

Annabel's

44 Berkeley Square
1963–2018

LONDON, 20 NOVEMBER 2018



CHRISTIE'S















Annabel's

44 Berkeley Square
1963–2018

TUESDAY 20 NOVEMBER 2018

AUCTION

Tuesday 20 November 2018
at 4.00 pm Lots 1-270

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

VIEWING AT ANNABEL'S

44 BERKELEY SQUARE, W1J 5AR

ENTRANCE TO VIEWING BY CATALOGUE ONLY (ADMITS TWO)

Friday	16 November	12.00 pm – 8.00 pm
Saturday	17 November	12.00 pm – 5.00 pm
Sunday	18 November	12.00 pm – 5.00 pm
Monday	19 November	10.00 am – 4.00 pm
Tuesday	20 November	10.00 am – 2.00 pm

AUCTIONEERS

Arlene Blankers, Hugh Edmeades, Nick Finch,
Georgie Hilton, Nick Martineau, Will Porter

AUCTION CODE AND NUMBER

In sending absentee bids or
making enquiries, this sale should
be referred to as **ANNABEL-17511**

CONDITIONS OF SALE

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

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

[25]

Front and back cover: Lot 125
© Christian Voigt



**Browse this auction and view
real-time results on your iPhone,
iPod Touch, iPad and Android**

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a
retrieval system or transmitted by any form or by any means,
electronic, mechanical, photocopying, recording or otherwise,
without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2018)

These auctions feature

CHRISTIE'S  LIVE

*Bid live in Christie's salerooms worldwide
register at **christies.com***

View catalogues and leave bids
online at **christies.com**

CHRISTIE'S



SPECIALISTS & CONTACTS FOR THIS AUCTION



ORLANDO ROCK
Chairman, Christie's UK
orock@christies.com
+44 (0)20 7389 2031



ANDREW WATERS
Curatorial Director,
Head of Sale,
awaters@christies.com
+44 (0)20 7389 2356



FLORA TURNBULL
Project Manager
fturnbull@christies.com
+44 (0)20 7389 2622



LOUISE BRITAIN
Sale Coordinator
lbritain@christies.com
+44 (0)20 7389 2637



ANGUS GRANLUND
Modern British Art
agranlund@christies.com
+44 (0)20 7752 3240



ALBANY BELL
Modern British Art
abell@christies.com
+44 (0)20 7389 2738



SARAH REYNOLDS
Victorian Paintings
Drawings and Watercolours
sareynolds@christies.com
+44 (0)20 7752 3284



ROSIE O'CONNOR
Victorian Paintings
Drawings and Watercolours
roconnor@christies.com
+44 (0)20 7389 2271



ANNABEL KISHOR
Drawings and Watercolours
akishor@christies.com
+44 (0)20 7389 2709



ALEKSANDRA BABENKO
Russian Art
ababenko@christies.com
+44 (0)20 7389 2489



NICOLETTE TOMKINSON
Posters Consultant
nicolette@tomkinsonchurcher.com



ISABELLE CARTIER-STONE
Silver
icartier-stone@christies.com
+44 (0)20 7389 2898



ALASTAIR PLUMB
19th Century Pictures
aplumb@christies.com
+44 (0)20 7752 3298



FLAVIA LEFEBVRE D'OVIDIO
Old Master Paintings
flfebvre@christies.com
+44 (0)20 7752 3371

EMAIL

First initial followed by last name
@christies.com (eg. Louise Britain=
lbritain@christies.com.)

For general enquiries about this auction,
please email the sale coordinator.

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

POