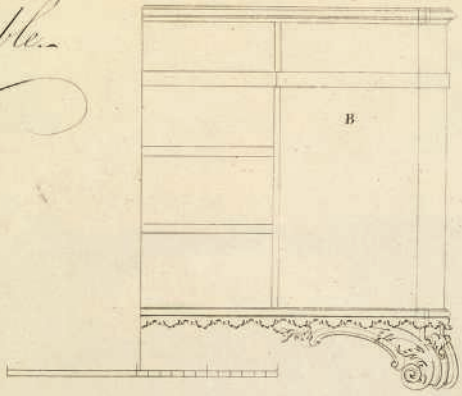
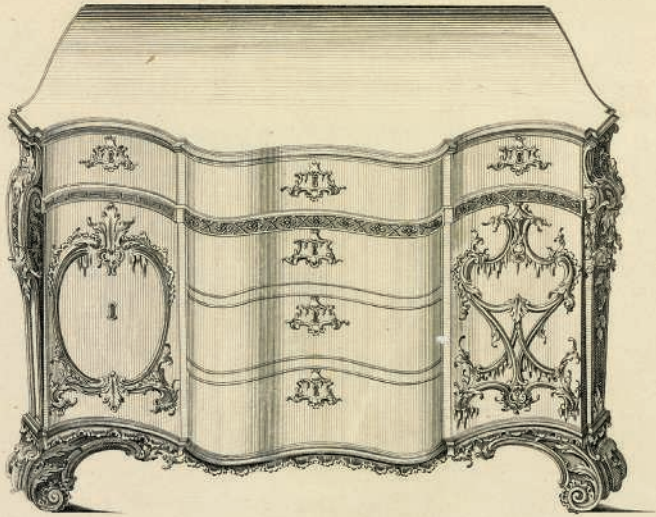
(2) 'Brocket Hall - III. Hertfordshire, The Seat of Sir Charles Nall-Cain, Bt.', *Country Life*, 18 July 1925, p. 97, fig. 2, 'The Saloon in 1923'.

THE GILDING

These *torchères* have been gilded, or partly gilded, at least three times. The original water gilding with gesso applied in multiple thin layers, followed by a pink and brown-coloured clay and then the gilding. This gilding was partly cleaned at some point and a fresh layer of gesso was then applied, followed by a light brown clay and then water gilding. Following their 1995 sale, these were restored by David Bohn, Norfolk and the gilding was at least partly refreshed using oil gilding over a clear oil size.



French Commode Table.

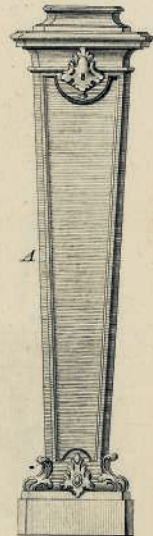
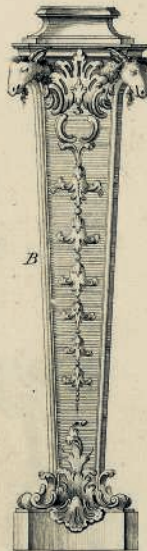
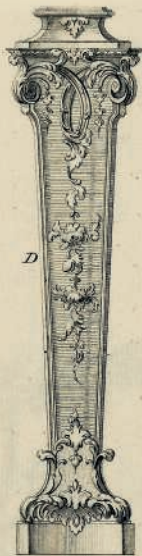


J. Chippendale inv. et del.

Pub. accord to Act of Parl. 1752.

W. Daryl sculp.

Terms for Bustos &c.

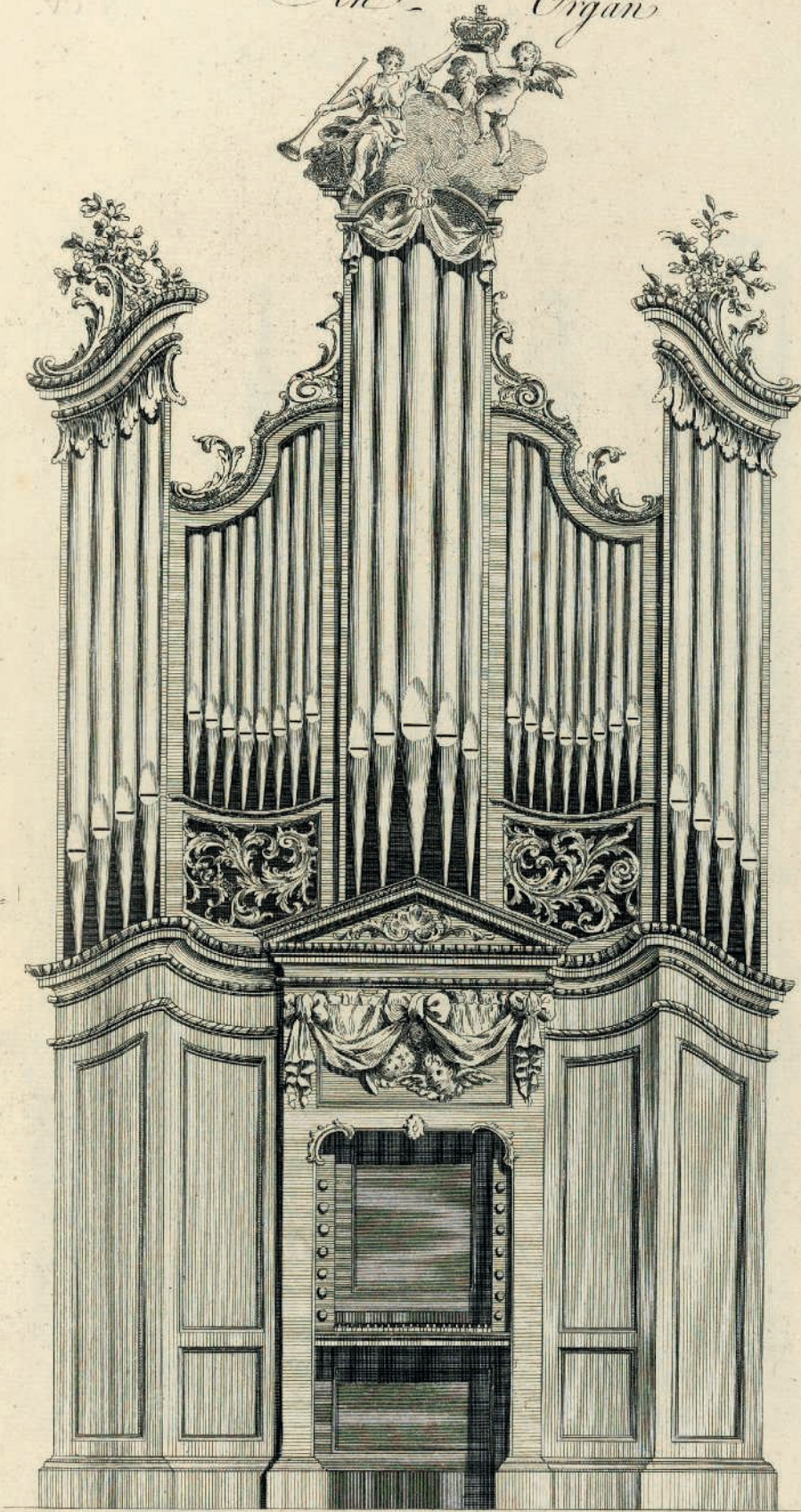


J. Chippendale inv. et del.

Published according to Act of Parliament 1760.

Ans. Organ

N^o.CV.

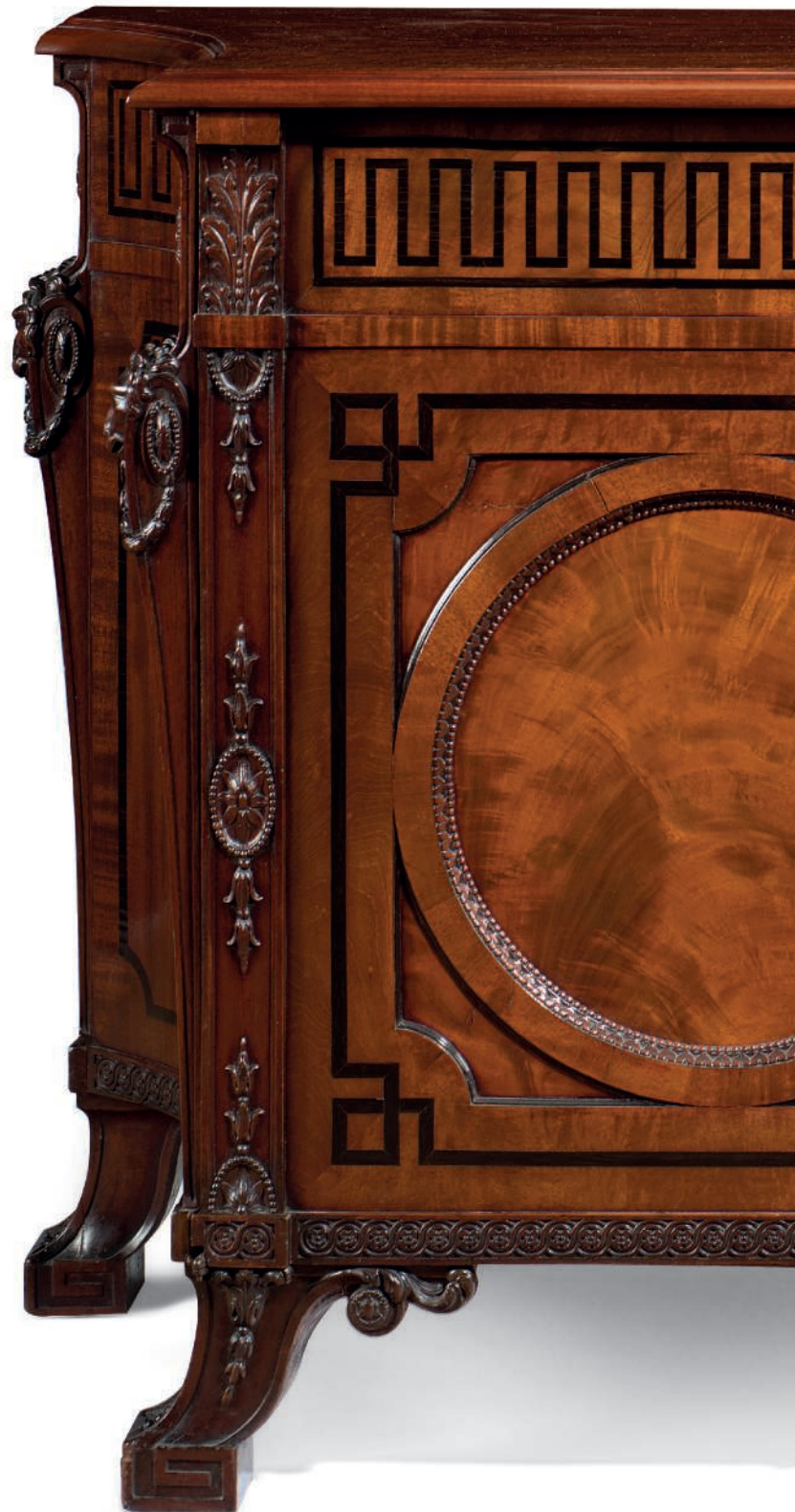


H. Chippendale inv. et delin.

Published according to Act of Parliam. 1760.

SIR ROWLAND WINN'S COMMODORE

This commode is a masterpiece of English 18th century furniture, demonstrating the confidence of design and craftsmanship for which Chippendale is renowned, and is his only documented carved mahogany commode in the neo-classical style. It is undoubtedly one of Chippendale's most prestigious and significant pieces of case furniture remaining in a private collection.





SIR ROWLAND WINN'S COMMODORE

PROPERTY OF A LADY

■ * 10

A GEORGE III MAHOGANY AND INDIAN EBONY COMMODORE

BY THOMAS CHIPPENDALE, CIRCA 1766-69

The eared concave-sided rectangular top with moulded edge above a pair of doors with ebony key-pattern frieze and each centred by a circular stiff-leaf bordered panel within ebony-inlaid geometric strapwork, flanked by acanthus-headed pilasters with paterae and husks, the central parting-bead carved with acanthus and pendant beaded long-leaves, the interior with two mahogany-lined short drawers with concave quarter fillets above two removable mahogany pigeon-hole sections, each with ten compartments with pigeon wood 'Coccoloba' frieze inlaid with 'ivorine' letters A-Z, above a further four mahogany-lined short drawers, each with one concave quarter fillet to the outer side; in 1769, when the two pigeon-hole sections were supplied by Chippendale, it is not apparent what they replaced but the four lower short drawers have been converted from the original long drawers; the sides each with conforming frieze above re-entrant panels centred by a lacquered-brass foliate handle, each flanked by paterae and lion-mask-headed volutes with swags and beaded stiff-leaves, the lower edge with flower-filled *entrelac* above splayed key-pattern feet carved with conforming foliage and central pendant acanthus, with brass-castors, the lock stamped E. GASCOIGNE, later hasp, the door bolts original, the upper one moved, concave quarter fillets, chamfered drawer-stops, short grain kickers, the deal panelled back with red wash and then black wash
35 in. (89 cm.) high; 62½ in. (158.5 cm.) wide; 23 in. (58.5 cm.) deep

£3,000,000-5,000,000

\$4,100,000-6,700,000
€3,500,000-5,700,000



Elevation of Sir Rowland Winn's House, 11 St. James's Square, by Joseph Bonomi (Adam office draughtsman), 1774.
© Sir John Soane's Museum, London. Photo: Ardon Bar-Hama.

PROVENANCE :

Supplied by Thomas Chippendale to Sir Rowland Winn, 5th Bt. (1739-85) of Nostell Priory, probably for his London house 11 St. James's Square, London, *circa* 1767,
Following his death it was included in the sale of the contents, Christie's, London, 9 and 11 April 1785, p. 9, lot 7 but was withdrawn from the sale (deleted from the auctioneer's book),
Sir Rowland Winn, 6th Bt (d. 1805), and subsequently moved to Nostell Priory, Wakefield, Yorkshire, 1785,
Sold from Nostell Priory anonymously, presumably following his death, Mr. H. Phillips, London, 6 May 1807, lot 283 (£6.5s).
With Morton Lee, *circa* 1952, from whom acquired by Samuel Messer, 23 June 1952,
The Samuel Messer Collection of English Furniture, Clocks and Barometers, sold Christie's, London, 5 December 1991, lot 130, where acquired by the present owner.

LITERATURE :

C. Gilbert, 'A Supreme Piece of English Furniture', *Christie's International Magazine*, Spring, 1992, pp. 16-17.
L. Wood, *Catalogue of Commodes, The Lady Lever Art Gallery*, London, 1994, pp. 189-190, figs. 178-179.
C. Cator, H. Chislett and D. Linley, *Star Pieces: The Enduring Beauty of Spectacular Furniture*, London, 2009, p. 10.
K. Bristol, 'A Tale of Two Sales: Sir Rowland Winn and No. 11 St James's Square, London, 1766-1787', University of Leeds, 2016.





Sir Rowland Winn, 5th Bt. and his wife Sabine, in the library at Nostell Priory, by Hugh Douglas Hamilton, 1767. © National Trust Images.

Sir Rowland Winn's commode is a masterpiece of English 18th century furniture, illustrating the confidence of design and craftsmanship for which Chippendale is renowned. It is the only documented example of a carved mahogany commode by Chippendale in the neo-classical style, and is one of his earliest pieces of furniture marking the transition from his *Director* phase to neo-classicism (1). It is undoubtedly one of Chippendale's most prestigious and significant pieces of case furniture remaining in a private collection.

The commode has an illustrious history; it was supplied to Sir Rowland Winn, 5th Baronet (1739-85), probably for his London house at 11 St. James's Square in circa 1767-68. On 14 February 1769, Chippendale invoiced Sir Rowland: 'To a neat Nest of Mahogany drawers and pidgeon wood holes with an Ivory Alphabet made to fit into a Cupboard' (2). In 1785, and following Sir Rowland's demise, the house was sold and the contents included in a sale arranged by James Christie. However, this commode, almost certainly lot 7, 'A large mahogany commode chest of drawers and leather cover', was withdrawn. The commode was moved back to the family's principal seat, Nostell Priory, Yorkshire where it remained until sold at auction on 6 May 1807, lot 283, by Mr. Phillips. In 1952, the commode was acquired by Samuel Messer (d. 1991), one of the most significant and discerning collectors of English furniture of the mid-late 20th century, whose collection was assembled with the assistance of the furniture connoisseur and writer, R.W. Symonds (d. 1958), and sold in Messer's landmark sale from where it was acquired by the present owner.

SIR ROWLAND WINN, 11 ST. JAMES'S SQUARE AND CHIPPENDALE

Sir Rowland Winn purchased no. 11 St. James's Square, London in May 1766 from the widowed Lady Macclesfield (3). The move to London from Yorkshire in 1763 was almost certainly prompted by Sir Rowland's aspiring political ambitions and the opportunity for he and his wife, the Swiss-born Sabine, only daughter of Jacques-Philippe d'Herwart, governor of Vichy, to immerse themselves in the social round. This was particularly true of Sabine, who found English rural life difficult, and had a fractious relationship with her husband's family. In December 1763, Ann Elizabeth Winn, Sir Rowland's aunt, wrote disparagingly to her brother, the 4th Baronet: 'She [Sabine] loves variety, & may truly be Cald Lady Restles' (4).

Following Sir Rowland's inheritance of the baronetcy in 1765, the architect-designer, Robert Adam (1728-92) was engaged to complete the interiors of the library, drawing room, saloon and top hall at Nostell, although he was not employed at 11 St. James's Square until the near-completion of Nostell's interiors in 1774, at which date he made a design to reface the house (5). However, he undoubtedly recommended Chippendale to Sir Rowland 'as a cabinet maker who could be safely trusted to supply high quality furniture which harmonized sensitively with the refined décor' (6). Adam continued to advise Sir Rowland on his choice of craftsmen: an *aide-mémoire*, dated 1772, in Sir Rowland's hand, entitled 'To Mention to Mr Adam' includes the note: 'Who to Employ for a Cabinet Maker and what Kind of Furniture to order for Drawing Room, Saloon' (7). By the late 1760s, Chippendale was simultaneously working for Sir Rowland in London and in Yorkshire, but it seems likely, as Gilbert suggests, that the refurbishment of London came first.



The Nostell Priory Library Table, supplied by Chippendale, in 1766-67, to Sir Rowland Winn. © National Trust Images.

The Nostell archive comprises correspondence (thirty-five letters and memoranda) between Chippendale and Sir Rowland, estimates and bills that span 1766-85, and is the most comprehensive account for Chippendale. There is a large bill for London and a later account has entries for 11 St. James's Square combined with those for Nostell making it difficult to identify furniture for a particular mansion. However, almost all the items billed between June 1766 and June 1767 were probably for London, as were most of what was billed for June 1767 to February 1768. From the surviving accounts, Sir Rowland's furniture at 11 St. James's Square appears modest, especially when compared to Nostell, and it is surprising that he and Lady Winn, who undoubtedly followed the London social season, would have been content to settle with only unexceptional or second-hand furniture at their London address, which they retained for twenty years (8).

Only three pieces of significant furniture feature in the surviving 'Town Account', including: on 21 June 1766, 'To a large bedstead with Mahogany feet posts fluted...' that together with hangings and bedding came to over £50. The description of this bed corresponds exactly to one sold from the principal bedchamber in the Christie's sale of the contents of 11 St. James's Square, 9 and 11 April 1785, p. 9, lot 1. On 23 June 1766, 'A very large mahogany bookcase with Glass doors and a pediment top £38' is recorded in the accounts; this is possibly a bookcase listed in the 1785 sale, in room 'No. XIV. The Study', p. 10, lot 3, £24 3s, described as: 'A mahogany library BOOK CASE with glass doors, 12 feet 3 wide by 9 feet high'. Finally, and again in the accounts, on 24 June 1766, 'A Mahogany Lady secretary made of very fine wood, a bookcase at top, panell'd doors with pidgeon holes and drawers in the uper case and a scrowl pediment £25'. Notably, there is no bill for 'A large mahogany commode chest of drawers and leather cover', p. 9, lot 7, in the 1785 sale, which was withdrawn, as noted in Christie's auctioneer's book.

THE DISCOVERY OF CHIPPENDALE'S BILL

The crucial link associating Sir Rowland Winn's commode to Chippendale was the identification of a bill in the Nostell papers at the time the commode sold from the Messer collection in December 1991. On 14 February 1769, Chippendale invoiced Sir Rowland: *'To a neat Nest of Mahogany drawers and pidgeon wood holes with an Ivory Alphabet made to fit into a Cupboard'* (9). As Christopher Gilbert noted in 1991: *'This almost certainly refers to replacing one of the original drawers with a two-unit sliding letter-rack made of mahogany with a pigeon wood façade inlaid with an ivory alphabet [now 'ivorine']*. *It is implausible that Chippendale would have modified a piece of furniture made by one of his rivals'* (10). This adaptation of the commode evidently signifies a change of use, and is an invaluable insight into the status and use of the commode. The identification of the use of 'pidgeon wood' in the spandrels to the pigeon-holes is key to Chippendale because it so aptly describes the interior fittings of this commode including the identification of the two contrasting woods. Furthermore, several of Chippendale's bills mention the use of pidgeon wood; in 1765, Chippendale invoiced Sir Lawrence Dundas (1710-81) for *'a large 8 leg Mahogany table border'd with Pidgeon wood'*, and a year later, Sir Rowland Winn was in receipt of two rosewood card-tables inlaid with pidgeon wood for Nostell (11).

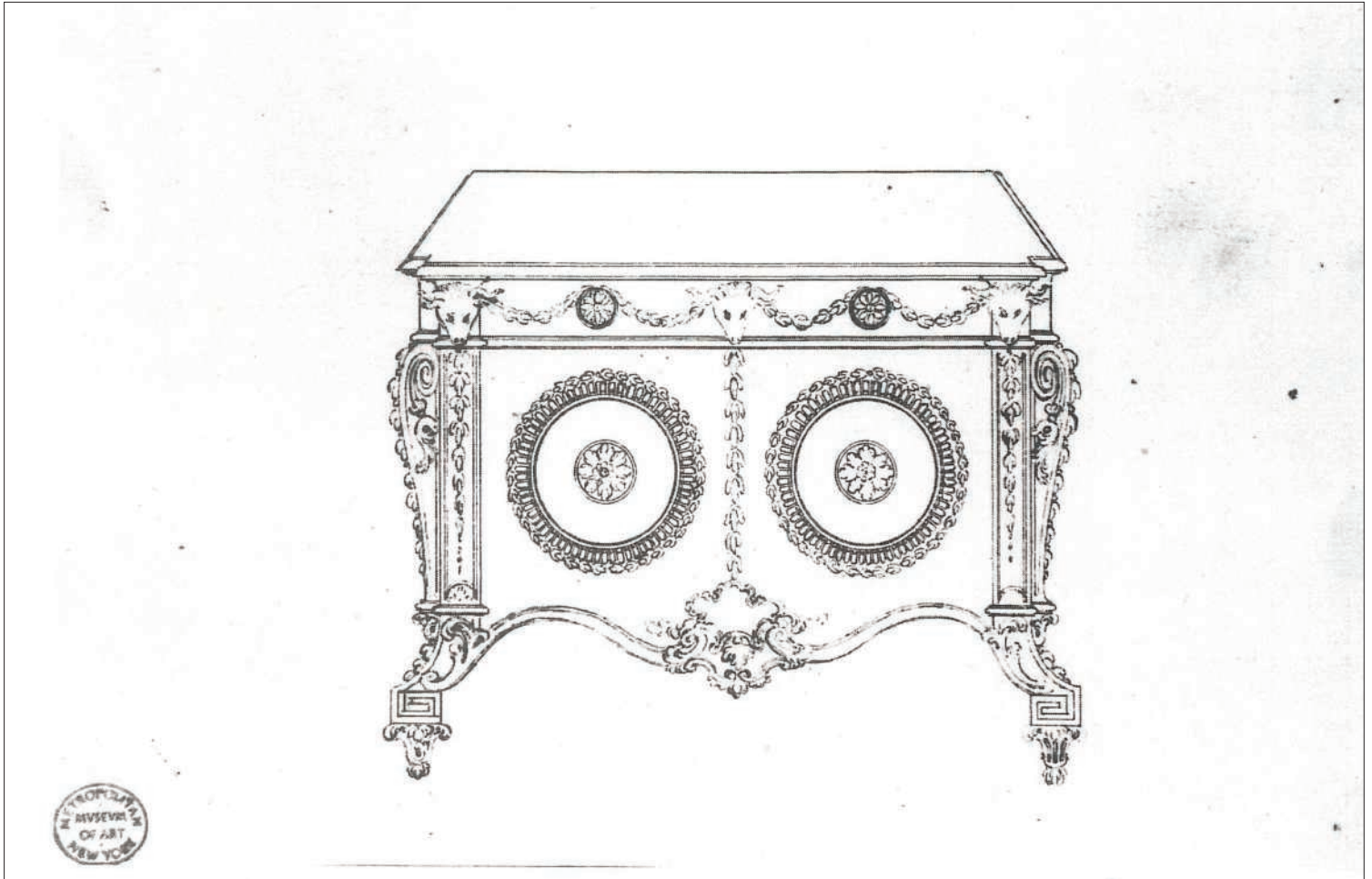
Furthermore, the overwhelming evidence of the presence of this commode in the collection of Sir Rowland is a sale (no. 629) held by Mr. H. Phillips, 68 New Bond Street, on Wednesday 6 May 1807, lot 283, a copy of which is preserved in the Nostell archive: *'A mahogany chest, inlaid with ivory, and ebony, and leather case'* that achieved £6 5s. A subsequent sale held on 20 May 1807 by the same auctioneer, sale no. 631, and also in the archive, is described as *'the property of A NOBLEMAN removed from his mansion in Yorkshire'*; the presence of both sale catalogues in the Nostell archive underlines that the contents of both sales were from Nostell.



Detail of the interior, showing Chippendale's neat Nest of Mahogany drawers and pidgeon wood holes... made to fit into a Cupboard, supplied 14 February 1769.

| Date | Description | Amount |
|--------|---|-----------|
| 1768 | Discovered | 1282.12.7 |
| Dec 30 | Taking down a bed in the house & fixing in the Stables & taking down another bed & fixing in the house | 3.0 |
| 1769 | Jan 7 th Repairing a Table frame | 1.6 |
| | Taking down and fixing up of Glasses & pictures | 5.6 |
| | Taking down Window curtains &c | 1.0 |
| 12 | Repairing the lines of a window curtain 3 ^d line | 1.0 |
| 19 | Fixing up Gerandoles & pictures & changing 2 sashes, stoc nails, screws & sash line | 7.6 |
| 21 | To gilding 2 Gerandoles in Oil Gold & cleaning them lacquering the traps & scrolls | 1.0 |
| | Altering a Mahogany book case and making new Grooves &c | 9.6 |
| 23 | A Man fixing up 2 Window curtains | 1.6 |
| 27 | To 2 Men hanging a door | 3. |
| 28 | To sewing with threading, tape & taking down 3 Pair of Mohair curtains & lengthen them if Mohair added to do this | 13.0 |
| | 5 th of Y ^e of crimson tannery | 9.2 |
| | 3 th of Lace | 1. |
| 31 | A Mahogany reading desk to rise out of a pillar & claw | 1.18 |
| Feb 7 | To 2 Small Gerandoles neatly carved & gilt in Oil Gold with 2 Branches to each & Brass nozels | 3.15 |
| 2 | To repairing a mahogany box & other jobs | 4.6 |
| 11 | To 2 Carved Gerandoles with 1 Branch each | 4.17.6 |
| 12 | Grinde to imitate your own Gilt in Oil Gold | |
| 13 | To a neat Nest of Mahogany drawers & pigeon wood holes with an Ivory Alphabet & made to fit into a Cupboard | 3.8 |
| 20 | To repairing drawers & putting a shelf in a closet & doing other jobs | 4.6 |
| | Carried up | 1301.16.0 |

The Chippendale bill for a neat Nest of Mahogany drawers and pigeon wood holes with an Ivory Alphabet made to fit into a Cupboard, £3.8s.
© West Yorkshire Archive Service, Wakefield.



Chippendale's design for a commode, circa 1762, from the Chippendale Albums, no. 174. © Metropolitan Museum of Art, New York.

THE DESIGN

This commode is closely related to a design by Chippendale, circa 1762, from the Chippendale Albums, no. 174, held at the Metropolitan Museum of Art, New York; another comparable design also in this collection, no. 173, was engraved for the 1762 edition of the *Director* LXVIII (12). This second design is described thus: 'The Ornaments may be Brass; that on the Right hath two Doors, which represent Drawers, and a long Drawer above'. Chippendale was in turn perhaps inspired by a design by Jean Bérain (1638-1711), the artistic force in Louis XIV's Royal office of the *Menus-Plaisirs du Roi*, who published a design for a commode with a closely comparable foot in *L'Oeuvre Complet de Jean Bérain*, Paris, n.d., pl. 88. Chippendale's design was also probably influenced by a knowledge of Adam's recent work; the commode's ebony inlay reflecting the influence of Adam's Etruscan style that became fashionable particularly for bedroom apartments in the late 1760s.

The commode is highly important in the history of English furniture-making because it signifies Chippendale's transition from his *Director* phase to an early neo-classical style, which he was developing in the second half of the 1760s. This phase is fully illustrated in Chippendale's commission for Nostell Priory from 1766, and reflects Sir Rowland's preference for 'richly styled, but not overtly opulent, furnishings' (13). In spirit, Sir Rowland Winn's commode echoes the more masculine furniture supplied to this patron for his library and dressing room at Nostell, which is fully documented; this notably includes the magnificent library table, invoiced in 1767, at Nostell, considered the pinnacle of Chippendale's mahogany phase of the mid-1760s, a gentleman's dressing table and a commode clothes press. The success of this commode lies in the quality of the mahogany, which together with the superb but subtle carving and mouldings and ebony inlaid borders in the *gout grec* manner allows the lustrous woods to govern the ornamentation.



The Wellington Commode, by Chippendale, circa 1775-80. © Christie's Images 1995.

THE MAHOGANY FORERUNNER

This commode is the prototype for a select group that includes: a pair of commodes, 1775-80, reputedly presented by Arthur Wellesley, 1st Duke of Wellington (1769-1852) to his campaign chaplain, the Rev. Thomas Cooke (1791-1874) (14). This tradition can be traced back to its sale by the collector Leonard Clow at Christie's, London 10 June 1914; one of these commodes sold Christie's, London, 6 July 1995, lot 152, the other is in the Lady Lever Art Gallery. The third commode from this group is the Harrington commode, circa 1770, from the collection of the Earls of Harrington, formerly at Elvaston Castle, Derbyshire (15). The association with Sir Rowland Winn's commode to late Palladian furniture, the carved detailing and the ebony inlay treatment together with its close relationship to the Chippendale design in the Metropolitan Museum coupled with the existence of the bill indicates that this commode was the first of the group.

These related commodes share attributes found in Chippendale's other documented furniture. The distinctive rectilinear form with concave sides recurs in two celebrated commodes at Harewood House, Yorkshire: the Diana and Minerva commode and the 'Three Graces' commode (although these are break-fronted) and also the Panshanger cabinets, formerly in the collection of Lord Melbourne at Melbourne House, Piccadilly, and now at Firle, East Sussex. The carved lion's head masks of Sir Rowland Winn's commode are replaced by gilt-metal ram's head mounts on the Wellington and Harrington commodes; a comparable but not identical mount is found on the library table from Harewood, now at Temple Newsam. Ram's head masks also feature on the Panshanger cabinets. Both the Wellington commodes and Sir Rowland Winn's commode bear near-identical feet although in this instance the mahogany is embellished with carved 'Greek key' mouldings. Another marquetry commode at Heaton Hall from the Manchester City Art Galleries is of similar form although with a different door and drawer configuration, and has similar gilt-metal ram's head mounts to the Wellington commodes.



The Harrington Commode, by Chippendale, circa 1770 © Christie's Images 2000.



THE GASCOIGNE LOCK

Interestingly, this commode and the Wellington pair still have the original brass locks stamped 'E. GASCOIGNE'. Mrs. Elizabeth Gascoigne, a specialist metalsmith working in London in the mid-18th century, produced locks, mechanisms and other hardware for furniture made by several leading cabinet-makers at that time. Her locks are usually found on furniture by Chippendale and other makers of the highest quality. They feature on this commode, as well as on a jewel cabinet supplied to Queen Charlotte in 1762 by William Vile at a cost of £138 10s, and on locks and hinges of several doors supplied to Blenheim Palace, Oxfordshire by Mayhew & Ince in 1776-77 and 1787 (16).

SAMUEL MESSER

In 1991, this commode was the highlight of Christie's extraordinary sale of the Samuel Messer Collection, brought together at his Regency-style home at Pelsham in Sussex. The Messer collection of furniture, clocks and barometers epitomized the Chippendale period of furniture-making. In one way the sale marked the end of a generation of great English furniture collections formed in the 20th century in Britain, while on the other hand it raised the appreciation for fine English furniture to new heights inspiring a new generation of collectors. Samuel Messer was a part of the very small, elite group of connoisseurs of Georgian furniture - including Percival Griffiths, Geoffrey Blackwell, J. S. Sykes, Fred Skull and James Thursby-Pelham - who formed the nucleus of their collections under the guidance of R. W. Symonds. Messer's superlative collection concentrated on the Chippendale period with particular attention being paid to untouched condition, original patination and fine quality of timber, combined with good proportions, an elegant line and a balanced use of crisply carved ornament, the touchstones of Symonds's influence.



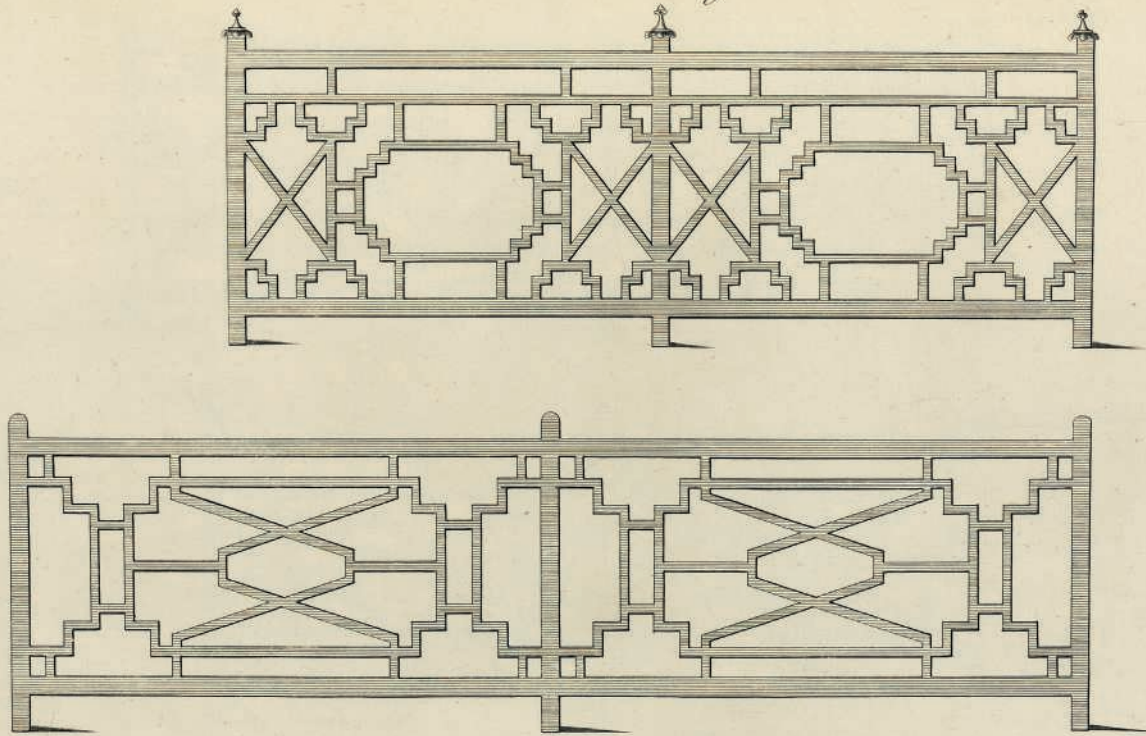
A detail of the commode's original lock, by Elizabeth Gascoigne.



- (1) C. Gilbert, 'A Supreme Piece of English Furniture', *Christie's International Magazine*, Spring, 1992, p. 16.
- (2) C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. I, p. 188.
- (3) K.A.C. Bristol, 'A Tale of Two Sales: Sir Rowland Winn and No. 11 St. James's Square, London, 1766-1787', *History of Retailing and Consumption*, May 2016, p. 6.
- (4) Ann Elizabeth Winn to Sir Rowland Winn, 4th Baronet, 9 December 1763, NP WYW1352/14/1½ quoted in Bristol, *ibid.*, p. 5.
- (5) 'Soane Museum, St James's Square, number 11, London: executed design for refacing the house, for Sir Rowland Winn, 5th Baronet, 1774': the surviving drawing at the Soane Museum is one of two alternative designs provided to Sir Rowland. The façade was executed in accordance with the extant drawing in 1774-76, and included Adam's Spalatro order columns.
- (6) Gilbert, *op. cit.*, vol. I, p. 166.
- (7) C. Gilbert, 'New light on the furnishing of Nostell Priory', *Furniture History*, 1990, p. 58.
- (8) Bristol, *Ibid.*, p. 22. Sir Rowland and Lady Winn also purchased second-hand furniture from the Macclesfield sale for no. 11 although their intention may have been to display 'the finery of a previous owner of higher social status' in anticipation of Sir Rowland's elevation to a peerage, an aspiration that remained unfulfilled.
- (9) Gilbert, *The Life and Work...*; *op. cit.*, vol. I, p. 188.
- (10) Gilbert, 'A Supreme...', *op. cit.*, p. 16.
- (11) A. Bowett, *Woods in British Furniture Making 1400-1900*, Wetherby, 2012, p. 186.
- (12) The Metropolitan Museum of Art, Rogers Fund, 1920 (20.40.2 60, 61).
- (13) Gilbert, *The Life and Work...*; *op. cit.*, vol. I, p. 169.
- (14) L. Wood, *Catalogue of Commodities*, Liverpool, 1994, pp. 180-185, no. 20.
- (15) Sotheby's, London, 7 December 2010, lot 69 (£3,793,250 inc. premium).
- (16) *Ibid.*, p. 184.



Chinese Railing.

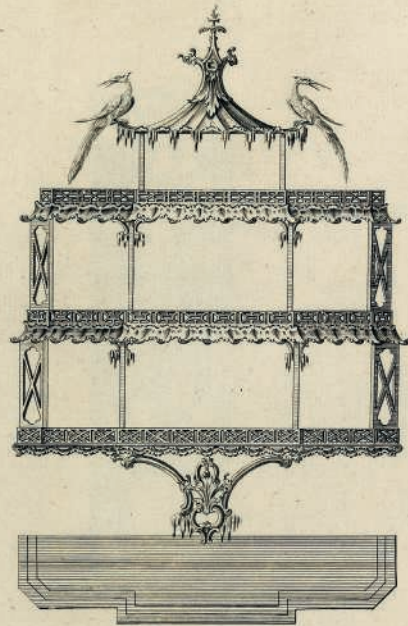
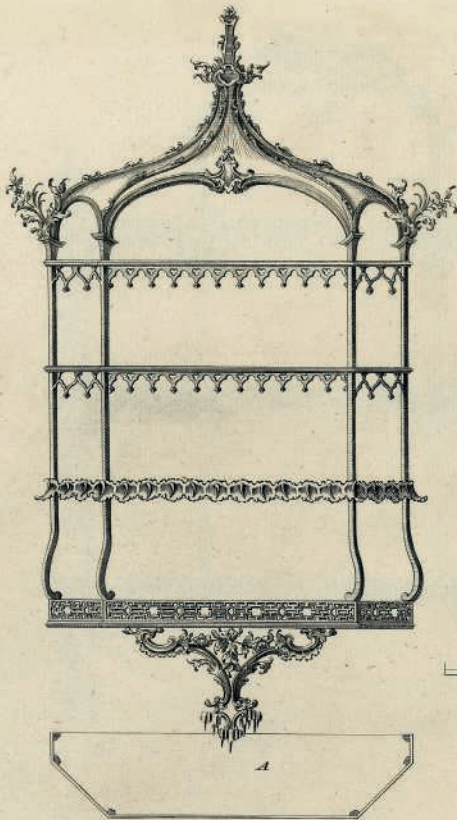


L. Chippendale invt. et del.

Published according to Act of Parliament

M. Darby sculp.

Hanging Shelves.



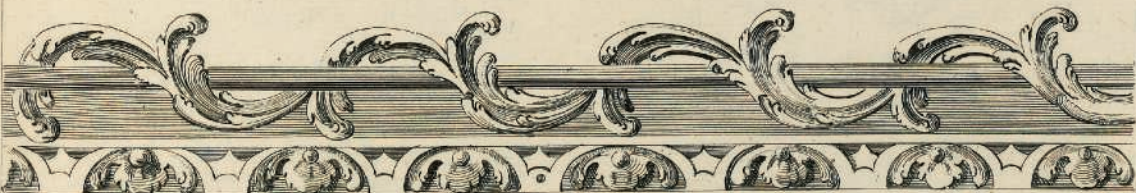
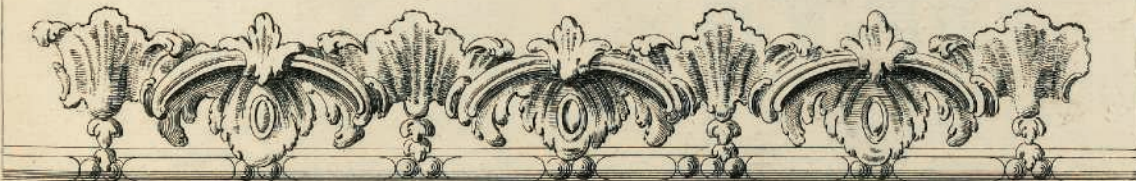
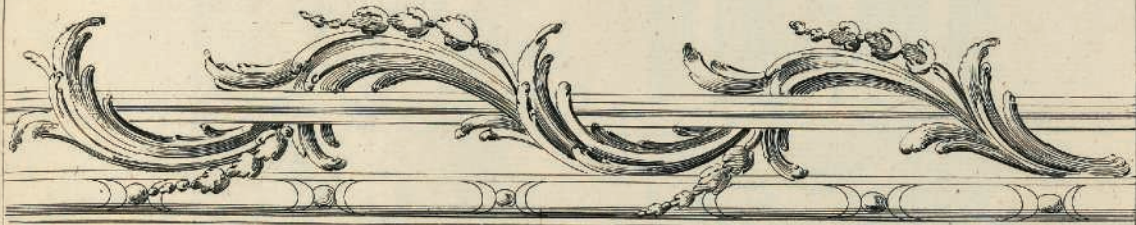
L. Chippendale invt. et del.

Published according to Act of Parliament

M. Darby sculp.

Designs of Borders for Damask or Paper Hangings.

N^o CXC.V.



THE AYKLEY HEADS 'CHINESE' CHAIRS



■ 11

A SET OF TWELVE MAHOGANY DINING-CHAIRS 'IN THE CHINESE MANNER'

ELEVEN GEORGE III, ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1760-65, ONE 20TH CENTURY

Including two open armchairs; each with pierced 'pagoda' top rail above a panel of geometric paling above drop-in seats recently covered in yellow silk damask, the seat rails and chamfered square-section legs with moulded edges and pierced corner brackets, the front legs terminating in 'Chinese' scroll-feet; the armchairs with conforming lattice armrests, the pad to one armchair with journeyman's stamp 'W D SMITH', the eleven 18th century chairs with batten-carrying holes, some chairs with chisel, pencil and chalk numbering

The armchairs: 101.5 cm. (40 cm.) high; 26 in. (66 cm.) wide; 24½ in. (62 cm.) deep

The side chairs: 40 in. (102 cm.) high; 21¼ in. (54.5 cm.) wide; 23½ in. (59 cm.) deep, with approx. ¼ in. variance across the set (12)

£250,000–400,000

\$340,000–530,000
€290,000–460,000

PROVENANCE :

Possibly commissioned by either Christopher Johnson (1718-87) who married Tabitha, youngest daughter of George Dixon of Aykley Heads in 1747, Or

John Dixon, of Aykley Heads, thence by descent to his sister Tabitha's son, Francis Johnson (1757-1851) of Aykley Heads, thence by descent to his son, Francis Dixon Johnson (1803-1867),

Thence by descent in the Dixon-Johnson family at Aykley Heads, County Durham until 1929 and subsequently at Middle Ord, Northumberland until sold, Anderson and Garland, Newcastle, 25 October 1978, lot 836 (a set of ten chairs) where acquired by the present owner.

One George III single chair: anonymous sale; Christie's, South Kensington, 15 March 1995, lot 377, where acquired by the present owner.



EXHIBITED :

Ten chairs on loan to Birmingham Museums *circa* 1985-2010 and exhibited at Aston Hall, Birmingham, where photographed *in situ*.

LITERATURE :

Two chairs illustrated in *Tabellenbuch Holztechnik*, Hamburg, 2013, p. 271.

These chairs are closely related to those in two recognised Chippendale commissions: Sir Gilbert Heathcote (d. 1785), 3rd Baronet for Normanton Hall, Rutland and William Crichton-Dalrymple, 5th Earl of Dumfries (4th Earl of Stair, 1699-1768) for Dumfries House, Ayrshire.

THE RELATED CHAIRS

The chairs are of identical decoration to the set of two armchairs and ten single chairs, *circa* 1765, formerly at Normanton Hall (1). In 1759, Sir Gilbert Heathcote (d. 1785), 3rd Baronet, succeeded to the vast inheritance established by his grandfather, also Gilbert, 1st Baronet (1652-1733), who was reputed to be *'the richest commoner in England'* (2). The 3rd Baronet employed both Chippendale Senior and his son, Chippendale Junior, in the furnishing of his Palladian mansion, Normanton Hall in Rutland, and his London houses, 29 Grosvenor Square, London and Browne's House at North End, Fulham. Surviving Chippendale accounts, although incomplete, show that the firm was working periodically for members of the Heathcote family from 1768 to 1821. Most of the furniture listed in these accounts was intended for Browne's House, although after 1798 when the family relinquished this residence some of the furniture was moved to Normanton Hall.

The latter was sold in 1924, and any furniture not included in the Normanton Hall sale was taken to the Earl of Ancaster's seat at Grimsthorpe Castle, Lincolnshire. Chippendale's earliest invoice for Sir Gilbert Heathcote records the acquisition in 1768 of *'6 India Back and arm chairs Japand to imitate the Bamboe'*, signifying how the family embraced the highly fashionable chinoiserie taste. Although the Normanton chairs cannot be conclusively identified in the extant Chippendale accounts, their form and ornamentation led Christopher Gilbert to suggest that they were possibly by Chippendale (3).

The set of four mahogany chairs at Dumfries House have nearly-identical pagoda-form cresting rails and identical terminals but differ in the arrangement of the 'Chinese' paling in the backs and side panels. Although no documentary evidence for the Dumfries chairs survives, in their execution and sophisticated carving of the top rails, they are extremely close to Chippendale's hand.



One of the related chairs attributed to Chippendale, *circa* 1765, from Normanton Hall.
© Christie's Images 1978.



One of the related chairs attributed to Chippendale, *circa* 1759-66, from Dumfries House.
© Christie's Images 2007.



A pair of chairs sold from 'The Collection of Peggy and David Rockefeller' Christie's, New York, 10 May 2018, lot 647 (\$193,750 inc. premium).

Another near-set of closely related chairs is at Saltram House, Devon, where Chippendale worked between 1771-2; these dates are based on payments in John Parker's cash account book, and probably do not reflect a true picture of the entire commission as Parker often paid tradesmen by banker's draft (4). Comprising two armchairs and seven single chairs, this set, *circa* 1765, is made of padouk, and has been described by the National Trust as 'Chinese Export' (5). The set was returned to Saltram in 1951 having been accepted by H.M. Treasury in lieu of full payment of Death Duty from the Executors of Edmund Robert Parker, 4th Earl of Morley (1877-1951). Some of the chairs are currently on display in 'The Chinese Chippendale Bedroom'.

A further set of four padouk chairs of the Saltram pattern was almost certainly at Kenwood House, London; some of these are recorded in 18th century inventories drawn up by Lord Mansfield. This set was removed to Scone Palace, Perth, prior to the auction at Kenwood in 1922, and subsequently sold from 'Scone Palace and Blairquhan: The Selected Contents of Two Great Scottish Houses', Christie's, London, 24 May 2007, lot 298.

Another pair of padouk chairs of this model sold 'The Collection of Peggy and David Rockefeller', Christie's, New York, 10 May 2018, lot 647 (\$193,750 inc. premium).

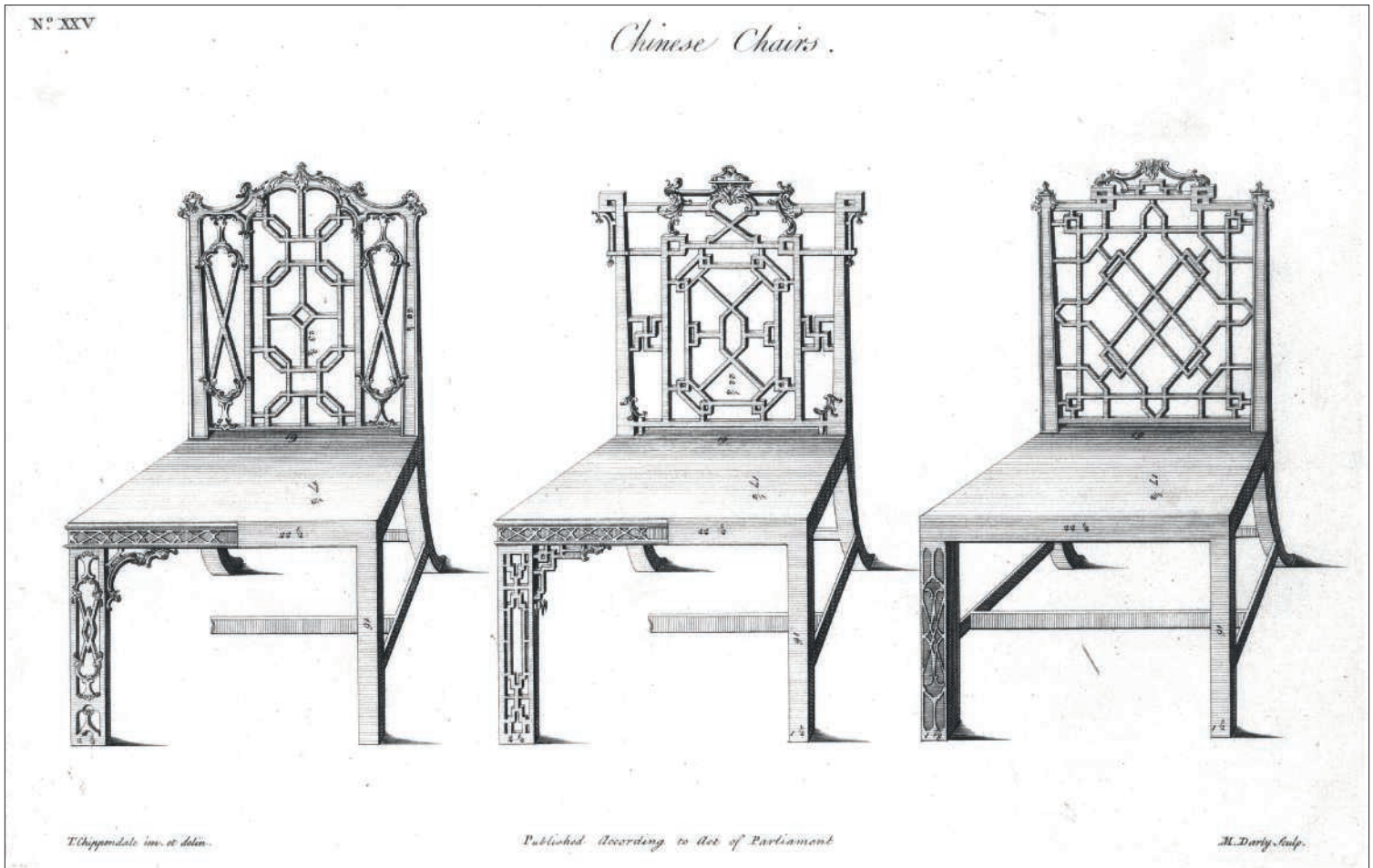


Plate XXV, 'Chinese Chairs' from the 1st edition of the *Director* (1754).

THE DESIGN

Conceived in the Chinese manner expounded by William and John Halfpenny in *Rural Architecture in the Chinese Taste* (1752), and Sir William Chambers in his *Designs of Chinese Buildings, Furniture, Dresses, Machines and Utensils* (1757), the pattern for this set of 'Pagoda' chairs relates to nine designs for 'Chinese Chairs' in the 1st edition of Chippendale's *Director* (1754); the cabinet-maker describes these designs thus:

Plates XXIII, XXIV and XXV are nine Chairs in the present Chinese manner, which I hope will improve that taste, or manner of work; it having yet never arrived to any perfection; doubtless it might be lost without feeling its beauty: as it admits of the greatest variety, I think it the most useful of any other. The sizes are all specified on the designs. The three last (No. XXV.) I hope will be well received, as there has been none like them yet made.

The Georgian period witnessed the proliferation of such railed and pagoda-crested chairs in both the 'picturesque' Chinese tea pavilions of landscaped parks as well as in fashionable apartments hung with 'India' paper.

The geometric 'Chinese' feet of these chairs are also found on a set of pedestals, 1774, originally japanned green and gold, supplied to Harewood House, and also on a bureau dressing table from Paxton House, Berwickshire (6).

AYKLEY HEADS HOUSE, CO. DURHAM

The Dixon and Johnson families were united in 1749 by the marriage of Christopher Johnson (1718-87) and Tabitha Dixon, youngest daughter of George Dixon of Aykley Heads, and heiress to her brother John. Thus, the Aykley Heads estate passed through the female line to Tabitha's son, Francis Johnson (1757-1851), and subsequently to his son, Francis Dixon Johnson (1803-1867); in 1929, the Dixon-Johnson family moved to Middle Ord, Northumberland. The descent of the family name has taken both forms, as Johnson and Dixon-Johnson, the latter being formally taken in the later nineteenth century (although still appearing in unhyphenated form). As well as the legal profession and land in Co. Durham, the family acquired coal-mining interests.

(1) C. Gilbert, *The Life and Work of Thomas Chippendale*, Leeds, 1978, vol. II, p. 101, fig. 167.

(2) *Ibid.*, vol. I, p. 248.

(3) *Ibid.*, p. 249.

(4) *Ibid.*, p. 257.

(5) C. Johnson, *Saltram: National Trust Guide Book*, revised 2005, p. 28; NT 871346.1-5 (single chairs); NT 871346.6-7 (armchairs).

(6) Gilbert, *op. cit.*, vol. II, p. 208, fig. 380; p. 228, fig. 415. The Paxton bureau dressing table sold, Christie's, London, 14 May 2003, lot 140 (£77,675 inc. premium), and later, Sotheby's, London, 10 November 2015, lot 123.





PROPERTY OF A GENTLEMAN

■ 12

A GEORGE III MAHOGANY CABINET

BY THOMAS CHIPPENDALE, CIRCA 1770

The dentil cornice with broken pediment flanking a patera-mounted dentil plinth above a pair of arched-panel doors each headed by conforming patera above an architectural panel with central 'key-stone', the outside of the doors applied with tapering pilasters headed with acanthus-carved scrolling brackets, the door-panels fielded to the reverse, the interior divided into two bays, each with three mahogany adjustable shelves, above a bank of twenty-eight small graduated mahogany-lined drawers, in two sizes; the slightly protruding base with central slide above five adjustable shelves in two bays enclosed by flush-panelled doors with applied moulding and corner patera on a plinth base, the drawer linings with traces of red crayon marking and later pencil and chalk markings/numbering, the urn and base door lock replaced
99½ in. (253 cm.) high, including finial; 47½ in. (121 cm.) wide;
20 in. (51 cm.) deep

£300,000–500,000

\$410,000–670,000
€350,000–570,000

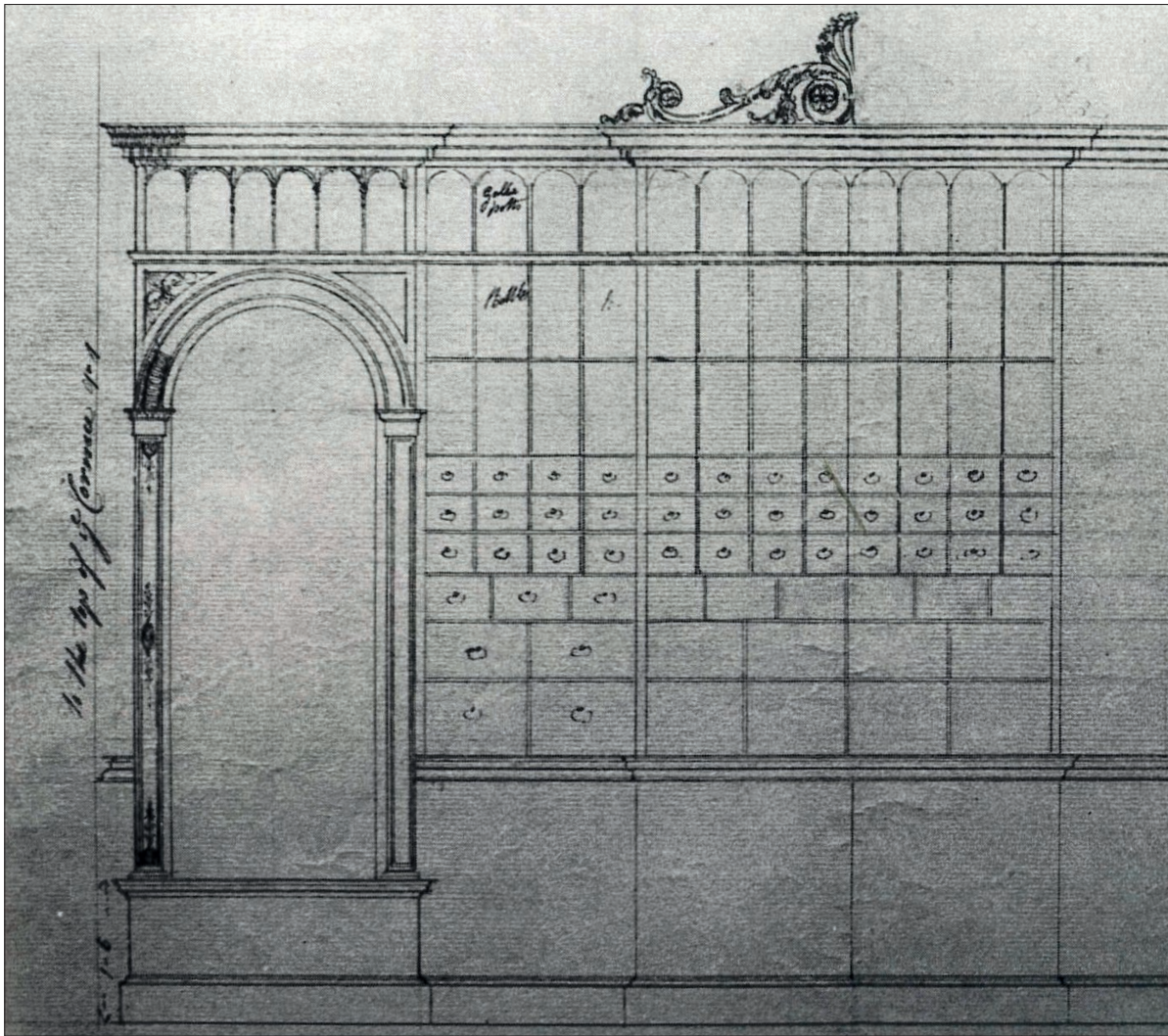
PROVENANCE :

With Needham's Antiques, Inc., shown in *The East Side House Winter Antiques Show*, New York, January 1962, from whom acquired by Mr. & Mrs. Martin Gersh, 1 October 1969, sold from their collection Sotheby's, New York, 18 October 2006, lot 66. With Hotspur, London.
Dealing in Excellence: A Celebration of Hotspur and Jeremy, sold Christie's, London, 20 November 2008, lot 60, where acquired by the present owner.

LITERATURE :

Needham's Antiques, *Handbook*, 1965-1966, p. 29.





Drawing, attributed to Chippendale, for furnishings for an apothecary's shop, circa 1770, in the collection at Nostell Priory. © Christie's Images 1978.

This impressive architectural cabinet is a superb example from the neo-classical mahogany period, circa 1765-70. The overall form, with broken triangular pediment relates to Chippendale's designs for Library and secretaire-bookcases in the 1754 edition of the *Director*, plates LXI-LXIII. This cabinet sits comfortably in the lexicon of Chippendale's aesthetically plain mahogany furniture, constructed using the finest figured veneers in combination with dense solid timber enhanced by the crisply carved mouldings seen throughout Chippendale's documented *oeuvre*.

This distinctive quality finds expression in commissions for Ninian Home for Paxton House, Berwickshire, Sir Rowland and Lady Sabine Winn for Nostell Priory, Yorkshire and Sir Lawrence Dundas at no. 19 Arlington Street, London and Aske Hall, Yorkshire. For Dundas, Chippendale supplied a pair of bookcases in 1764 that feature closely related carved scrolled acanthus brackets above husk or foliate pendants - ornamentation found on this cabinet (1). The distinctive moulded triumphal arch doors on the upper section of this cabinet illustrate Chippendale's appreciation of the classical orders of architecture.

They relate to two drawings attributed to Chippendale for furnishings for an apothecary's shop, circa 1770, in the collection at Nostell Priory, Yorkshire, that display Tuscan order columns. According to Christopher Gilbert: 'The draftsmanship, calligraphy and decorative detailing of the pilasters and crestings are fully consistent with Chippendale's authorship' (2). In fact, the first eight plates in the first edition of the *Director* are dedicated to the five classical orders, with the Tuscan Order as plate 1. The triumphal arch doors also relate to those found on a medal cabinet by Chippendale, dated 1767, which has been built into a blind door recess in the library at Nostell (3). Furthermore, the interior drawers of this medal cabinet are also made of similar densely coloured lustrous grain timber to that found inside this cabinet. A further distinctive device by Chippendale is the use of panelled tapered pilasters framed within stepped mouldings with concave elements, the tops or bottoms with half-moon motifs as seen on the supports of cellarets supplied to respectively Paxton and Harewood House, Yorkshire, and dining chairs from Brocket Hall (4).



Detail of the bracket from the present lot.



Detail of the bracket from the Dundas bookcase, by Chippendale, 1764 © Christie's Images 2008.



The Dundas breakfront bookcase, by Chippendale, 1764. © Christie's Images 2008.



Closely related cabinet attributed to Chippendale, at Temple Newsam.
Courtesy of Leeds Art Fund.

This cabinet is closely comparable to another cabinet acquired by the Leeds Museum for Temple Newsam House, Leeds from Norman Adams (5). The cabinet was formerly in the collection of Blanche Brooking, a great grand-daughter of Nathaniel Ryder, 1st Earl of Harrowby. Lord Harrowby kept numerous ledgers written in both longhand and shorthand between 1756 and 1777 that record several purchases from leading contemporaneous London cabinet-makers including Vile and Cobb, John Linnell, and Chippendale (6). Following his peerage in 1776, Lord Harrowby acquired Sandon Hall, Staffordshire, and in 1777, purchased ten dining-chairs for the 'eating parlour' from Chippendale, probably for that house. His ledgers additionally list smaller payments to Chippendale for unspecified items made between 1763 and 1764. A closely related bureau-cabinet, firmly attributed to Chippendale, varying only from his published design in elements of decorative detail (7), was sold from the collection of the late Dame Pamela Hunter. That cabinet shared a number of the design motifs employed here, including the broken triangular pediment, arched-panel doors to the upper section (in this case mirrored) flanked by recessed panels, echoing the pilasters used here, the panels to the base doors with the same outline and similarly applied with corner rosettes (see Christie's, London, 4 July 2002, lot 50).

- (1) C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. II, p. 48, fig. 73.
- (2) *Ibid.*, vol. I, p. 169; vol. II, p. 65, figs. 100-101.
- (3) *Ibid.*, vol. I, p. 170; vol. II, p. 64, fig. 99.
- (4) *Ibid.*, vol. II, p. 79, fig. 124; p. 80, fig. 125; p. 88, fig. 142.
- (5) *The Connoisseur*, October 1960, p. 79.
- (6) Gilbert, *op. cit.*, vol. I, pp. 152-153.
- (7) T. Chippendale, *The Gentleman & Cabinet Maker's Director*, London, 3rd edition, 1762, pl. CVII.



GEOFFREY BLACKWELL'S DRESSING-CHEST

PROPERTY OF A GENTLEMAN

■ 13

A GEORGE III MAHOGANY SERPENTINE DRESSING-CHEST

CIRCA 1765, POSSIBLY BY THOMAS CHIPPENDALE

Crossbanded and chequer-strung overall, the shaped rectangular top with a cabochon, flowerhead and swag-carved edge above four graduated drawers, between foliate-carved canted angles on bracket feet, the top drawer mahogany-lined with green baize-lined slide and a fitted interior with lidded boxes and a dressing-mirror, the backboard replaced, red wash to the underside, laminated blocks
31½ in. (80 cm.) high; 38½ in. (98 cm.) wide; 20½ in. (52 cm.) deep

£60,000–100,000

\$81,000–130,000
€69,000–110,000

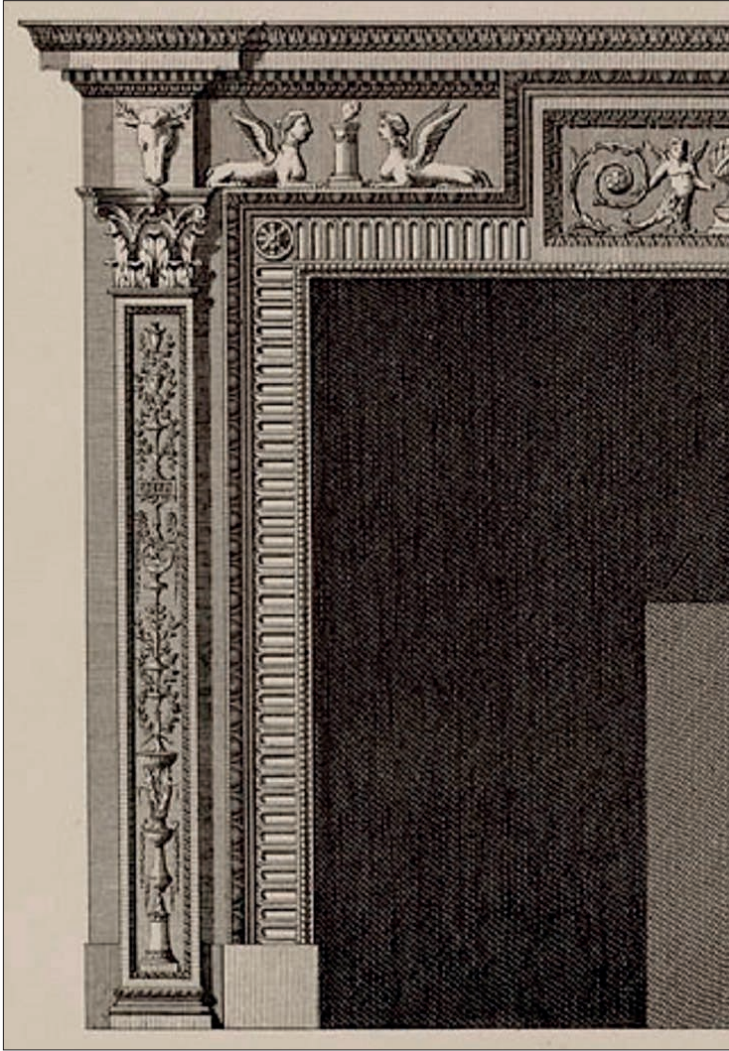
PROVENANCE:

Geoffrey Blackwell, Esq., OBE, thence by descent until, sold by a member of the Blackwell family, Christie's, London, 4 June 2009, lot 110.

With Apter-Fredericks, London, where acquired by the present owner, 29 January 2010.







Robert Adam's design for a chimney piece for Kenwood House, the jamb displaying a similar thyrus.



A related chest, possibly by Chippendale, at Dumfries House. © Christie's Images 2007.

Veneered with richly figured mahogany timbers and embellished with fine and detailed carving, this serpentine dressing-chest is virtually identical to one now at Dumfries House, Ayrshire, where Thomas Chippendale was employed between 1759 - 66, one of the most significant commissions in his career. The Dumfries chest is of the same form with a very similar pattern of laurel-entwined columns and comparable drawer handles (1) although the moulding on the top of the present chest is additionally carved with cabochons and drapery swags and the top drawer fitted-out with divisions and a folding-mirror, implying it was intended for a bedroom or dressing room. The Dumfries example bears a label for Cardiff Castle suggesting it may not be indigenous to this renowned Chippendale commission but was possibly supplied to John, Viscount Mountstuart, later 4th Earl and 1st Marquess of Bute (d. 1814) following his marriage to Charlotte Jane Windsor Hickman, the eldest daughter of Herbert, 2nd Viscount Windsor, in 1766. With the untimely death of her sister in 1772, Charlotte became the sole heiress of her family's extensive holdings in South Wales. She oversaw further improvements to the castle and engaged Lancelot 'Capability' Brown to re-landscape the parkland.

THE DESIGN

The restrained form together with the neo-classical carved ornamentation implies it was executed after the publication of the third edition of Chippendale's *Director* (1762) although some furniture with such austere outlines appears in the first edition (1754) too, for example, a 'Chest of Drawers', plate LXXXV. The carved entwined foliage on the canted uprights represents the thyrus or Bacchus's staff, usually encircled with ivy leaves and tipped with a pine cone. This pattern recalls the designs of Michelangelo Pergolesi, part of a group of Italian artists including Giovanni Battista Cipriani and Francesco Bartolozzi, who were engaged by the celebrated architect-designer, Robert Adam (d. 1792) to reproduce the 'pure and classic ornament of the ancients' in the form of stipple engravings, mezzotints and ornamental prints, which Adam then incorporated into his work (2). Thus, a comparable design by Adam is found on the jambs of a chimney piece for the 1st Earl of Mansfield's library, or great room, at Kenwood House, London (3). Chippendale was undoubtedly inspired by Adam's interiors; a pair of pier glasses made for Sir William Constable's London house in Mansfield Street in 1774 feature a comparable 'delicately balanced system of husk chains, ribbands and arabesques', while another white-painted pair was supplied to Ninian Home for the dining room at Paxton House, Berwickshire, the mansion designed by Adam, with Chippendale's furniture ornament reflecting the plasterwork; these were recorded in the Chippendale Paxton account as, 'A very large Oval Glass in a Carvd Gilt Frame with Ornaments £16.16' (4). The thyrus pattern was perpetuated by Thomas Chippendale Junior (1749-circa 1822), appearing as marquetry uprights on the 'Weeping Women' commode, circa 1780-85, supplied to Stourhead, Wiltshire (5).

Furthermore, the pattern of handle and escutcheon is common to Chippendale's documented furniture as seen on a mahogany serpentine chest of drawers dated 1774 also at Paxton, and another in the dressing room of Lady St. Oswald's bedroom at Nostell Priory, Yorkshire (6).

A chest of closely related form was supplied in 1772 to John Frederick Sackville, 3rd Duke of Dorset by the prestigious firm of Gillows of Lancaster and London. However its similarly canted angles are inlaid with ribbon-tied foliate swags and it lacks the well-carved decoration of the lot offered here (7).

GEOFFREY BLACKWELL

This serpentine commode belonged to Geoffrey Blackwell, O.B.E. (1884 – 1934), who accumulated one of the most important collections of eighteenth-century English furniture during the Interwar period.

Inspired by the publication of Macquoid & Edwards *Dictionary of English Furniture* in 1924, it is likely that Blackwell cultivated his interest for Georgian furniture collection during the latter half of the 1920s. He was an honorary member of the New English Art Club (1885), founded by Thomas Kennington and other British artists as an alternative venue to the Royal Academy, and through these connections Blackwell established significant friendships with artists such as Henry Tonks, and the esteemed furniture connoisseur R. W. Symonds. Symonds was influential in the formation of several other prominent twentieth century collections, including those of Percival Griffiths, J. S. Sykes, James Thursby Pelham, Frederick Poke and Samuel Messer, often acting as intermediary between collectors and dealers when they chose to refine their collections.

Under Symonds' guidance Blackwell furnished his Berkhamsted home with carefully selected pieces, including this serpentine commode (8). Featuring in two articles by Symonds in both the April and June editions of *Apollo* (1936, vol. XIII), the 'comparatively small number' of pieces in Blackwell's collection were heralded for being outstanding examples of 'design and quality', and his decision to confine his furniture tastes to the eighteenth century demonstrate an innate discipline with the result that he was able to create a harmonious yet functional space (9). Following Symonds' commentary, Blackwell's collection invokes William Hogarth's *Analysis of Beauty* in which the famous painter identifies the serpentine line as 'the line of grace' (10). Its 'precise' yet sinuous form leads the eye in a 'pleasing manner' along the continuity of its variety, creating a diverse and 'pleasing' space through its simplicity of form (11). Through this ease of curvature Blackwell's Chippendale commode expresses a graceful functionality that parallels the trend for ergonomic design during the early twentieth century.

Key pieces that had been authenticated by Symonds were bought and sold among collectors, and there was keen rivalry to own the best pieces. One story relates how Percival Griffiths died while out with the Whaddon Hunt and in the company of Geoffrey Blackwell's son. Returning home the latter reported the news of Griffiths' death to his father who was taking a bath. Blackwell immediately leapt from the bath and within minutes he was on the telephone to Symonds to stake a claim for selected items from Griffiths' collection. Over the years since Blackwell's death successive generations of collectors have similarly sought out and competed for pieces that were once part of this and other Symonds collections.

- (1) Originally intended for sale at 'Dumfries House', Christie's, London, 12-13 July 2007, lot 85.
- (2) E. Maser, *Classical Ornament of the Eighteenth Century*, New York, 1970, plates 33, 48, 58.
- (3) *The Works in Architecture of Robert and James Adam*, London, 1778, vol. I, plate VI.
- (4) N. Tranter, *Paxton House* (guide book), Norwich, 1993, fig. 25.
- (5) D. Dodd, L. Wood, 'The "Weeping Women" commode and other orphaned furniture at Stourhead by the Chippendales, Senior and Junior', *Furniture History Journal*, p. 64, fig. 13.
- (6) C. Gilbert, *The Life and Work of Thomas Chippendale*, Leeds, 1978, vol. II, p. 153, fig. 278; p. 155, fig. 283; vol. I, p. 270.
- (7) S. Stuart, *Gillows of Lancaster and London 1730 – 1840*, Woodbridge, 2008, vol. II, p. 11, plates 533, 534, 535.
- (8) R. W. Symonds, 'Furniture in the Collection of Mr Geoffrey Blackwell, Part I', *Apollo*, 1936, vol. XXIII, p. 192.
- (9) *Ibid.*, part II, pp. 314, 316.
- (10) W. Hogarth, *The Analysis of Beauty*, London, 1753, pp. 8, 12, 43.
- (11) *Ibid.*



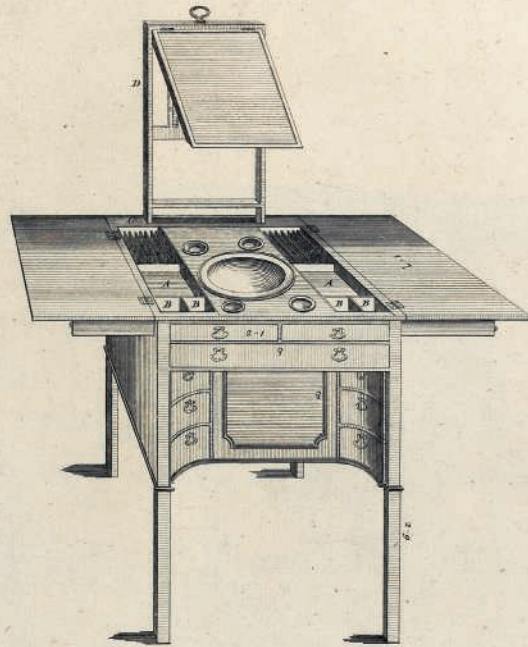
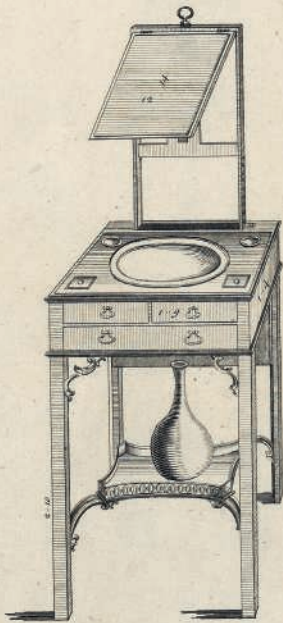
Detail of the foot, showing Chippendale's characteristic laminated block.



A Bason Stand & Glass.

A Shaving Table

Nº LIV.



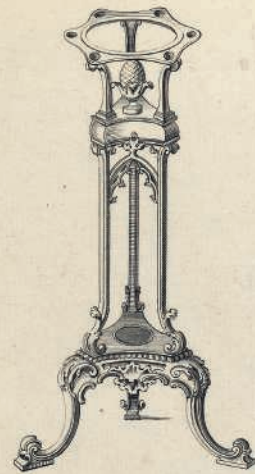
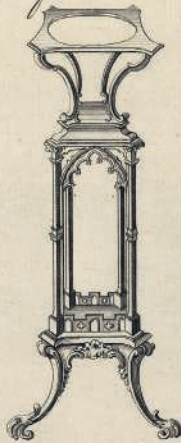
T. Chippendale inv. et delin.

Published according to Act of Parliament 1761.

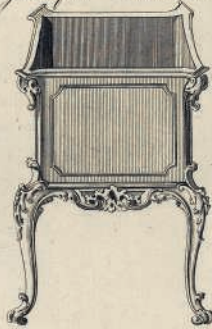
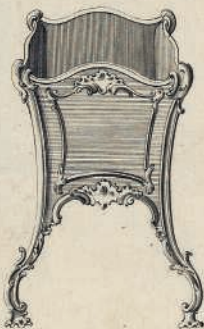
W. Foster sculp.

Designs for Bason Stands.

Nº LV.



Designs for Teakettle Stands.

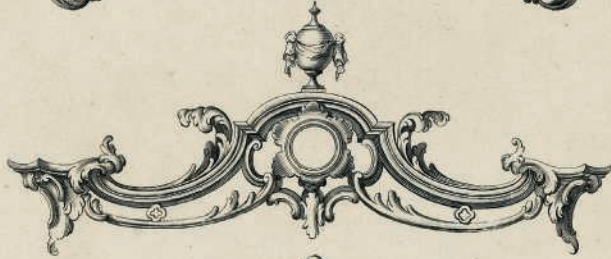


T. Chippendale inv. et delin.

Published according to Act of Parliament 1761.

D. Arly sculp.

Cornices for Beds or Windows.



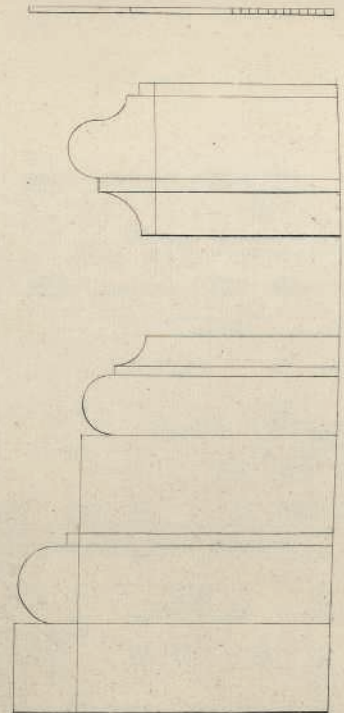
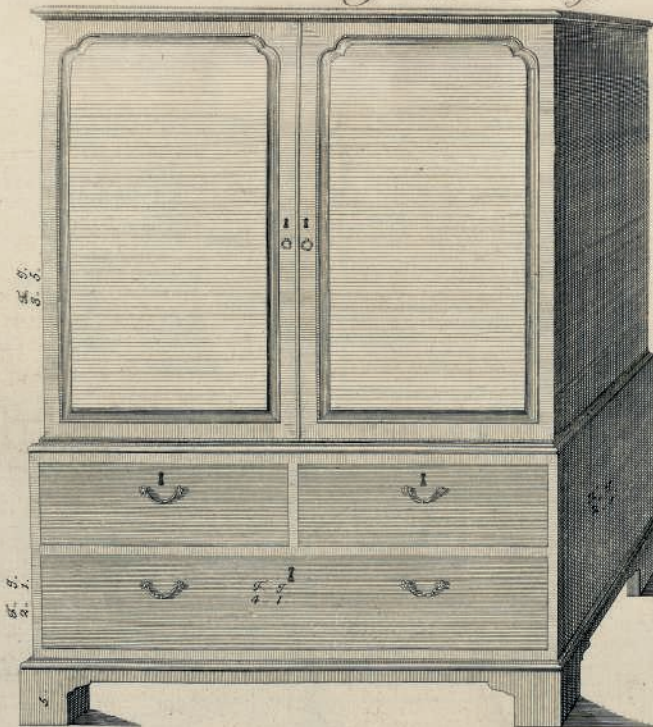
T. Chippendale inv. et del.

Published according to Act of Parliament 1759.

J. Taylor sculp.

N^o XXXIX

Cloaths Press



T. Chippendale inv. et del.

Pub. according to Act of Parliament 1759.

M. W. sculp.

THE WINKBURN HALL DINING-CHAIRS

■ 14

A SET OF FOURTEEN MAHOGANY DINING-CHAIRS AFTER A DESIGN BY THOMAS CHIPPENDALE

COMPRISING ELEVEN GEORGE III, CIRCA 1755-65, POSSIBLY BY THOMAS CHIPPENDALE, THREE, INCLUDING TWO ARMCHAIRS, 20TH CENTURY

Each with serpentine-shaped top rail with foliate-carved clasps above a pierced gothic and foliate-carved splat centred by a confronting C-scroll and *rocaille* cabochon, the drop-in seat covered in green-grey horsehair, on cabriole legs carved with foliate sprays and headed by confronting C-scrolls, terminating in scroll feet, the plain splayed back legs with club feet, variously numbered I, III, IIII, V, VI, VII, VIII, VIII, X, XI, one with label 'A 42906', another 'HRW'

37¾ in. (96 cm.) high; 26 in. (66 cm.) wide; 25 in. (63 cm.) deep (14)

£160,000-240,000

\$220,000-320,000

€190,000-270,000

PROVENANCE :

Almost certainly supplied to D'Arcy Burnell (d. 1774) for Winkburn Hall, Newark, Nottinghamshire, *circa* 1755, thence by descent, Assheton Craven-Smith-Milnes, Esq., of Winkburn Hall and Hockerton Manor, Nottinghamshire, sold from the collection of Major E. A. Burnell Milnes (deceased), Winkburn Hall, Newark, Sotheby's, London, 10 March 1933, lot 178 (a set of eleven chairs and a triple-chair-back settee *en suite*) but apparently sold privately to Sir Arthur Wilmot, thence by descent, Sir Robert Wilmot, Bt., Pitcairnie, Newburgh, Fife. With Norman Adams Ltd., London (eleven chairs and the settee). Anonymous sale; Christie's, New York, 22 April, 1999, lot 180. Theodore and Ruth Baum, sold Sotheby's, New York, 23 October 2013, lot 149.

LITERATURE :

R. W. Symonds, 'The Importance of English Chair Design', *The Connoisseur*, September 1950, p. 46, fig. 8, the back of one chair illustrated, 'of exceptionally fine quality', showing 'an elegance of proportion and contour, particularly in the sweeping curve of the back.'
C. C. Stevens and S. Whittington, *18th Century English Furniture, The Norman Adams Collection*, Woodbridge, 1983, pp. 48 & 49, which also illustrates the chair-back settee which formed part of the original suite.

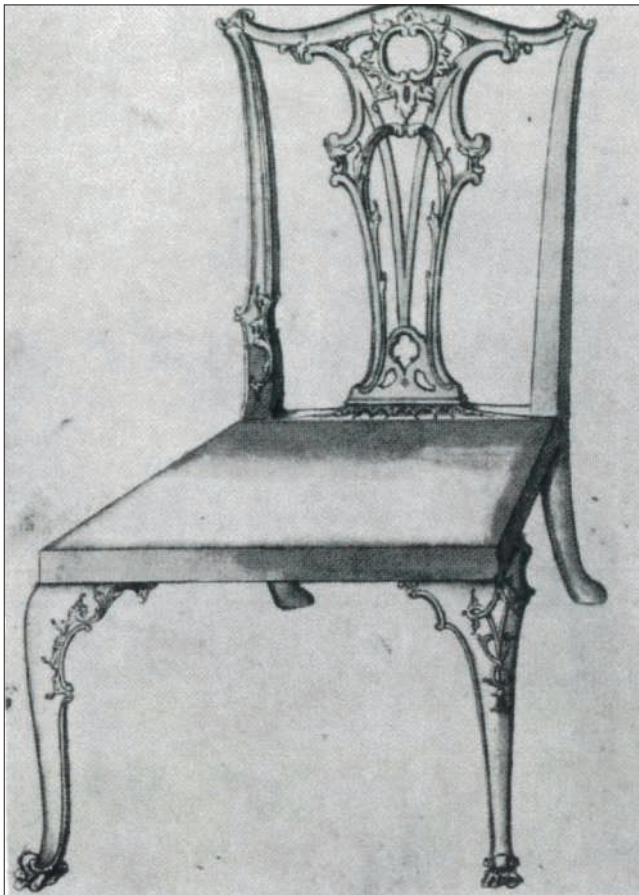


Plate XII, A 'new pattern' chair, from the 1st edition of the *Director* (1754).





A related chair from the set of six, attributed to Chippendale, circa 1766, at Nostell Priory. © National Trust Images.



A related chair from a pair, in the Noel Terry collection, at Fairfax House, York. © Christie's Images, 1987.

THOMAS CHIPPENDALE'S DESIGN

The chairs successfully combine both gothic and rococo decoration, two of the predominant styles that informed *The Gentleman and Cabinet-Maker's Director* first published by Thomas Chippendale in 1754, pl. XII. The chair pattern follows almost exactly Chippendale's design issued in the first edition as pl. XII, and it proved to be one of his most popular and long-lived designs, being reproduced again, twice in the third edition of the *Director* in 1762, pls. XIII and XIV (1); the carving is of a quality commensurate with Chippendale's work.

Described in the 1754 *Director* as 'new pattern' chairs, Chippendale instructed 'if you think they are too much ornamented, that can be omitted at pleasure', perhaps in recognition of the fact that the highly carved rococo decoration was becoming slightly old-fashioned (though Chippendale was certainly not, at this time, in the vanguard of the neo-classical movement), or else he was just signalling that he was able to simplify the pattern for clients of a more parsimonious nature. By 1762 he further stated that 'The Seats look best when stuffed over the Rails, and have a Brass border neatly chased; but most are commonly done with Brass Nails, on one or two Row'.

One such set of six chairs survives at Nostell Priory. These feature the same chair-back pattern indicating that the design remained fashionable at least twelve years after first issued, but they have square legs joined by stretchers and so fit rather better the restrained 'Nostell style' described by Gilbert (2) and exemplified by some of the earliest documented mahogany furniture supplied by Chippendale to Sir Rowland Winn, such as the Lady's Secretaire (3), the suite of ten mahogany 'French armchairs (4), and the superb mahogany commode clothes-press intended for Lady Winn (5). The six chairs were probably supplied by Chippendale to Sir Rowland and would presumably date from early in the commission, around 1766. Interestingly the Nostell chairs have drop-in seats like the set offered here. However it should be noted that in the 1880s Sir Rowland's descendant, the 2nd Baron St. Oswald, bought at auction a number of pieces of 'Chippendale' furniture including a set of riband-back chairs that was destroyed by fire in the 1980s, and it is possible that the six 'new pattern' chairs were among these later acquisitions. One chair from the Nostell Priory set was

exhibited at *Thomas Chippendale 1718 - 1779, A Celebration of British Craftsmanship and Design*, Leeds, and illustrated in the exhibition catalogue (6).

That the design was popular and long-lived there can be no doubt as many examples are known in literature, in museums and also offered at auction. A pair of chairs in the Noel Terry Collection at Fairfax House, York, correspond most closely to the present lot, including a very similar (though not identical) cabriole leg with cabochon-carved knees and scrolled toes; they were acquired from Mallett, London, in 1937 (7). Another in the collection of the Victoria & Albert Museum (Macquoid bequest) has cabriole legs with pad feet (8), and another pair at Temple Newsam House, Yorkshire, has square legs (9). Christopher Gilbert recorded another set of ten chairs of 'indifferent quality' with an inscription under the 'shoe' stating '6 pedestals for Mr. Chippendale's backs', speculating that the ornamental splats might possibly have been supplied by Chippendale to lesser chair-makers (10).

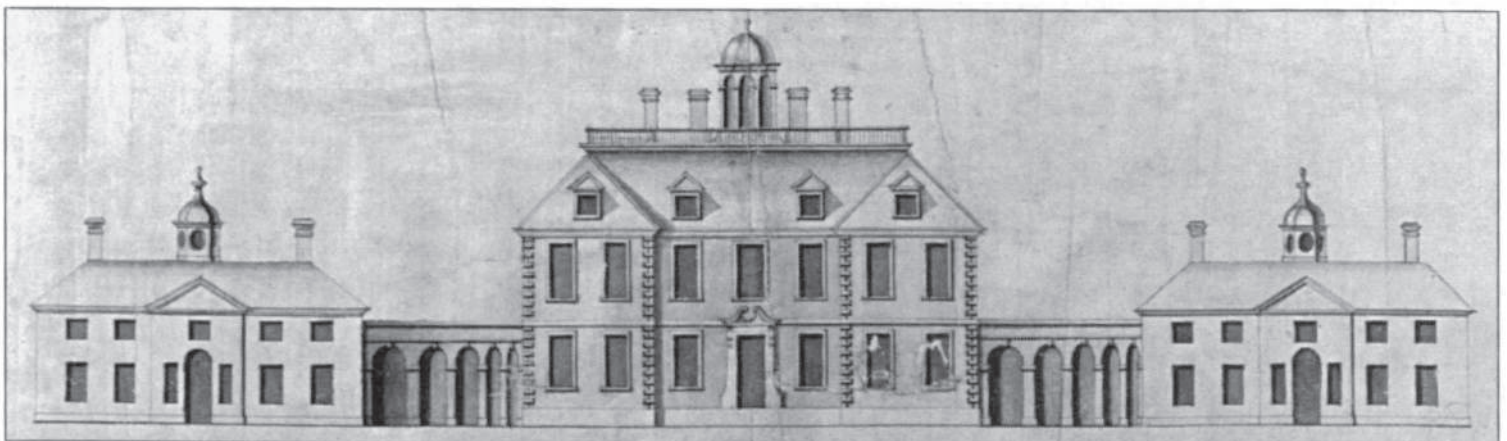
THE PROVENANCE

Winkburn Hall, near Newark in Nottinghamshire, was built by William Burnell after he married his wife Mary in 1683. The house shows marked similarity to Stanford Hall, Leicestershire, built by William Smith of Warwick, and given that Burnell was a cousin of Sir Roger Cave of Stanford it is conceivable that the same architect was employed. William's grandson D'Arcy inherited the house and estate in 1748, the same year he married Mary Pakey, only daughter of a wealthy doctor, and together they set about improving the house. They added wings to each side joined to the main block by curved arcades as depicted in an architectural drawing from the 1740s, now preserved in Nottinghamshire Record Office, the extensions demolished in the 19th century. At the same time they re-decorated the interior in the Rococo taste, the saloon fitted out with remarkable carved wooden door friezes depicting Gothic and Chinese buildings, animals, birds and human figures, which survive to the present, while in the drawing room still finer pedimented door cases were installed matching the enriched oak shutters and dado, and featuring rustic scenes in cartouches set among acanthus scrolls.

The dining-chairs with their finely carved acanthus and gothic backs and curvaceous legs displaying acanthus-framed cabochons, and the accompanying triple chair-back sofa, would have suitably complemented the architecture and plasterwork. Unfortunately all family papers that survived to the 20th century were burnt by the housekeeper after the death in 1931 of the last Pegge-Burnell owner of the house, so much detail regarding the history of the house was lost (11).

The house passed to a nephew Assheton Craven-Smith-Milnes, but the depleted estate was no longer sufficient to support the house and so in 1934 it was sold. The chairs and sofa were offered for sale at auction a year earlier but were ultimately sold privately to Sir Arthur Wilmot, and were later with the London dealer Norman Adams. At this time the chairs and sofa were all upholstered in the original flower and foliate-patterned gros-point needlework (12). In 1999 the set of chairs, by then including a twelfth chair made to match, was offered anonymously at Christie's, New York, selling for \$420,500 to Theodore and Ruth Baum. The Baum's important collection of English furniture was formed over a quarter century by following the guidelines espoused by the writer, historian and tastemaker R.W.Symonds, namely the 'steadfast exercise of knowledge, good taste, self restraint and long patience, beyond most human endurance' and included many fine pieces of mid-18th century carved walnut and mahogany furniture.

- (1) C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, p. 83, fig. 130.
- (2) C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 170.
- (3) C. Gilbert, vol. II, fig. 90.
- (4) C. Gilbert, vol. II, figs. 140, 141.
- (5) C. Gilbert, vol. II, fig. 245.
- (6) A. Bowett and J. Lomax, *Thomas Chippendale 1718 - 1779*, exhibition catalogue, 2018, p. 28, no. 1.12.
- (7) *The Noel Terry Collection of Furniture and Clocks*, York, 1987, p.61, no.61.
- (8) P. Macquoid and R.Edwards, *Dictionary of English Furniture*, London 1954, vol. I, p. 278, fig. 164.
- (9) C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, Leeds, 1978, vol. I, p. 74, no. 73.
- (10) C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 290 and vol. II, p. 83, fig. 132.
- (11) G. Jackson-Stops, 'Winkburn Hall, Nottinghamshire', *Country Life*, 6 June 1991, pp. 102 - 105.
- (12) C. Claxton Stevens & S.Whittington, *18th Century English Furniture The Norman Adams Collection*, Woodbridge, 1983, pp. 48-49.



The original west front of Winkburn Hall, from a drawing of the late 1740s. © Country Life.

THE DUNDAS SOFAS

LOTS 15-16

A pair of George III giltwood sofas from a suite of four sofas and eight armchairs designed by Robert Adam and executed by Thomas Chippendale. The suite was supplied in 1765 to Sir Lawrence Dundas for the Great Room at 19 Arlington Street, London at the enormous cost of £410 4s., excluding the crimson silk damask. It is the only documented instance of Chippendale working to a design by Adam and the suite marks the important transition from the rococo to neo-classicism.



Sir Lawrence Dundas Bart. Dr.
To Tho. Chippendale the Secutor of James Ranvie



PROPERTY OF A GENTLEMAN

15

A GEORGE III GILTWOOD SOFA

DESIGNED BY ROBERT ADAM AND MADE BY THOMAS CHIPPENDALE, 1765

The serpentine padded back, outscrolled arms and serpentine seat covered in green floral damask cut silk-velvet, the serpentine scrolled top rail bordered with foliage-wrapped reeding and centred by a pierced anthemion cresting, the arms and seat edged with husks, the arms carved with anthemion ending in sunflower double rosettes, the deep seat-rail carved with a central shell flanked by griffins and sphinxes framing the legs, the cabriole legs headed by anthemion issuing ribbon-tied interlaced descending wreaths, on hairy-paw feet ringed by beaded girdles, with 'BARRON PATENT' castors, the side rails with sphinxes and scrolling foliage centred by wreaths, numbered on the back of the front-rail '11', beech frames, the seat-rail facings, frontrail and legs limewood, four pairs of batten-carrying holes front to back, two cramp-cuts, re-gilt 45½ in. (116 cm.) high; 86 in. (218.5 cm.) wide; 36 in. (91.5 cm.) deep

£2,000,000–3,000,000

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

PROVENANCE :

The suite of eight armchairs and four sofas was supplied in 1765 by Thomas Chippendale to Sir Lawrence Dundas, Bt., for the Great Room, 19 Arlington Street, London. The suite remained in 19 Arlington street until the house was sold in 1934 when some was sold and the remainder retained by the family.

One sofa and four armchairs were sold in 1934:

The Marquess of Zetland, sold Christie's, London, 26 April 1934, lot 73 (360 guineas).

Of these, one armchair was acquired by The Victoria and Albert Museum, London in 1937.

The sofa and three remaining armchairs were subsequently acquired by Ronald Tree, Esq., probably for Ditchley Park, Oxfordshire, sold Sotheby's, London, 6 June 1947, lot 154, where acquired by Mrs Derek Fitzgerald, Heathfield Park, Sussex, sold Sotheby's, London, 5 July 1963, lot 171.

Acquired anonymously in the 1980s, the sofa and a pair of armchairs sold anonymously, Christie's, London, 18 June 2008, lots 4 and 5.

The remaining chair sold anonymously, Christie's, London, 5 July 2012, lot 16.

Three sofas and four armchairs were retained by the family in 1934 and moved to Aske in Yorkshire:

Of these, a pair of armchairs and a pair of sofas were sold by the Marquess of Zetland, Christie's, London, 3 July 1997, lots 100 (pair of armchairs) and 101 (pair of sofas, this lot and lot 16 in this sale).

The other pair of chairs remain in the collection.

The third sofa was on loan at Duff House, Banff, subsequently sold in 2016 to the Museum of Fine Art, Houston in Texas.

EXHIBITED : THE SUITE

London, Lansdowne House, *Loan Exhibition of English Decorative Art*, 1929.

Middlesex, Osterley Park House, *English Neoclassical Furniture*, 1972, held as part of the Arts Council of Great Britain, *The Age of Neoclassicism*, no catalogue.

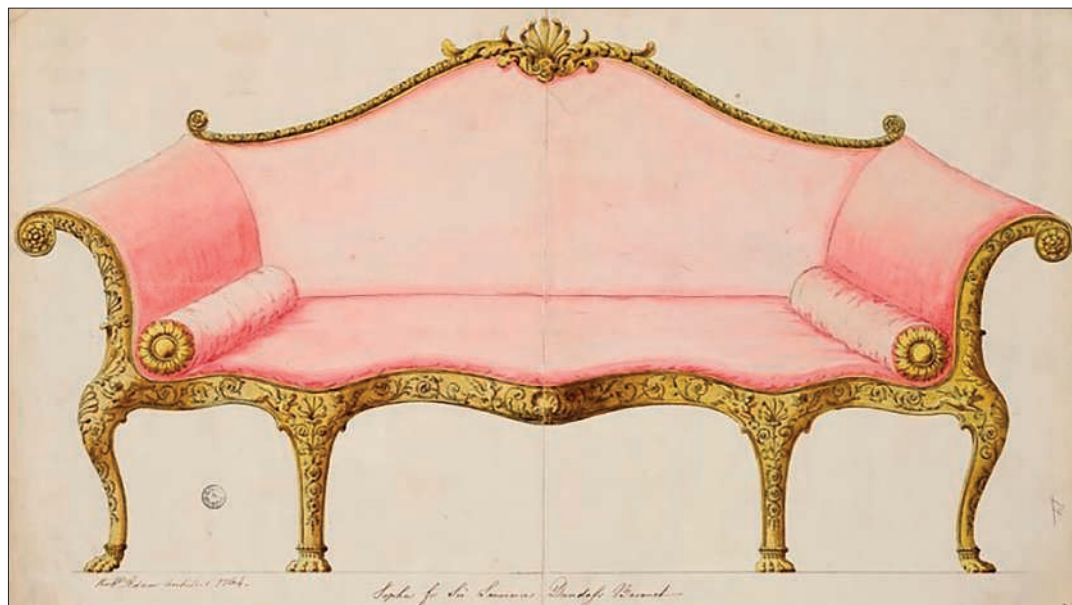
London, Christie's, *Chippendale Loan Exhibition*, 1978.

Washington, National Gallery of Art, *The Treasure Houses of Britain*, 1985.

Leeds, Leeds City Museum, *Thomas Chippendale, A Celebration of British Craftsmanship and Design, Tercentenary Exhibition*, 2018.

Duff House, Banffshire.

The Museum of Fine Art, Houston, Texas.



Robert Adam's 1764 design for a sofa for Sir Lawrence Dundas. © Sir John Soane's Museum, London. Photo: Ardon Bar-Hama.

THE DUNDAS SOFAS

LOTS 15-16





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- E. Harris, 'Robert Adam and the Gobelins', *Apollo*, April 1962, Vol LXXVI, pp. 100-6.
- E. Harris, *The Furniture of Robert Adam*, London, 1963, p. 91, pl. 102-3.
- G. Bernard Hughes, 'Costly Elegance of Gilded Chairs', *Country Life*, 28 November 1963, pp. 1398-9.
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- H. Hayward, et al., *World Furniture*, London, 1965, p. 138, fig. 508.
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This George III giltwood sofa embellished in the Roman manner is part of the celebrated suite of seat-furniture commissioned in 1764 by Sir Lawrence Dundas, Bt. (circa 1710-81) and designed by the architect Robert Adam (1728-92) for the principal drawing room of his London mansion at 19 Arlington Street. Described in Chippendale's invoice as: '4 large Sofas Exceeding Rich to match the Chairs' and invoiced at the enormous cost of £216 for all four, at an average cost of £54 each. What is interesting to note, however, is that the sofas were supplied in different widths. One pair measure 99½ in. (252.5 cm.) wide (1) while the present sofa, and its pair, which measure 86 in. wide are closest to Adam's design (2). The suite marks the important transition from the rococo to neo-classicism, when Chippendale's work became more accomplished.

CHIPPENDALE, ADAM AND ANTIQUITY

To have identified the most expensive chairs and sofas known to have emanated from Chippendale's workshop was a triumph, but what really electrified furniture historians was when Anthony Coleridge linked the fact that Adam's drawings at Sir John Soane's Museum contained an elegant watercolour design for the sofas signed and dated 1764. This was the first definite evidence that Chippendale ever executed furniture after a design supplied by the leading neo-classical architect and at present it remains the solitary documented instance of such a collaboration between the two men. Adam of course charged patrons for designs (on this occasion Dundas paid £5), whereas Chippendale provided them free to his customers. It is instructive to find Chippendale carrying out one of Adam's designs at this time, because in 1764 the neo-classical style was still a novelty in London and Dundas must have been persuaded that only a professionally trained architect, with the benefit of a foreign study tour, was competent to handle the style. Chippendale, however, rapidly mastered the new idiom and seems to have convinced Adam and his patrons that he could be safely entrusted to design and make appropriate furniture for even the most sophisticated neo-classical interiors. Correspondence discovered amongst the Nostell papers shows that the two men worked harmoniously together, but Adam expected, as a matter of courtesy, to be consulted about proposed furnishing schemes for rooms he had designed. The following passage, in a letter from Chippendale to Sir Rowland Winn, dated 21 June 1774 refers to sending: '... a small case containing a section of the Saloon with designs of the furniture which has been settled by Mr Adams and myself and he totally approves everything therein sketched'. At Harewood, where Adam was also the presiding architect, Chippendale wrote to Sir Rowland about his preliminary visit 'As soon as I had got to Mr Lascelles and look'd over the whole of ye house I found that [I] Shou'd want a Many designs & knowing that I had time Enough I went to York to do them' (3). The old myth that Adam regularly designed Chippendale's neo-classical masterpieces is now well and truly buried.





Robert Adam, attributed to George Willison, circa 1770-1774.
© National Portrait Gallery, London.

THE DECORATION OF 19 ARLINGTON STREET

In 1763, shortly after King George III granted his Baronetcy, Dundas consulted Adam, architect to the King's Board of Works, for advice on the aggrandisement of his St. James's mansion overlooking Green Park. Adam, following the establishment of his family's Grosvenor Square practice in 1758, was responsible for transforming English architecture and interiors in the second half of the 18th century.

The suite was planned to line the walls of the great room-of-entertainment on the *piano nobile* of 19 Arlington Street, and was upholstered *en suite* with its wall-hangings and curtains in a Genoa damask, which may have been ordered by Dundas's son, Thomas Dundas (1741-1820) during his Grand Tour in the early 1760s.

Adam's invoice, submitted on the 18th July 1764 for the 'Design of Sophas and chairs for ye Saloone' and a watercolour sofa pattern, inscribed 'Sopha for Sir Lawrence Dundas' are preserved at Sir John Soane's Museum, London.

At the time that Adam designed this suite, he consolidated his reputation for having true 'taste for the antique' through the publication of the *Ruins of the palace of the Emperor Diocletian at Spalatro in Dalmatia*, 1764. So, he treated the Dundas sofa and chairs façade as the bas-relief of a Roman sarcophagus, and introduced elements such as the confronted sphinx, derived in part from the Roman temple of Antoninus and Faustina as illustrated in A. Desgodetz's *Les Edifices Antiques de Rome*, 1682. The composition can also be related to his studies of wall-decorations at the Villa Pamphilj, Rome, which he introduced in his 1764 design for a monumental clothes-press for George William Coventry, 6th Earl of Coventry (1722-1809), also dated 1764.

CHIPPENDALE AND THE 1762 EDITION OF THE DIRECTOR

The additional plates in the third and final edition Chippendale's *Director* (1762), dedicated to Prince William Henry, demonstrated Chippendale's awareness of the new 'Antique' style, introduced by Rome-trained architects such as Adam and Sir William Chambers (1723-96). The Dundas sofa pattern relates to his engraving of 1759, issued as plate 29. The latter was described as: 'A sofa for a grand Apartment... and will require great Care in the execution', so Chippendale advised 'the workmen to make a Model of it at large, before he begins to execute it'.

| 1765 | | W ^o d. over | 319 | 13 | 9 |
|---------|---|------------------------|-----|----|---|
| July 9 | To 8 large Arm Chairs exceeding Richly Carv'd in the Antick manner & gilt in oil gold Stuff and cover'd with your own Damask - and strong Castors on the feet | | 160 | | |
| | 8 leather cases to ditto kind with Flannel | | 8 | 8 | |
| | 8 Crimson Check cases to Ditto | | 6 | | |
| | 4 large Sofas Exceeding Rich to Match the Chairs | | 216 | | |
| | 4 leather cases to Ditto kind with flannel | | 12 | 12 | |
| | 4 Cheque Cases to Ditto | | 7 | 4 | |
| Sept 10 | 2 fine Hexagon Teaboard in shape with Gull rims | | 4 | 4 | |
| Oct 14 | a Mahogany Teatray with a neat cut Rim | | 1 | 4 | |
| | a Round Teaboard with a plain rim | | | 9 | |
| | 3 plain Teaboard | | | 13 | |
| | a Case and packing for Bath | | | 5 | |
| 22 | a large Goutly for the complete for Legs | | 2 | 5 | |
| 28 | 2 large Mahogany fold screens cover'd w. India pict: | | 2 | 14 | |
| | 2 Mahog: D ^o with green silk screens | | 2 | 4 | |
| | 2 very neat Mahogany folding Fire screens cover'd w. fine India pictures & gilt frets at Bottom | | 3 | 10 | |
| | a Case and packing | | | 8 | |
| Nov 6 | a large Mahogany Breakfast Table of fine wood w. a Drawer and a Shelf underneath | | 3 | 8 | |
| | a Black Indian dish with Gull Bottles for D ^o | | | 10 | 6 |
| | a Case and Packing D ^o for Bath | | | 11 | 6 |
| | | | 754 | 13 | 9 |

NORTH RIDING
RECORD OFFICE

ZNK 1/7/19/2

Carried up

Chippendale's invoice for the sofas for 19 Arlington Street, '4 large Sofas Exceeding Rich to match the Chairs' and invoiced at £216 for all four, an average cost of £54 each.

THE ICONOGRAPHY

This sofa pattern, recalling Roman virtue, is conceived as a 'triclinium' banqueting-couch. It has a Cupid-bow cresting and rail, while its Ionic-scroll ends have flowered volutes echoing the Apollo-sunflower terminations of its roll-cushions (depicted in Adam's 1764 design but apparently not supplied). Its golden frame, enriched with elegant bas-relief ornament is supported by paired and serpentine feet terminating in lion-paws that are also appropriate for a sphinx or griffin. In the centre of the back, a Grecian palm-flower emerges from Roman acanthus that wraps the ribbon-tied reeds of the cresting; more palms embellish the seat-frame and trail entwined husks that enclose flowered paterae to form a ribbon-*guilloche* on the legs. Acanthus-husks also wreath the cornice of the seat-rail, whose moulded base serves to support confronted eagle-winged and lion-bodied griffins that guard the central scallop-shell badge. Likewise, crouched sphinxes emerge, in the 'arabesque' manner, from flowered acanthus-scrolls to guard the palm-flowers above the legs. The fabulous lion-bodied, eagle-winged and nymph-headed sphinxes are the invention of ancient poets, while the central shell cartouche recalls the triumph of Venus.

SIR LAWRENCE DUNDAS

Scion of the Dundases of Fingask, an ancient Perthshire family dispossessed of their lands in the 17th century, Dundas's meteoric rise to power and fortune was uneclipsed in the 18th century. Thankfully, his legacy of unerring connoisseurship and patronage remains to this day. Following in his father's footsteps, Dundas joined the family drapery business in Edinburgh in the 1730s. Swift to seize the opportunities laid open by the '45 rebellion, his pivotal role as 'Commissary of Forage' and supplier to 'The Royal Train of Artillery' proved supremely rewarding. It was his appointment as Commissary-General of the Army in Flanders during the Seven Years' War, however, that transformed his fortunes and earned him the accolade 'Nabob of the North'. As the account books for his trip to Germany in 1759 testify, with sums totalling close to £2 million, Dundas's financial success was mirrored by his political ambition. Elected MP for Linlithgow Burghs in 1747, his political star was unfortunately short-lived, and he was forced to stand down amidst allegations of corruption the following year. Determined, therefore, to control his political destiny, he embarked on a large-scale programme of land purchase - from Kerse in 1749, to Cleveland, Marske, Loftus and Aske, with its convenient pocket borough in 1762, as well as Moor Park in 1763. His main activities, however, were at first directed towards building up political interests north of the border - in Stirlingshire, Clackmannan, Fife and Orkney - under the direction of his political advisor, James Masterton.

In this, as in all things, Dundas flourished although, he inspired bitter jealousy, which found its voice in the libellous 'Varro', declaring in the *Morning Post* that Dundas 'has already filled the House of Commons with five of his name (i.e. pocket boroughs) and three or four more who owe their seats to his wealth or influence. He has made a great show of his wealth, having purchased five or six capital estates in England, Scotland and Ireland and matched his children into some of the greatest families - such sudden fortunes gained out of the public purse, are among the heaviest weight of war'. His detractor's words, however, fell on deaf ears; for in 1762 he was raised to the Baronetcy and, under Lord Shelburne's sponsorship, was elected MP for Newcastle-under-Lyme, whom he served from 1762-68, before his move to Edinburgh from 1768-81.





Sir Lawrence Dundas with his Grandson (later 1st Earl of Zetland) in the Pillar Room, 19 Arlington Street, by Johan Zoffany, 1769. © The Zetland Collection.

Political power and architectural patronage have always been inextricably linked, and it was inevitable that Dundas's mind should now turn to the latter. Elected a member of the Society of Dilettanti in 1750, Dundas was perfectly complemented in all things aesthetic by his 'dear life', Margaret Bruce of Kennet (1715-1802), whom he had married in 1738. That Dundas depended heavily on his wife's taste is profoundly clear from their correspondence. Thus, in discussing Aske, which they had acquired furnished from Lord Holderness, he wrote: 'some of the furniture is old and should be changed.. but everything of this sort I leave to your taste which is the best I have ever met with', while elsewhere he laments the 'difference one finds in coming from Moor Park where you have everything in such order'. The Dundas's remarkable architectural and artistic patronage was very much the product of their union.

The 1760s witnessed an unprecedented burst of building activity by Dundas. Unusually, however, save for Dundas House in Edinburgh, for which Chambers supplied the designs in 1771, all of the Dundas houses were modifications and improvements of earlier existing houses. As might be expected, it was to John Carr of York that they turned for 'new additions to the house' at Aske in 1763, the new Dining Room being 'the best for that purpose that I ever saw' by 1766, as well as for the quadrant wings at Kerse in 1766. However, whilst it was Capability Brown who was contracted to lay out the park at Aske, it was to Adam that the Dundas's looked to 'ornament the Garden, farm and park' at Moor Park in 1766. The latter, a princely mansion designed by Giacomo Leoni in 1720 for Benjamin Styles, had been acquired in what was, arguably, the 'annus mirabilis' of Dundas's political and architectural ambitions. For 1763 saw not only the end of the Seven Years' War, with its ensuing optimism and prosperity, but also the acquisition of Moor Park and a new London house, 19 Arlington Street.



19 Arlington Street in 1831. The large pedimented door on the left-hand side of the street is the entrance to Number 19. Courtesy of the City of Westminster Archives.

19 ARLINGTON STREET

As Horace Walpole noted, 'From my earliest recollection, Arlington Street has been the Ministerial street', and it was to serve this political end that Dundas engaged Adam to draw up plans for improvements to his new London mansion. Built for Lord Carteret between 1732-8, and set back from the road behind a pedimented porter's lodge, Adam's first proposal 'for adding a Great Room towards Green park', with a handsome park facade, was soon abandoned in favour of a simplified modification, the only exterior alterations being the tripartite thermal windows to the principal rooms overlooking the park. Characteristic of all the Dundas houses, it was upon the interiors, the furnishings and pictures, that Sir Lawrence and Lady Dundas lavished their attention, and it is for this that they are rightfully recognised as among the greatest connoisseurs of the 18th century.

Perhaps nowhere reveals this more clearly than the interiors of Arlington Street. Unlike at Moor Park, Adam enjoyed a free hand, supplying designs for everything from 'Termes for the salon' as well as the 'vase candlesticks' that stood upon them, to painting in of all the parts of the carpet at large for Mr. Moor of Moorfields, quite apart from the 'design of Sofa chairs for the Salon £5'. As Lady Shelburne noted in 1768, 'I had vast pleasure in seeing a house which I had so much admired, and improved as much as possible. The apartment for company is up one pair of stairs, the Great Room is now hung with red damask, and with a few large and capital pictures, with very noble glasses between the piers, and Gilt chairs'. This 'red damask' was 'your [Dundas's] crimson Genoa damask', hung by France in 1764, while the 'very noble glasses' were ordered from the *Manufacture Royale des Glaces* in Paris in 1763. It was this long drawn out experience that no doubt prompted Dundas to become a director of the British Plate Glass Manufactory!



One of the eight chairs from the suite, supplied by Chippendale at a cost of £20 each. © Country Life.

Although the 'few large and capital pictures' cannot be precisely identified, Dundas possessed one of the most discerning eyes of his generation. His taste was sufficiently broad for him to acquire not only first class Dutch pictures, including the remarkable holding of works by Teniers acquired through his agent Greenwood from the Marquis de Gravelle, as well as several Cuyps and a masterpiece by van de Capelle - in Greenwood's own words: 'ye Capelle is one of ye most capital pieces that is known of him' - but also Poussin's 'Crucifixion', and Murillo's enigmatic 'self-portrait'. He was by no means frightened to commission living artists as well, and the boudoir at Arlington Street was hung with 'three large views of Moor Park', for which Richard Wilson was paid 80 guineas, as well as that quintessential portrait of an English connoisseur - Zoffany's portrait of Dundas and his grandson in the Pillar Room at Arlington Street, for which he was paid £105 on 26 June 1770. The calibre of Dundas's 'cabinet' was quickly recognised by his contemporaries, Lady Mary Coke remarking that his picture collection was: 'very fine' and the furnishings of Dundas's houses was of equal calibre. Indeed, Dundas remains arguably the most important patron of later 18th century cabinet-makers, and has the distinction, perhaps uniquely, of employing virtually all of the greatest exponents of this art during George III's reign. As his account books so remarkably testify, Dundas employed no less than Samuel Norman, Fell and Turton, Chippendale and Rannie, Vile and Cobb, France and Bradburn, Mayhew and Ince, James Lawson and Pierre Langlois in the 1760s alone.

Those things which could not be found in England, moreover, were sent for from abroad. Thus, the rock crystal and ormolu 'lustres' for the gallery at Moor Park were smuggled from Paris in the diplomatic train of the Prussian Ambassador in 1767, while the Neilson tapestries were shipped from the Gobelins manufactory in June 1769. With these latter purchases, Dundas can clearly be placed in the vanguard of Francophile taste.



The suite at 19 Arlington Street in 1921. © Country Life.

Similarly, the acquisitions of the 'chimneypiece of statuary and yellow of Siena marble' in Florence from the sculptor Francis Harwood, through the intervention of his son Thomas, which was dispatched to Aske in 1767, as well as the remarkable lapis lazuli chimneypiece reputedly from the Borghese Palace, which stood in the Tapestry Room at Moor Park, the 'Carlo Maratti' recommended to him by Greenwood, the Zoffoli bronzes and the mythological canvases by Cipriani which dominated the Hall at Arlington Street, could equally place him at the forefront of Italophiles.

A brilliant businessman, a shrewd political animal, a true dilettante and an enlightened patron of the liberal arts and architecture, Dundas was an *uomo universale*. With his 'dear life' Margaret, he has the unique distinction of not only patronising virtually all of the greatest cabinet-makers of King George III's reign, but also the most celebrated architects: it is a formidable legacy.

(1) One of the sofas sold: Christie's, London, 18 June 2008, lot 5, £2,169,250 inc. premium; the other in the Museum of Fine Art, Houston, Texas.

(2) The pair sold: Christie's, London, 3 July 1997, lot 101, £1,541,500 inc. premium.

(3) C. Gilbert, *The Life & Works of Thomas Chippendale*, London, 1978, vol. I, p. 196.

THE GILDING

The Dundas suite was originally oil-gilt. This is thought to be because the incredible richness of carving would have been lost in the brightness and contrast of burnished water-gilding. Oil-gilding is more uniform and would have given the carving more presence than if it had been water-gilt, which would have necessitated burnishing.

The decoration of the sofas has previously been examined in 1997 by Carvers and Gilders and has been tested by University College London. This revealed four layers of decoration on sofa III (lot 16), including evidence of the original Chippendale oil gilding carried out in five stages: the wood was coated with a thin layer of chalk gesso containing occasional particles of ochre and black, a clear coating of sealant was then applied. This was followed by a thin wash of yellow mordant based on fine ochre; gold leaf was applied to this mordant base followed by a final brushing of a clear, resin-based varnish over the surface of the gold. Three restorations followed: the first probably dates to the late 18th/early 19th century when much of the original oil preparation was removed, to be replaced by layers of gesso, yellow clay, grey/brown burnishing clay and water gilding. Two subsequent layers of oil gilding were applied at later restorations, the earlier of these was applied over a coat of lead white paint. Sofa II (lot 15) was water gilt, laid on to a gesso preparation, with both a yellow clay and a thin red/brown bole beneath. This gilded surface was done approximately fifty years ago and there was no apparent evidence of the original oil gilding beneath. After their sale in 1997, the sofas were restored by Michael Hedgcoe and the gilding removed and re-gilt by W. Thomas.





THE DUNDAS SOFAS

LOTS 15-16

PROPERTY OF A GENTLEMAN

16

A GEORGE III GILTWOOD SOFA

DESIGNED BY ROBERT ADAM AND MADE BY
THOMAS CHIPPENDALE, 1765

The serpentine padded back, outscrolled arms and serpentine seat covered in green floral damask cut silk-velvet, the serpentine scrolled top-rail bordered with foliage-wrapped reeding and centred by a pierced anthemion cresting, the arms and seat edged with husks, the arms carved with anthemion ending in sunflower double rosettes, the deep seat-rail carved with a central shell flanked by griffins and sphinxes framing the legs, the cabriole legs headed by anthemion issuing ribbon-tied interlaced descending wreaths, on hairy-paw feet ringed by beaded girdles, with 'BARRON PATENT' casters, the side-rails with sphinxes and scrolling foliage centred by wreaths, numbered on the back of the front-rail 'IIII', beech frames, the seat-rail facings, front-rail and legs limewood, re-gilt 45½ in. (116 cm.) high; 86 in. (218.5 cm.) wide; 36 in. (91.5 cm.) deep

£2,000,000–3,000,000

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



PROVENANCE :

The suite of eight armchairs and four sofas was supplied in 1765 by Thomas Chippendale to Sir Lawrence Dundas, Bt., for the Great Room, 19 Arlington Street, London. The suite remained in 19 Arlington Street until the house was sold in 1934 when some was sold and the remainder retained by the family.

One sofa and four armchairs were sold in 1934:

The Marquess of Zetland, sold Christie's, London, 26 April 1934, lot 73 (360 guineas).

Of these, one armchair was acquired by The Victoria and Albert Museum, London in 1937.

The sofa and three remaining armchairs were subsequently acquired by Ronald Tree, Esq., probably for Ditchley Park, Oxfordshire, sold Sotheby's, London, 6 June 1947, lot 154, where acquired by Mrs Derek Fitzgerald, Heathfield Park, Sussex, sold Sotheby's, London, 5 July 1963, lot 171.

Acquired anonymously in the 1980s, the sofa and a pair of armchairs sold anonymously, Christie's, London, 18 June 2008, lots 4 and 5.

The remaining chair sold anonymously, Christie's, London, 5 July 2012, lot 16.

Three sofas and four armchairs were retained by the family in 1934 and moved to Aske in Yorkshire:

Of these, a pair of armchairs and a pair of sofas were sold by the Marquess of Zetland, Christie's, London, 3 July 1997, lots 100 (pair of armchairs) and 101 (pair of sofas, this lot and lot 15 in this sale).

The other pair of chairs remain in the collection.

The third sofa was on loan at Duff House, Banff, subsequently sold in 2016 to the Museum of Fine Art, Houston in Texas.

EXHIBITED: THE SUITE

London, Lansdowne House, *Loan Exhibition of English Decorative Art*, 1929. Middlesex, Osterley Park House, *English Neoclassical Furniture*, 1972, held as part of the Arts Council of Great Britain, *The Age of Neoclassicism*, no catalogue.

London, Christie's, *Chippendale Loan Exhibition*, 1978.

Washington, National Gallery of Art, *The Treasure Houses of Britain*, 1985.

Leeds, Leeds City Museum, *Thomas Chippendale, A Celebration of British Craftsmanship and Design, Tercentenary Exhibition*, 2018.

Duff House, Banffshire.

The Museum of Fine Art, Houston, Texas.

LITERATURE: THE SUITE

See lot 15.

THE GILDING:

See page 114.



THE DUCHESS OF NORTHUMBERLAND'S PIANO

PROPERTY OF A GENTLEMAN

■ ~ 17

A GEORGE III CHINESE LACQUER AND JAPANNED SMALL PIANO FORTE

ATTRIBUTED TO THOMAS CHIPPENDALE, WITH MOVEMENT ATTRIBUTED TO JOHN POHLMAN, CIRCA 1775

Of double bowfront form and decorated throughout with figures and buildings in stylised landscapes, the hinged top, enclosing the piano mechanism with a further two subsidiary hinged lids to the front edge enclosing the keyboard to the centre and the front of the sound-board to the right, the keyboard compartment, lined with purple heart crossbanded with tulipwood, the left hand end with small drawer, the base with concave central recessed cupboard, flanked by bowed cupboards on stiff-leaf carved tapering legs, the carcase predominantly mahogany, three brass knobs to the left-hand end of the keyboard section operate the dampers and the harp stop, inscribed by the restorer 'B. Roguski/Harrow/1967', the piano keys now 'ivorine', minor losses and restoration to the decoration, the locks and hinges replaced
37¾ in. (96 cm.) high; 76 in. (193 cm.) wide; 23¼ in. (59 cm.) deep

£70,000–100,000

\$94,000–130,000
€80,000–110,000

PROVENANCE :

Probably commissioned by Hugh Percy, 1st Duke of Northumberland (1715–86) for Northumberland House. Following the demolition of Northumberland House in 1874, it is likely to have moved to Syon House, Middlesex (where it appears in an independent photograph and *in situ* in an Upstairs Corridor in 1929).

Hugh Algernon Percy, 10th Duke of Northumberland, K.G., removed from Syon House, sold Sotheby's, London, 7 October 1966, lot 79 (£1,200 to Cook - probably Perry Cook of St. Christopher's Place, London).

With Mallett, London.

With Hotspur, London.

Gordon and Ann Getty; Sotheby's, New York, 22 October 1999, lot 457.

Anonymous sale; Sotheby's, London, 3 July 2003, lot 130.

With Hotspur, London, from whom purchased by the previous owner, 14 June 2004.

Anonymous sale; Sotheby's, New York, 17 October 2015, lot 654.

LITERATURE :

Helen Magdalen Percy, Duchess of Northumberland, *Syon House, Middx. and its contents*, privately printed, 1929, no. 150 (the piano photographed on its own) and no. 195 (*in situ* in the gallery).

L. Synge, *Mallett Millennium*, London, 1999, p. 14, fig. 7 (shown *in situ* in the gallery).

Hotspur, London, advertisement, 2004.



View of Northumberland House in 1761. © The Trustees of the British Museum.





Portrait of Elizabeth, Duchess of Northumberland by Sir Joshua Reynolds, P.R.A. © Christie's Images 1999.



Detail of the present lot.

This remarkable piano case, embellished with Chinese lacquer panels, japanning and giltwood mouldings, is the only known lacquer piano attributed to Chippendale, based on the similarity of its form and lacquer decoration to furniture at Harewood House, Yorkshire, and Osterley Park, Middlesex (1). It was in the collection of Helen Percy, 8th Duchess of Northumberland (1886-1965) at Syon House, Middlesex in 1929. Chippendale had dedicated the 1st and 2nd editions of the *Director* (1754, 1755) to Hugh Percy, 1st Earl of Northumberland (1715-86, from 1766, 1st Duke), and it seems likely it was supplied to him for Northumberland House, Charing Cross. For the first time in its recent history, it has been possible to identify the 18th century maker of the musical instrument as Johannes (John) Pohlman (fl. 1767-93); this is despite it being unsigned on the nameboard. Interestingly, and contrary to many such pianos, the case and instrument shows that the cabinet-maker and the instrument-maker worked together on its creation. Pohlman was active in the Soho area of London in the mid-1770s, and because of his workshop's proximity to St. Martin's Lane, and his relative celebrity, he would have undoubtedly been known to Chippendale.

CHIPPENDALE AND THE 1ST DUKE AND DUCHESS OF NORTHUMBERLAND

The piano was in the collection of Helen Percy, 8th Duchess of Northumberland (1886-1965) at Syon House, Middlesex in 1929, and it is likely that it had been commissioned by Hugh Percy, 1st Earl (from 1766, Duke) of Northumberland (1715-86) for Northumberland House, one of London's treasure houses. Lord and Lady Northumberland were amongst the greatest collectors and patrons of the arts of the 18th century, commissioning works from leading artists, architects and craftsmen including Robert Adam (1728-92), 'Capability' Brown (1715/16-83), Canaletto (1697-1768), and Sir Joshua Reynolds (1723-92). Adam, who Chippendale worked with throughout the 1760s and 70s, was employed at Northumberland House until 1770 to remodel the dining room, drawing room and elsewhere, creating the perfect backdrop for the Northumberland's antiquities collected on the Grand Tour, and their elegant and fashionable furniture.

Chippendale almost certainly hoped to attract the Earl of Northumberland's patronage when he dedicated the 1st and 2nd editions of the *Director* (1754, 1755) to 'The Right Honourable Hugh Earl of Northumberland':

My Lord Your intimate acquaintance with all those Arts & Sciences, that tend to perfect or adorn life, and your well known disposition to promote them give the following Designs a natural claim to your protection, they are therefore with great respect laid at your feet by My Lord Your Lordships most Humble and obedient Servant Thomas Chippendale.

Lord Northumberland's personal subscription copy of the *Director* (1754) is still in the library at Alnwick Castle, Northumberland, the family's country seat, although it has since been rebound (2). In fact, while Chippendale was preparing designs for this edition, he was living in a tenement adjacent to Northumberland House; the rate books show that Chippendale occupied the first house on the west side of Somerset Court from Midsummer 1752 until Lady Day 1753 (3).

Only one isolated payment dated June 1763 to Chippendale survives in the Northumberland records, and this is for an unidentified piece of furniture, probably for Alnwick: 'Mr Chippendale for Writing Table £24.0.0' (4). There are no other payments to Chippendale listed in the Duke's bank records at respectively Hoare's and Child's banks. However, the Duchess, Elizabeth Percy (1716-76) was possibly 'even better informed than her husband in matters of taste', and her notebooks list various cabinet-makers including some of Chippendale's competitors, William Vile (*circa* 1700/05-67) and John Cobb (*circa* 1715-78), John Mayhew (1736-1811) and William Ince (1737-1804), and Paul Saunders (1722-71). In 1766, she recorded the outcome of a shopping excursion in which she noted the cost of fabrics stocked by Chippendale (5).

Some of the furniture from Northumberland House was moved prior to its demolition in 1874 to Syon House, possibly including the present piano. In 1929, this piano featured in the 8th Duchess of Northumberland's privately printed photo album whose purpose was:

to secure a permanent record of the principal articles of furniture, china, needlework, tapestries, clocks, bronzes, books, plate, glass, and other objects which are of artistic importance or of historic or family interest in the collections at Alnwick Castle, Syon, Albury, and 17 Prince's Gate, London (6).

Probably intended for a music room or drawing room, by 1929, the piano was placed in an upstairs corridor off the main staircase. Curiously, however, the piano can not be identified in the extant inventories of 1786, 1847 or 1865 for the Northumberland mansions: Northumberland House, Syon House, Alnwick Castle or Stanwick Hall, nor does it appear in photographs or renderings of the interiors. While its earlier history remains elusive, its status as an object of artistic, historic or family importance within the Northumberland family is supported by the late Duchess's inclusion of the piano in her photograph album of heirlooms.

THE DESIGN

Few such elaborate piano cases of this date have survived. A square marquetry piano, possibly by Chippendale, after two preparatory drawings dated 30 April 1774 by Adam, was made for Catherine the Great, Empress of Russia (1729-96). This now stands in the boudoir of Maria Feodorovna (1759-1828), Catherine's daughter-in-law, at the palace of Pavlovsk, outside St. Petersburg (7). The attribution to Chippendale is based on the similarity of the marquetry ornamentation to his documented furniture at Harewood and Nostell Priory, Yorkshire (8). Furthermore, Catherine had a French edition of Chippendale's *Director* in her library. The 'Pavlovsk' piano case has a nameboard bearing the inscription: *Johannes Zumpé et Buntebart Londini fecerunt 1774 Princes Street Hanover Square*. As will be discussed, Zumpé and Pohlman had a close working relationship.

With regard to musical instruments, Chippendale is perhaps better known for his designs for architectural and monumental organ cases. A mahogany and parcel-gilt organ formerly at Polebarn House, Wiltshire, now in the Victoria & Albert Museum, is after a design in the third edition (1762) of the *Director*, plate CV (9). A further preparatory drawing for two organ cases by Chippendale is held in the Metropolitan Museum of Art, New York (10).



Syon House. © Country Life.



The piano at Syon House, from Helen Magdalen Percy, Duchess of Northumberland, *Syon House, Middx. and its contents*, privately printed, 1929.



The dressing-commode supplied by Chippendale in 1773 to Edwin Lascelles for the State Bedchamber at Harewood House, now in the collection of Mr S. Jon Gerstenfeld. © Private Collection.

CHIPPENDALE AND LACQUER FURNITURE

The taste for exotic Chinese-style interiors, particularly for bed and dressing rooms, was embraced by Chippendale as well as other leading cabinet-makers including William (circa 1703-63) and John Linnell (1729-96), and Pierre Langlois (1759-81). Whimsical imitations of Chinese design and decoration were provided by Chippendale for his best clients including Sir Rowland Winn (1739-85) at Nostell Priory, and Sir Edward Knatchbull (d. 1789) at Mersham-le-Hatch, Kent. While European-japanned objects remain iconic examples of Chippendale's more fantastical designs, the most luxurious and costly items - veneered in rich gleaming imported lacquer - display the maker's more refined classicism of the 1770s. This piano is associated with this small but distinct group which comprises:

- A dressing-commode and 'lady's secretary' supplied by Chippendale to Edwin Lascelles for the State Bedchamber at Harewood House. Both pieces were invoiced by Chippendale, Haig & Co. in 1773 and cost £30 and £26 respectively. The commode, which was sold from Harewood in 1951, is one of the highlights of the Jon Gerstenfeld collection (11). The fall-front secretaire was an exciting discovery when it appeared for sale at Christie's in 1997; it is now in the collection at Temple Newsam House, Leeds (12).
- A fall front secretaire supplied by Chippendale to Robert Child for Osterley Park, Middlesex in circa 1775. The secretaire has been reinstated to Osterley Park, now a National Trust property (13). There are two undocumented lacquer commodes made for the State Bedchamber and Etruscan Room at Osterley also thought to have been supplied by Chippendale and are part of this group; mention is made in the 1782 inventory for Osterley of 'A large Japanned Commode with gilt Ornaments' and 'A large Japanned commode with carved ornaments gilt and leather Cover' (14).



The lacquer secretaire supplied by Chippendale in 1773 to Edwin Lascelles for the State Bedchamber at Harewood House. © Christie's Images 1997.

Chippendale describes the Harewood secretaire as: 'A *Lady's Secretary* veneer'd with your own *Japann* with additions of *Carved Ornaments Japann'd & part Gilt, the front of the Secretary to rise with Ballance*'; likewise, the commode as 'A *large Commode with folding Doors veneer'd with your own Japann with additions Japann'd to match with a dressing Drawers fine locks*' (15). The use of the patron's own Chinese lacquer was not unusual at the time but what is most intriguing is the apparent re-use of Lord Harewood's screen for the Osterley commission - the distinctive scale and details to the architectural vignettes compare closely. In a parallel event, a 1766 letter from George Montagu to his friend Horace Walpole observes that 'three parts of the japan that you gave to Langlois to make into commodes is still there' suggesting that these panels also were reserved for future use and a common practice.

Both of these secretaires share a very similar foot to this piano, and interestingly, Chippendale's competitors, Mayhew and Ince used similar feet on a marquetry commode in the collection of George Arthur Philip, 7th Earl of Chesterfield (1831-1871) at Bretby Park, Derbyshire. However, Mayhew and Ince did not use lacquer in their cabinet-making.

JOHANNES POHLMAN

The instrument is attributed to Johannes Pohlman based on distinctive variances that are unique to this maker; these are described below. Although his date of birth cannot be established, he was almost certainly a German *émigré*, working in London between 1766 and 1793 (16). Sun Alliance Insurance records show his workshop was located in Compton Street, Soho, in 1766, and following his marriage to Dorothea Ludewigen in 1769, he moved to Frith Street, on the west side, near or next to the corner house occupied by the painter John Zoffany (1733-1810). His business evidently prospered because by 1777 he was settled at 113 Great Russell Street, Bloomsbury where he remained until at least 1790. Pohlman was one of four of the principal early makers of the square piano, which had been created by Johannes Zumpé but never patented – the other three were Zumpé himself, Buntebart and Beyer. Pohlman's pianos became as celebrated as those of Zumpé (17). He was frequently patronised by Dr. Charles Burney, music historian and father to the celebrated writer, Fanny Burney. In a letter dated 21 January 1774, Dr. Burney writes that he considers 'Pohlman the best maker of the small sort, by far'. Burney acquired several of Pohlman's pianos for his pupils or friends, 'and did not hesitate to recommend them when the Revd. Thomas Twining asked for advice on his intended purchase of a piano' (18). In 1772, the composer, Christoph Willibald Gluck used a Pohlmann square piano at the Paris Opera (19). Pohlman also worked for Zumpé on a sub-contractual basis as the square piano had become highly fashionable throughout Britain and abroad and Zumpé was unable to meet the demand. According to Burney, Zumpé, who 'could not make [square pianos]... fast enough to gratify the craving of the public', employed Pohlman to make 'an almost infinite number for such as Zumpé was unable to supply' (20). However, instrument makers 'wasted very little effort on decorative embellishments...' and 'elaborate veneer work and decoration were never part of Zumpé's scheme' or presumably Pohlman's, thus reinforcing the argument that ornate piano cases with lacquer or marquetry were supplied by highly skilled cabinet-makers like Chippendale (21).

Another square piano of similar date inlaid with marquetry has been ascribed to Chippendale's contemporary, Christopher Fuhrloh, and is now in the Lady Lever Art Gallery; the instrument is signed and dated Frederick Beck, 1775 on the nameboard (22).

Exceptionally small pianos were made by Pohlman as early as 1772, as shown by an elaborate marquetry example formerly owned by the art collector Mrs. Nellie Ionides of Buxted Park, Sussex and Twickenham (23). Another miniature instrument, apparently designed as a travelling piano, is now in the Pitt Rivers Museum, Oxford (1938.34.661). A further Pohlman instrument encased in a plain mahogany cabinet dated 1778 is in the collection of the National Trust at Buckland Abbey, Devon, (NT 809824). The number of surviving square pianos likely signed on the nameboard by Pohlman equate to a relatively modest eighteen.

Pohlman also made harpsichords. For example, 'a fine toned double keyed harpsichord' was sold by Christies on 14 January 1793, but no harpsichord by Pohlman is now known to survive.



The Pohlman Piano from the collection of the Hon. Mrs. Ionides.



IDENTIFYING THE MAKER, BY MICHAEL COLE

Normally, instruments by German émigré piano-makers working in London in the mid-late 18th century can be easily attributed because they are signed above the keyboard on a holly or boxwood cartouche inlaid into the nameboard. In examples where this inscription is missing, individual idiosyncrasies can be used to identify the maker:

It will be seen that the balance pins are in two rows or ranks: the white notes have pins in the near row, while the black notes have their balance point to the rear – except for top E flat. The balance point for that note is in the front row. Also, the pins for the adjacent two keys (E and F) are reduced in height, and the limewood keys carved on a downward slope between the balance pin and the ‘ivory’. The reason for this idiosyncrasy is that Pohlman enlarged his soundboards after 1772 extending them to the left, supported by a curved pine structure (with a woodscrew showing). This made it difficult to extract these top three keys from the piano, owing to the limited clearance beneath this overhang. This modification of the balance points is apparently unique to Pohlman, and may be seen in a piano, which is signed ‘Johannes Pollman, Londoni, fecit 1773’ at Osterley Park (NT 771964). This unusual feature of Pohlman’s pianos was continued in succeeding years until 1778.

CONSTRUCTION

Chippendale and Pohlman worked together on the construction of this piano as cabinet and instrument are integral to each other. By extracting the drawer at the left end of the cabinet there is a view of the left side of the piano itself. It is plain mahogany, closely matching the drawer and the panels above and below, never inlaid or finished for external exposure. This end of the piano also extends continuously to meet the bowed front of the cabinet, thus indicating that it was always part of the construction. Another indication is revealed by the top inside edges of the rectangular carcass; the surfaces here are plain – normally they would be relieved by a quadrant moulding around the entire perimeter of the instrument.

Most such instruments have the lowest note as G (sometimes omitting G sharp), but Burney further says: ‘for two guineas more he [Pohlman] has made me two or three with an octave to double F, & F sharp, with a double G sharp’. This shows that Pohlman was providing, on request, small pianos with a 61-note keyboard as early as 1773, when commonly such instruments had only 58 notes. The 61-note version is what we see in lacquered piano offered here, and several other surviving specimens signed by Pohlman.

The above is an abbreviated version of Michael Cole’s report; the full report is available online. We would like to acknowledge Michael Cole’s identification of the instrument maker, Johannes Pohlman.

- (1) C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. II, p. 122, fig. 215; A. Bowett, J. Lomax, *Thomas Chippendale 1718-1779: A Celebration of British Craftsmanship and Design*, exhibition catalogue, Leeds, 2018, pp. 70-73, no. 3.8; NT 771939, NT 771791, NT 771783.
- (2) Gilbert, *op. cit.*, vol. I, p. 153.
- (3) *Ibid.*; *Survey of London: Volume 18, St Martin-in-The-Fields II: the Strand*, London, 1937.
- (4) Gilbert, *op. cit.*, vol. I, p. 153.
- (5) *Ibid.*
- (6) Helen Magdalen Percy, Duchess of Northumberland, *Syon House, Middx. and its contents*, privately printed, 1929, no. 150 (the piano photographed on its own) and no. 195 (*in situ* in the gallery).
- (7) L. Libin, ‘Robert Adam’s instruments for Catherine the Great’, *Early Music*, August 2001, pp. 355-67.
- (8) *Ibid.*, p. 365
- (9) Museum no. W.37:1 to 5-1931.
- (10) Museum no. 20.40.2.
- (11) E. Lennox-Boyd, *Masterpieces of English Furniture: The Gerstenfeld Collection*, London, 1998, p. 193, pls. 62-64.
- (12) Christie’s, London, 3 July 1997, lot 80 (£309,500 including premium).
- (13) NT 771939
- (14) NT 771783; NT 771791; M. Tomlin, *Catalogue of Adam Period Furniture*, London, 1972, pp. 75-76, nos. I/1, I/2.
- (15) G. Beard, ‘The Harewood Chippendale Account 1772-7’, *Furniture History*, 1968, p. 70.
- (16) Listed in Wakefield’s Merchant and Tradesman’s General Directory for London, 1790.
- (17) R. Maunder, ‘The Earliest English Square Piano’, *The Galpin Society Journal*, August 1989, p. 77.
- (18) G. Lancaster, ‘Thirty-One makers in London from whom George Bouchier Worgan may have purchased a square piano in 1780/86’, *The First Fleet Piano: a musician’s view*, vol. II, appendix E, reprinted 2015, p. 289.
- (19) *Ibid.*
- (20) *Ibid.*
- (21) Libin, *op. cit.* p. 364.
- (22) Museum no. LL 53.
- (23) M. Colt, ‘Early Piano Design’, *Country Life*, 17 March 1950, p. 745, fig. 2.

THE DECORATION

Analysis was carried out to the samples taken from the gilded mouldings surrounding the Chinese export lacquer panels, and feet. The results suggest that the decoration to these mouldings has been restored at least twice. The original decoration involved a black ‘glaze’ or lacquer laid directly on the wood without any ground layer, followed by red decoration done with vermilion, and gold leaf. The different layers were interleaved with clear lacquer. The first restoration evident, again used the vermilion layer. The lack of earlier layers suggest that the small moulding at the base of the removable upper part (containing the instrument) may have been added or replaced and that the tapered fillet to the upper edge of the base section was introduced at this time to fill the gap caused by shrinkage/tension from the strings. During the second restoration a solid layer of black was applied to the bare wood, and a dark red based on a synthetic red lake was used to restore the red areas. The red pigment points to this work being carried out no earlier than the mid-20th century.



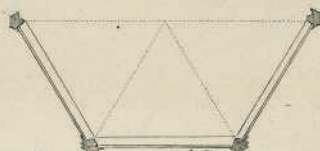
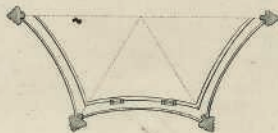
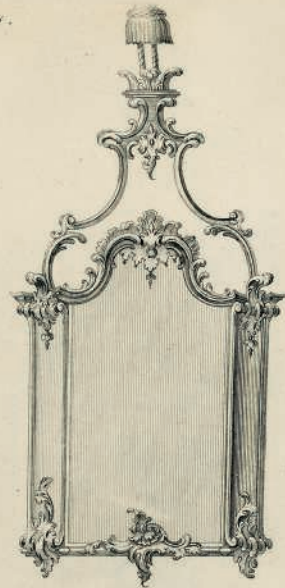
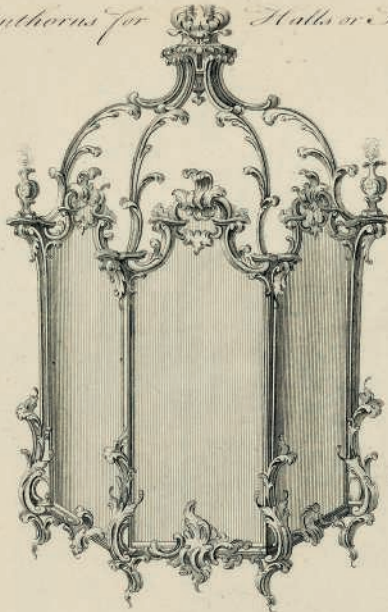
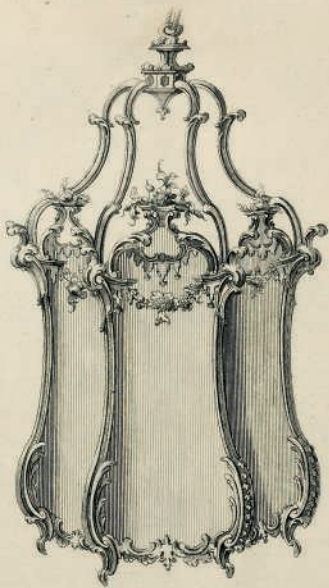


J. Chippendale inv. et delin.

Published according to Act of Parliament 1760.

A. Clouet sculp.

Lanterns for Halls or Staircases.



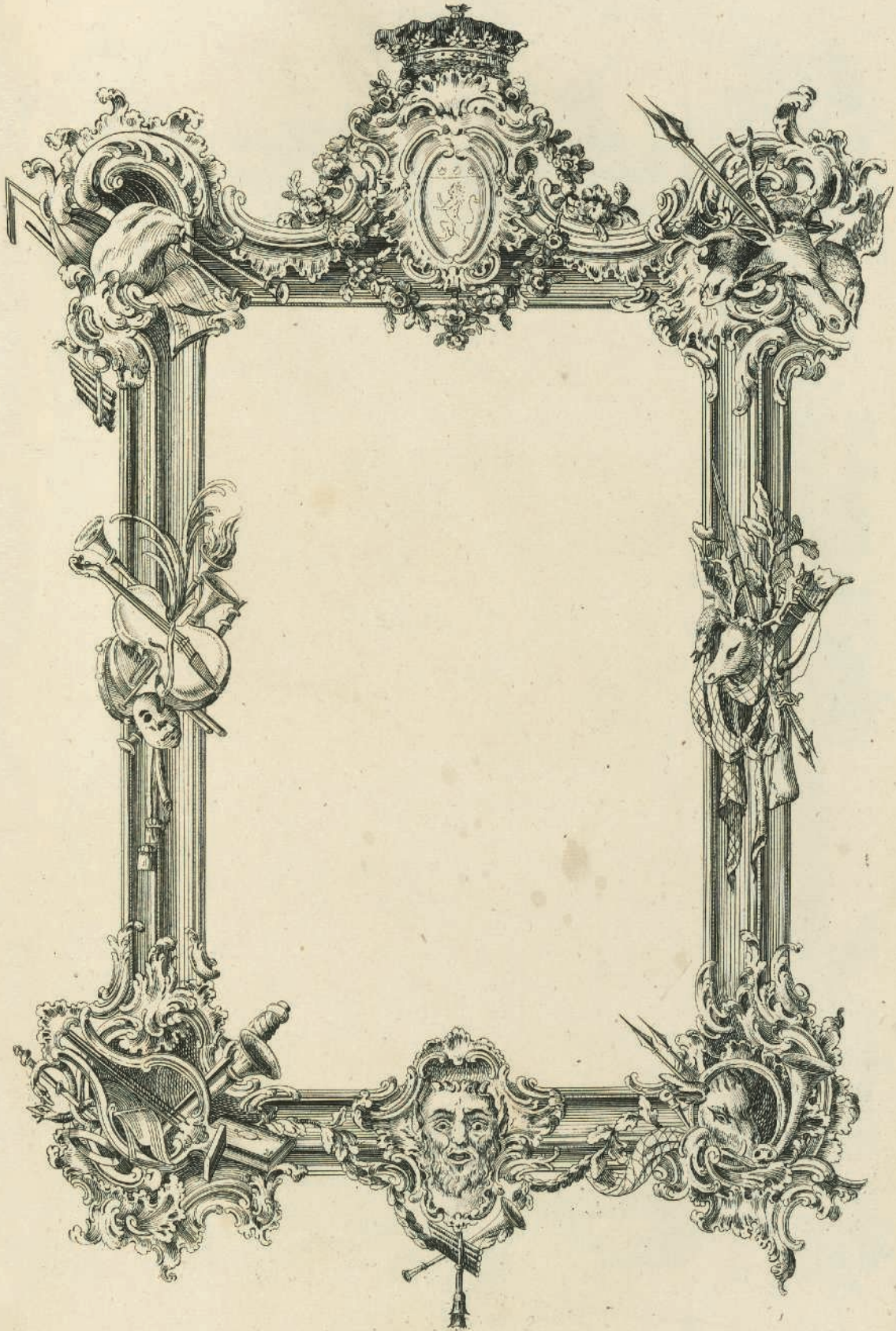
J. Chippendale inv. et delin.

Published according to Act of Parliament 1760.

J. Hallett sculp.

Picture Frame.

N^o CLXXXV.



A SET OF TWELVE HAREWOOD HOUSE ARMCHAIRS

PROPERTY OF A LADY OF TITLE

■ 18

A SET OF TWELVE GEORGE III PARCEL-GILT AND WHITE-PAINTED ARMCHAIRS

BY THOMAS CHIPPENDALE, CIRCA 1770-72,
ORIGINALLY PARCEL-GILT AND BLUE-PAINTED

Each cartouche-shaped padded back, arms and seat covered in mocha-coloured diamond-patterned cotton, the channelled frame carved with husks cresting in tied ribbon, the shaped arms with beaded scroll terminals, above a conforming husk-carved seat rail, on turned tapering fluted legs headed by lotus leaves and *guilloche* bands, on toupie feet carved with rosettes, the back feet scrolled, each with traces of the original blue paint and later green paint, back strut, cramp cuts, tourniquet and batten-carrying holes
37 in. (94 cm.) high; 24½ in. (62 cm.) wide; 22¾ in. (58 cm.) deep

(12)

£300,000–500,000

\$410,000–670,000
€350,000–570,000

PROVENANCE :

Supplied to Edwin Lascelles, 1st Baron Harewood (1712-95), either for Lord Harewood's bedchamber or for the family rooms at Harewood House, Yorkshire, thence by descent,

The Executors and Trustees of the Rt. Hon. The 6th Earl of Harewood, sold Christie's, Spencer House, 28 June 1951, lot 47 (780 guineas [£819]), parcel-gilt and white-painted with the 1850-53 Trollope & Sons upholstery scheme still in place at the time of sale.

With H. Blairman & Sons, London, from whom acquired, and thence by descent to the present owner.

LITERATURE :

Harewood House 1795 Inventory, p. 20

John Jewell, *The Tourist's Companion or the History and Antiquities of Harewood in Yorkshire*, Leeds, 1819, p. 24.

C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, p. 111, fig. 189.

COMPARATIVE LITERATURE :

J. Jones, *The History and Antiquities of Harewood, in the county of York*, London, 1859.



Harewood House. © Country Life.





This important set of armchairs was supplied *circa* 1770-72 by Chippendale to Edwin Lascelles, 1st Baron Harewood (1712-95). Originally painted blue and parcel-gilt, it is likely they were used for either Lord Harewood's bedchamber, or one of the family rooms at Harewood House, Yorkshire (1).

The Lascelles family's connection with Harewood – the great treasure house of the North – began in 1738 when Henry Lascelles (1690-1753) purchased the Gawthorpe Hall estate near Leeds. In 1754, his son and heir, Edwin, embarked on an ambitious building programme to erect a new Harewood on the site of Gawthorpe, which had been demolished, commensurate with his vast inheritance acquired from the family's sugar plantations in Barbados. Initially turning to the Palladian and local architect, John Carr of York (1723-1807), the latter was subsequently succeeded by the young and ambitious Scot, Robert Adam (1728-92). Adam's palatial interiors, embellished with plasterwork by Joseph Rose (1745-1799) and decorative paintings by the husband and wife team, Antonio Zucchi (1726-95) and Angelica Kauffmann (1741-1807), took more than three decades to reach their zenith, but provided the perfect backdrop for Chippendale's most important and valuable commission, which almost certainly exceeded £10,000 (2). Chippendale, and his son, Thomas Chippendale, Junior (1749-*circa* 1822), worked at Harewood between 1767 and 1797. A wealth of chairs, sofas, stools, tables, beds, commodes, looking glasses and upholstery were supplied for the state rooms, family apartments, basements and servant's quarters, to create 'one of the best and compleatest Houses in the Kingdom'.

Chippendale's furniture at Harewood includes some of his most celebrated works, the Diana and Minerva commode, the state bed and notable suites of giltwood or japanned seat-furniture including the present set of chairs. The furniture from Harewood is remarkably well preserved despite many of the mirrors and the State bed being moved to stores in the mid-19th century (3).



One of the set of four blue and parcel-gilt cartouche-back chairs by Chippendale, *circa* 1770-72, at Harewood House (see note (E)). Courtesy of the Harewood House Trust.

THE HAREWOOD PROVENANCE

These chairs were originally painted blue and parcel-gilt. However, they do not appear in the surviving Chippendale Harewood account covering the period 30 December 1772 to 7 June 1777, which amounts to £6,838 19s 1d, and consists of fifteen foolscap pages. This account is incomplete, and does not include an earlier bill for £3,024 19s 3d, delivered on 30 December 1772, that is missing but conceivably listed the present chairs (4, 5). Moreover, the extant bill only describes the furnishings of three principal rooms and the staircase together with lesser items for the basement level, several costly glasses for the Music Room and 'Salon', and a miscellany of minor articles (6).

Five sets of blue and parcel-gilt or blue japanned chairs were supplied to Harewood:

- A) A set of eight armchairs, *circa* 1771, ordered for the Saloon (7)
- B) A set of eight armchairs, *circa* 1771, ordered for the Library, blue japanned (8)
- C) A set of six armchairs, *circa* 1773, ordered for the Circular Dressing Room (9)
- D) The set of twelve chairs, the present lot.
- E) A set of four cartouche-back armchairs together with a pair of window seats and a settee (illustrated below left).

The first three sets, A-C, are clearly for the Saloon, Library and Circular Dressing Room.

The 1795 Harewood inventory records: '8 Chairs Blue & Gold covered with Blue Damask' in Lord Harewood's bedchamber and 'a Sopha, 2 Conversation Stools & 3 Chairs Blue & Gold covered with blue Damask & covers 2 Blue Damask Window Curtains' in Lady Harewood's Dressing Room (10). In 1819, John Jewell describes Lord Harewood's bedchamber in *The Tourist's Companion or the History and Antiquities of Harewood in Yorkshire* as follows:

'Twenty-six feet three inches, by twenty feet nine inches, fourteen feet nine inches high. The furniture blue and gold, the walls are hung with French paper; here is an elegant cabinet, and a variety of Indian figures. This room commands beautiful views into the flower-garden and south front of the house' (11)

Lady Harewood's Dressing Room is not identified in Jewell's guide.

The present set of twelve armchairs (D) seem to be the most likely candidates for Lord Harewood's bedchamber as there is sufficient number. The set of four armchairs (E) along with two window seats and settee, which remains at Harewood today would fit more closely with the furniture described in Lady Harwood's dressing room.

The present chairs pre-date the extant Chippendale accounts, but the grandest set of oval-back chairs supplied in 1773 to the State Bedroom and Dressing Room demonstrate the cost of such chairs. These were invoiced as: '6 Cabriole Armd Chairs very richly Carved in the Antique manner and gilt in Burnished Gold Stuff'd & Covered with your Damask £60'; and '12 rich Carved Cabriole Armed Chairs gilt in burnished Gold, Covered and finished as the others £120'.

Another set of fifteen closely related chairs, but with additional carved ornamentation, originally numbering eighteen, 'japanned' green and gold and made for the Music Room, *circa* 1770, is still at Harewood. Two of these chairs sold 'Harewood: Collecting in the Royal Tradition', Christie's, London, 5 December 2012, lot 600 (£214,250 inc. premium). In fact, during the mid-19th century redecorations, both sets received the same new decoration and upholstery so that they could be used together to provide the profusion of seating, ubiquitous in the Victorian interior, to fill Robert Adam's grand Gallery.

Opposite: The Cinnamon Drawing Room, showing some of the Music Room chairs by Chippendale. Courtesy of the Harewood House Trust.





A chair from the set of eighteen, supplied by Chippendale, circa 1770, to Edwin Lascelles for the Music Room at Harewood House. The chair retains its 19th century upholstery by Trollope & Sons. © Christie's Images 2012.

TROLLOPE & SONS AT HAREWOOD

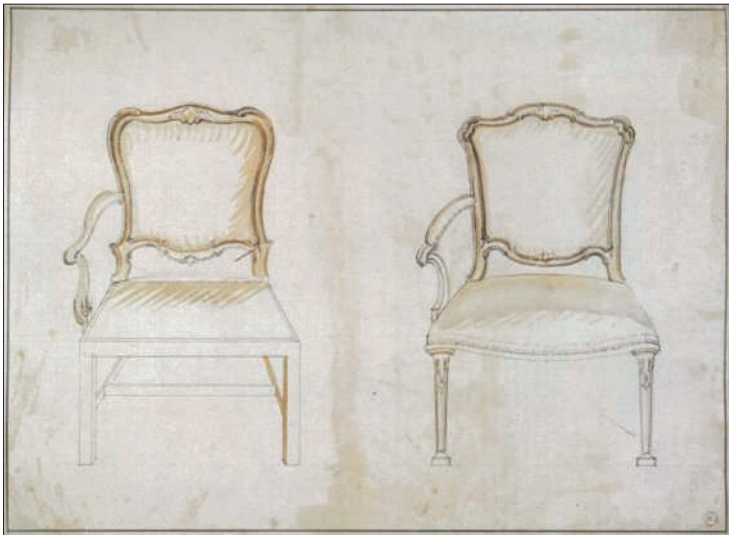
The present chairs were later repainted when all the seat-furniture in the property was re-upholstered in 1850-3 by the Belgravia decorating firm, George Trollope & Sons. Interestingly, Chippendale had advocated in his pattern books that *'Both the Backs and Seats must be covered with Tapestry, or other sort of Needlework'* (12). Trollope & Sons renovation of Harewood's interiors was extensive, the final bill amounting to £6,043. *'Fabrics [were] reconditioned, walls and woodwork rubbed down and ornamental cornices treated with oil and a marbling effect'* while most of the furniture, mirrors and cornices were transported from Leeds by rail to the firm's London workshops for restoration and recovering. The present chairs were no exception and would probably have been returned to London for the application of their new scheme. This was the very opposite approach to that of Chippendale when all the seat-furniture arrived at Harewood un-finished and was upholstered *in situ* by Chippendale's upholsterer, Mr. Reid. The *'heraldic richness'* of Trollope & Sons' colour schemes while characteristic of the Victorian period could on occasion produce startling combinations; decoration in the Breakfast Room comprised purple leather adjacent to crimson velvet curtains (13).

The present set of chairs was subsequently sold by the executors and trustees of the Rt. Hon. The 6th Earl of Harewood, deceased, at Christie's, 28 June 1951, lot 47; the sale took place at Spencer House as the King Street saleroom had been bomb damaged during World War II.

THE DESIGN

The present chairs derive from a standard Chippendale design; there were *'eight different designs of French Elbow Chairs, of various patterns'* some of which had carved aprons and padded cartouche shape backs, in the 1st edition of the Director (1754), plates XVII-XX, and these successful chair designs were reissued in the 3rd edition (1762). However, by the time of the Harewood commission the rococo ornament of these earlier designs had been superseded by the fashion for the *'antique'*, which Chippendale employed in much of his furniture for Harewood as Adam did in its interiors. A pen and ink drawing for two designs for 'French' chairs by Chippendale (illustrated), in the Prints and Drawings department of the Victoria and Albert Museum, London, shows this 'antique' model with straight supports (14).

Further comparable sets of chairs supplied by Chippendale to other patrons include: a set of eighteen armchairs ordered for the drawing room at Saltram House, Devon, in circa 1771-2 (*en suite* with a pair of sofas) and fourteen armchairs, *en suite* with two sofas and ten single chairs, originally japanned blue and white, some with gilt details, 1774, made for William Constable's London house, now at Burton Constable, Yorkshire (15).



A drawing by Chippendale for 'French' chairs. © Victoria & Albert Museum, London.

- (1) C. Gilbert, *The Life & Work of Thomas Chippendale*, London, 1978, vol. II, p. 111, fig. 189.
- (2) *Ibid.*, vol. I, p. 195.
- (3) *Ibid.*, p. 196.
- (4) *Ibid.*, vol. II, p. 111, fig. 189.
- (5) *Ibid.*, vol. I, p. 195.
- (6) *Ibid.*, p. 196.
- (7) Gilbert, *op. cit.*, vol. II, p. 107, fig. 181.
- (8) *Ibid.*, p. 114, fig. 197.
- (9) *Ibid.*, p. 114, fig. 198.
- (10) *Harewood House 1795 Inventory*, p. 20.
- (11) J. Jewell, *The Tourist's Companion or the History and Antiquities of Harewood in Yorkshire*, Leeds, 1819, p. 24.
- (12) C. Kennedy, *Harewood, The Life and Times of an English Country House*, London, 1982, pp. 87-89.
- (13) M. Mauchline, *Harewood House*, Plymouth, 1974, pp. 98, 144-145).
- (14) Museum no. D.712-1906
- (15) Gilbert, *op. cit.*, vol. II, pp. 110-111, figs. 188, 190, 191.



THE DECORATION

Paint analysis across this set of armchairs revealed that the entire set was evidently originally decorated in blue and gold. Gesso was applied followed by a pink brown clay, water gilding and the blue was applied last. The original blue paint was a dark blue mixture of Prussian blue and lead white. The second scheme of decoration started with a thin coat of fresh gesso followed by water gilding and possibly a pale blue. Before the third scheme of decoration was applied, the earlier two schemes appear to have been partly sanded down before a coating of fresh gesso was applied. There is evidence of some gilding in this third scheme, as a layer of yellow was revealed, but it is unknown what colour decoration was applied alongside the gilding. A large restoration was then carried out during the late 19th or early 20th century, where some of the chairs were cleaned and some were not. Of those that were cleaned, the decoration was completely taken down to the base timber on some chairs, less thoroughly on others, where patches of the original blue were left, and a few chairs were only lightly sanded. The entire set was then decorated with its fourth scheme of decoration. A coat of white oil paint based on lead white was brushed on followed by pale green to the flat areas and then a layer of varnish was applied overall. This was the last decoration involving lead white paint and thus could not have been carried-out later than the early 20th century. The final and fifth scheme of decoration is the present white and gold. The paint is based on titanium dioxide white and therefore must have been applied during the second quarter of the 20th century. The present decoration was already in place when these armchairs were sold by the executors and trustees of the Rt. Hon. The 6th Earl of Harewood at Christie's in 1951.



Detail of the original blue and white decoration on the present lot.

19

A GEORGE III GILTWOOD SOFA

BY THOMAS CHIPPENDALE, CIRCA 1775-78

The serpentine padded back, sides and seat covered in light blue cotton, within a moulded frame with ribbon tie and husk cresting, scrolling arms and channelled seat-rail, on four turned and reeded legs, with toupie feet, the four splayed back legs with scroll feet and brackets, limewood, cramp cuts, now with corner blocks and springing, with one layer of gilding, re-touched, possibly originally painted
35 in. (89 cm.) high; 87 in. (221 cm.) wide; 31 in. (79 cm.) depth

£20,000–40,000

\$27,000–53,000
€23,000–46,000

This refined giltwood sofa by Chippendale is marked in its similarity to his documented seat-furniture, particularly at Burton Constable, Yorkshire, where Chippendale describes his furniture as: 'done in a neat but not an expensive manner' (1). Its graceful serpentine form is closely related to a pair of sofas supplied in *circa* 1778 to William Constable (1721-91) for the Great Drawing Room at Burton Constable, Yorkshire (2). These were part of a larger suite, as undoubtedly the present example was, comprising sixteen armchairs, two bergères, and four smaller sofas. While the moulded frame of the present sofa is less ornately carved, it features four near-identical turned and reeded legs, with toupie feet and the same splayed back legs with scroll feet; the front supports recalling what is described as the 'flare-topped' leg, also found on a pair of commodes supplied by Chippendale to Constable for Mansfield Street, London in 1774, for which an invoice survives, and on the 'Weeping Women' commode at Stourhead, Wiltshire, attributed to Chippendale, father and son (3). The carving on this sofa is shallow suggesting it was perhaps originally painted in the same way as the Burton Constable sofas, which were initially 'japanned' blue and white. Although no bill survives for furniture for the Great Drawing Room at Burton Constable, the steward's account book records on 19 October 1778: 'Mr Chippendale on Acct of Furniture for the Drawing Room £300'. A further payment of £6 6s was received the same day by Chippendale's foreman, William Reid, and in March 1779, Constable instructed Mr. Bolt in Gray's Inn to pay the Chippendale firm £800 for works undertaken up to 30 December 1778 (4).



One of a pair of sofas, originally japanned blue and white, supplied by Chippendale, *circa* 1778, to William Constable for the Great Drawing Room at Burton Constable, Yorkshire. © Burton Constable Foundation.



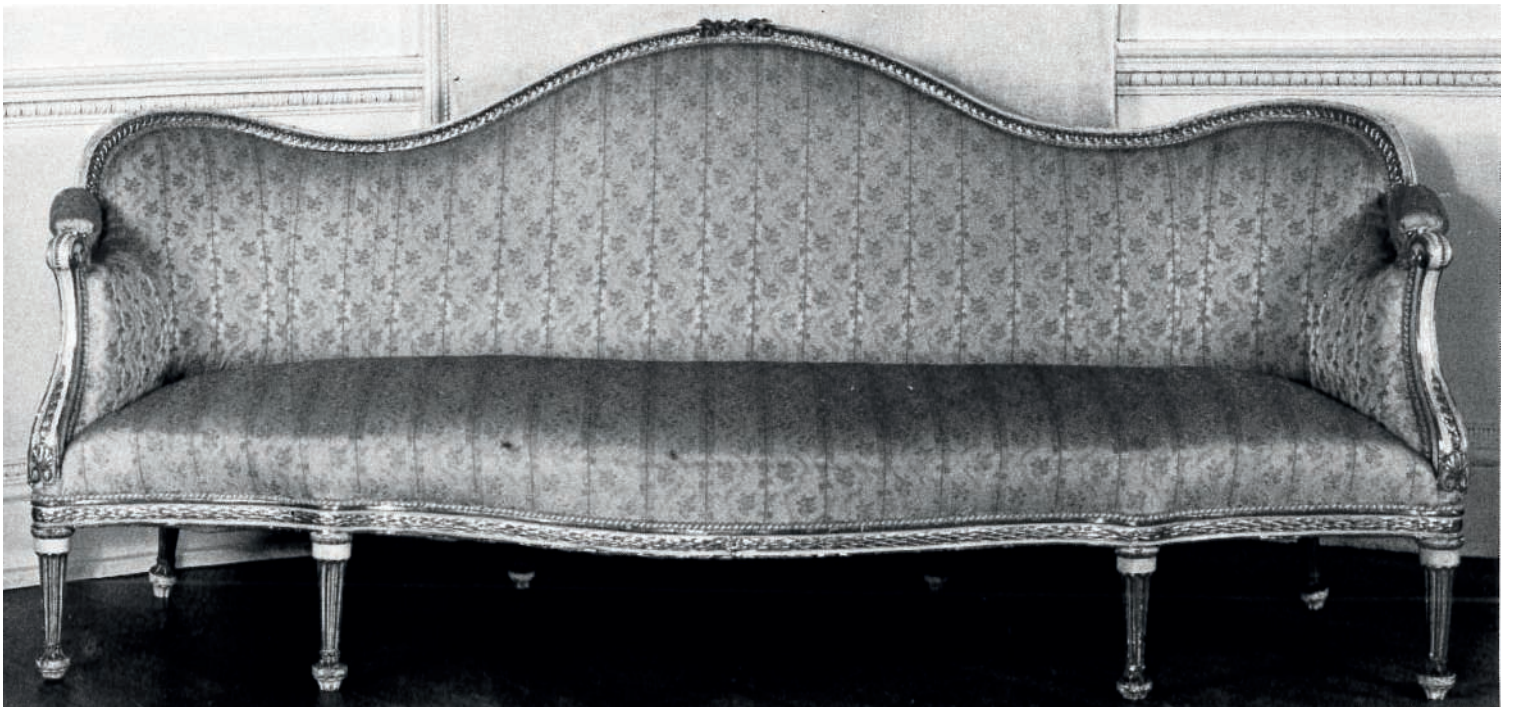


One of the set of sixteen armchairs, originally japanned blue and white, supplied by Chippendale, circa 1778, to William Constable for the Great Drawing Room at Burton Constable, Yorkshire. © Burton Constable Foundation.

Chippendale also supplied another suite of 'japanned' furniture probably for Mansfield Street; in 1774, an account was submitted for £627 3s 5d for furniture for an enfilade of three apartments – a bedchamber, ante-room and drawing-room. As this account did not include packing charges or travelling expenses, Christopher Gilbert has argued that the furniture contained therein was most likely for London. Furthermore, when Constable vacated Mansfield Street in 1784, Chippendale Junior packed and dispatched twenty-five crates of furniture to Burton Constable (5). This suite comprised twelve cabriole armchairs and a pair of sofas; as it was intended for the drawing room, it was given superior status by the addition of parcel-gilt decoration and upholstered in blue damask. Only one of the sofas was listed in the above cited bill showing that the Constable accounts are unfortunately incomplete. In the 1830s, as part of a Regency refurbishment of Burton Constable, this suite of seat-furniture was gilded by Thomas Ward.

The ribbon tie and husk cresting on the back rail of this sofa is closely comparable to carving found on sofas supplied to George Wyndham, 3rd Earl of Egremont (1751-1837), for whom extensive accounts survive, for Petworth House, West Sussex; only one sofa and twelve chairs are extant at Petworth today (6). This suite, originally covered in 'Rich Crimson & White Silk Damask', was invoiced by Chippendale on 9 January 1777, and consisted of:

- 22 Neat Carv'd – Cabriole Arm'd Chairs, Gilt in Burnish'd Gold, Stuffd, Cover'd and finish'd with Gilt Nails (Exclusive of the Damask) @ £5.5s – 115.10s
- 2 very Large Confidants... Carv'd to match the Chairs and Gilt in Burnish'd Gold...£52.10
- 2 large Carv'd Sofas to match, Gilt in Burnish'd Gold, Stuffd, Cover'd, and finish'd with Gilt Nails Squabs and Downe Bolsters Compleat (exclusive of Damask) £38
- 2 long Stools for the windows...



One of a pair of giltwood sofas, supplied by Chippendale, circa 1778, to Sir Rowland Winn, probably for the Saloon at Nostell Priory. © Christie's Images 1978.



Another pair of sofas, again with ribbon cresting, with eight armchairs *en suite*, circa 1778, and originally giltwood although now white-painted and parcel-gilt, is at Nostell Priory, Yorkshire (7). Made for Sir Rowland Winn, probably for the Saloon, they relate to the Petworth suite and thus to the present example. The Nostell Priory suite has been attributed to Chippendale because it conforms 'exactly to one of the firm's standard designs' (8). The exciting discovery of unrecorded estate papers in 1990, which detail 'the final phase of Chippendale's commission' at Nostell between 1774 and 1785 (when work was undertaken on the Saloon, Drawing Room and probably the Top Hall) that had 'hitherto only been sketchily documented', discusses eight chairs and two matching sofas intended for the Saloon (9). These 'new' letters show that Chippendale was at Nostell in 1774 measuring the Drawing Room and the Saloon. In June 1774, he wrote to Sir Rowland Winn: 'I have sent...by the York coach a small case contain'g a section of the Saloon with designs of the furniture which has been settled by Mr Adams and myself & he totally approves of everything therein sketched' (10).

A suite of seat-furniture, '8 Very neat open back Chairs to be Japann'd & Seats covered with Green Taberay / 2 Large Sofas to match', recorded in correspondence dated 30 June 1781 from Chippendale's firm to Winn, was mostly completed by 1778-9, but the patron either lost interest or found himself unable to pay for furnishings, which together (including the Drawing Room) came to £570 (11). He was already heavily in debt to Chippendale's firm, and so the furniture remained in London.

Another pair of related sofas, forming part of a suite with eight armchairs (later increased to include thirteen single chairs in two sizes and a pair of bergères), was supplied to Prince William Henry, Duke of Gloucester, younger brother of George III, and is in the Royal Collection at Clarence House, represents Chippendale's only Royal commission. Chippendale was not attached to the Great Wardrobe and although he boasted in 1768 to Sir Rowland Winn that he had 'a great quantity of unexpected business . . . mostly for the Royal Family', the evidence for this was thought to be confined to the fact that some copies of the 3rd edition of *The Director* (1762) bore a dedication to the Duke of Gloucester. Despite no evidence of another Chippendale Royal commission, payments to Chippendale totalling £134 15s 6d have been discovered in the only surviving portion of the Duke of Gloucester's bank account, covering the years 1764-6. These payments are too early to relate to the Duke of Gloucester suite, which must date to the early 1770s.

It was probably commissioned by the Duke for his London residence, Gloucester House, Park Lane, or for one of his country seats in the environs of Windsor - St Leonard's Hill, Cranbourne Lodge or Bagshot Park, Surrey. There is another sofa in the National Trust collection at Basildon Park, which is very similar to the Clarence House example (12).

All the above examples, excepting the Burton Constable sofas, feature a more pronounced serpentine back than the sofa offered here. The dimensions of the sofas described above all differ slightly, evidently because they were part of commissions intended for particular rooms for Chippendale's individual patrons.

(1) C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 169.

(2) J. Goodison, *The Life and Work of Thomas Chippendale Junior*, London, 2017, p. 365, fig. 185.

(3) D. Dodd, L. Wood, 'The "Weeping Women" Commode and other orphaned furniture at Stourhead by the Chippendales, Senior and Junior', *Furniture History*, 2011, pp. 58-62.

(4) Goodison, *op. cit.*, p. 156.

(5) Gilbert, *op. cit.*, vol. I, p. 276.

(6) Goodison, *op. cit.*, p. 180; p. 363, figs. 181, 2; NT 483451.7 and NT 483451.1-6.

(7) Gilbert, *op. cit.*, vol. II, p. 198, fig. 361; NT 959736.9-10 and NT 959736.1-7.

(8) *Ibid.*, vol. I, p. 173.

(9) C. Gilbert, 'New Light on the Furnishing of Nostell Priory', *Furniture History*, 1990, pp. 53, 58.

(10) *Ibid.*, pp. 59-60.

(11) *Ibid.*, p. 60.

(12) NT 266682.

THE GILDING

The sofa has a single layer of water gilding from the 18th or 19th century. The gesso is laid on in thin layers, with natural clay and then gold leaf, lacking the yellow layer. While there is no evidence of any earlier decorative scheme, which would support the gilding being 18th century, the sofa was possibly originally painted and then thoroughly cleaned. This theory is supported by the shallow turning on the feet disguised by gesso and, in this case, the gilding could then be 19th century.



■ * 20

A GEORGE III PARCEL-GILT, PADOUK AND MARQUETRY SECRETAIRE-CABINET

BY THOMAS CHIPPENDALE, CIRCA 1775

The breakfront upper section headed by a classical urn hung with swag and flanked by flaming urn-finials, the pediment inlaid with *guilloche*, swag and paterae, above a dentilled frieze and mirrored door with ribbon-tied wreath and stiff-leaf and patera dividers, the plates replaced, now lined to the reverse in pleated green silk, enclosing a fitted interior with 'ivorine' lettered pigeon-holes and eleven drawers with lacquered-brass axe-head handles, flanked by doors inlaid with fan medallions and bellflower pendants, each enclosing four adjustable shelves; the projecting base with fall-front drawer with associated wreath handles, now lined to the reverse in gilt-tooled brown leather, enclosing a fitted interior with five pigeon-holes and nine drawers, one fitted with associated moulded glass inkwells, above an *entrelac* band and pair of quarter-veneered doors centred by circular fan medallions in roundels and radiating bellflowers, enclosing a drawer and later shelf, originally a further two drawers, on a plinth base, re-gilt, previously with castors, short-grain kickers, chamfered drawer-stops, black wash and pine back to lower section
103 in. (261.5 cm.) high; 47 in. (119 cm.) wide; 23 in. (58.5 cm.) deep

£70,000–100,000

\$94,000–130,000
€80,000–110,000

PROVENANCE:

With Mallett, *circa* 1960.

The Property of a Lady, sold Sotheby's, London, 5 May 1989, lot 78.

LITERATURE:

Mallett advertisement, June 1960, in an unknown French publication.







Detail from one of the Brocket Hall library bookcases, supplied by Chippendale, circa 1773, to Sir Peniston Lamb, 1st Viscount Melbourne. © Christie's Images 1978.



A press bed supplied by Chippendale, circa 1775, to David Garrick for his villa at Hampton. © Christie's Images 1978.

This impressive padouk secretaire-cabinet, enriched with striking and contrasting marquetry veneers, illustrates the seamless transition that occurs between furniture made in the mid-1770s by Chippendale, and the influence in the latter years of 1770s of his son, Thomas Chippendale Junior (1749-circa 1822).

The rectilinear form of this cabinet, with classical urns on the cornice, together with austere ornamentation in the *gout grec* style, recalls a set of built-in architectural bookcases supplied by Chippendale in circa 1773 for the library at Brocket Hall, Hertfordshire (1). The pedimented version of these bookcases also includes a near-identical fretwork gallery of *guilloche* with flower-heads, which is re-interpreted in marquetry on this cabinet, and is a recurrent feature of Chippendale's *oeuvre* of the mid-1770s (2).

The distinctive configuration of mirror panels on the upper doors of this cabinet, an oval set within a rectangular plate divided by giltwood astragals, closely compares to a chimney glass supplied by Chippendale in 1771 for the small room adjoining the State bedchamber at Nostell Priory (3). A related configuration appears in a design for a secretaire-bookcase in the 3rd edition of the *Director* (1762), although this is in the more florid Rococo manner of the 1760s (4). Furthermore, a drawing for the back of a garden seat, attributed to either Chippendale or Chippendale Junior, circa 1774, and in the collection at Harewood House, Yorkshire, includes related astragals (5). Examples of mirror panelled configurations on Chippendale's furniture, which relates to the marquetry ornamentation of this cabinet includes: a Press bed commissioned for David Garrick's villa at Hampton, circa 1775, now in the collection of the Victoria & Albert Museum (6), a satinwood bookcase, probably supplied in circa 1773-75 to Sir Peniston Lamb, 1st Viscount Melbourne for Melbourne House, Piccadilly (7), and a mahogany bookcase of the 1790s supplied by Chippendale Junior to Harewood House (8).

This mirror configuration appears on a drawing by Adam dated 1771 for a pier bookcase, with mirror panelled doors that relate to the marquetry ornamentation of this cabinet; the bookcase was intended for Sir George Colebrooke, Bt., probably for the book room at 23 Arlington Street, but was never executed (9). This example reflects the long-lasting influence of Robert Adam (1728-92) on Chippendale's furniture, both father and son, who were creating furniture to complement the Scottish architect's interiors throughout the 1760s and 70s, and for most of Adam's important houses, including Nostell Priory, Harewood House and Newby, all located in Chippendale Senior's native Yorkshire.

The carved classical urns made to ornament the cornice of this cabinet recall the designs published by Chippendale Junior in his *Sketches of Ornament* (June 1779) (10). An example of one of these urn finials is found on two window cornices, made for the Great Drawing Room at Burton Constable, Yorkshire, between 1778-79 (11), and on a giltwood overmantel, probably made for the White Drawing Room, Harewood House, in circa 1785 (12).

Chippendale Junior, who probably took over the firm in late 1778, a year prior to Chippendale Senior's demise, created neo-classical furniture in a more aesthetically plain style but which still incorporated identifiable characteristics from his father's period. Examples of this furniture include the 'Weeping Women' commode at Stourhead, Wiltshire that features the 'flare-topped' leg ending in a tapered spade foot found on the pair of commodes supplied by Chippendale Senior to William Constable for Mansfield Street, London, in 1774, on a commode attributed to either Chippendale Senior or junior, circa 1775-80, formerly in the collection of Norman Colville, reunited with its pair by Ronald Phillips in 2017 (13). Dudley Dodd and Lucy Wood fully discuss the parallel features between these commodes in the *Furniture History Journal*, 2011 (14).

- (1) C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, pp. 50-51, figs. 76-80.
- (2) *Ibid.*, p. 51, fig. 78.
- (3) *Ibid.*, p. 172, fig. 308.
- (4) *The Gentleman & Cabinet-Maker's Director*, 1762, plate LXXXVII.
- (5) J. Goodison, *The Life and Work of Thomas Chippendale Junior*, London, 2017, p. 422, fig. 290.
- (6) *Ibid.*, p. 39, fig. 62.
- (7) 'The Exceptional Sale', Christie's, London, 9 July 2015, lot 153 (£92,500 inc. premium).
- (8) Goodison, *op. cit.*, pp. 300-301, figs. 84-85.
- (9) SM Adam volume 17/219.
- (10) Goodison, *op. cit.*, pp. 36-38, figs. 13-15.
- (11) *Ibid.*, p. 340, fig. 152.
- (12) *Ibid.*, p. 353, fig. 171.
- (13) *Ibid.*, pp. 338, figs. 148-149; p. 339, figs. 150-151.
- (14) D. Dodd, L. Wood, 'The "Weeping Women" Commode and other orphaned furniture at Stourhead by the Chippendales, Senior and Junior', *Furniture History*, 2011, pp. 58-62.

THE GILDING

The gilt pediment components and mirror dividers have been re-gilt. While the original gilding was cleaned, traces survived in the angles of the mirror dividers. The analysis of the original gilding reveals layers of gesso followed by a thick coat of animal glue size, producing a smooth, glossy surface, then a dull yellow oil size tinted with ochre, following by gold leaf. The use of a glue size layer was fairly common in the 18th Century, but it increased the chance of the gilding flaking at a later date, which is probably why the secretaire-cabinet was later re-gilt. After the original gilding was cleaned, a layer of fresh gesso was applied, followed by a layer of yellow, a light brown clay and then the present water gilding.



Finished drawing for a pier bookcase by Robert Adam, 1771, for Sir George Colebrooke, Bt., not executed. © Sir John Soane's Museum, London. Photo: Ardon Bar-Hama.

CHIPPENDALE HALLMARKS



HANDLES



HANDLES



SECRETAIRE DRAWER ARRANGEMENT



CROSS GRAIN MOULDINGS



S-PATTERN KEYHOLE

CHIPPENDALE HALLMARKS



LAMINATED BLOCKS



GASCOIGNE LOCKS



SHORT GRAIN KICKERS



CHAMFERED DRAWER-STOPS



CRAMP-CUTS



BATTEN-CARRYING HOLES



RED WASH



THE
EXCEPTIONAL
SALE 2018

London
5 July 2018

IMMEDIATELY FOLLOWING
THIS SALE AT
APPROXIMATELY 5.30 PM



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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaim are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

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

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

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

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at artransport.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. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. 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:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

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

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

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

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

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 Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage 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.





ROOMS AS PORTRAITS
MICHAEL S. SMITH



© Photographs by Kate Carr

AUCTIONS

Eaton Square, London
London, 12 September 2018

A Tale of Two Cities, New York & Los Angeles
New York, 26 September 2018

CONTACT

Amelia Walker
awalker@christies.com
+44 (0) 20 7389 2085

Elizabeth Seigel
eseigel@christies.com
+1 212 484 4812

CHRISTIE'S



Property from a Distinguished Private Collection

REMBRANDT BUGATTI (1884-1916)

Cerfs, leurs bois entrecroisés

bronze with brown patina

Height: 17½ in. (44 cm.); Length: 18½ in. (47 cm.); Depth: 12 in. (30.5 cm.)

Conceived c. 1904 and cast in a rare edition of only three known examples

£200,000-300,000

**IMPRESSIONIST AND MODERN ART
DAY SALE**

London, 21 June 2018

VIEWING

15-20 June 2018
8 King Street
London SW1Y 6QT

CONTACT

Michelle McMullan
mmcmullan@christies.com
+44 (0)20 7389 2137

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



The Property of the Trustees of the 6th Earl of Arran's Will Trust
POMPEO BATONI (Lucca 1708-1787 Rome)

Double portrait of the Hon. Arthur Saunders Gore, Viscount Sudley, later 2nd Earl of Arran (1734-1809), and his wife Catherine, née Annesley (d. 1779) with their son (?), Arthur Saunders Gore, later 3rd Earl of Arran (1761-1837) as Cupid, three-quarter-length

oil on canvas
44 $\frac{7}{8}$ x 34 in. (113.8 x 86.3 cm.)
£200,000-300,000

OLD MASTERS EVENING SALE

London, 5 July 2018

VIEWING

30 June – 5 July 2018
8 King Street
London SW1Y 6QT

CONTACT

John Stainton
jstainton@christies.com
+44 (0)20 7389 2945

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

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THURSDAY 5 JULY 2018 AT 5.00 PM

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

CODE NAME: CHIPPENDALE
SALE NUMBER: 16839

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

| | |
|--------------------------|---|
| UK£100 to UK£2,000 | by UK£100s |
| UK£2,000 to UK£3,000 | by UK£200s |
| UK£3,000 to UK£5,000 | by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800) |
| UK£5,000 to UK£10,000 | by UK£500s |
| UK£10,000 to UK£20,000 | by UK£1,000s |
| UK£20,000 to UK£30,000 | by UK£2,000s |
| UK£30,000 to UK£50,000 | by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000) |
| UK£50,000 to UK£100,000 | by UK£5,000s |
| UK£100,000 to UK£120,000 | by UK£10,000s |
| Above UK£200,000 | at auctioneer's discretion |

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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

16839

| | |
|-------------------------------|-------------------|
| 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

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

| |
|----------------------------|
| Name of Bank(s) |
| Address of Bank(s) |
| Account Number(s) |
| Name of Account Officer(s) |
| Bank Telephone Number |

PLEASE PRINT CLEARLY

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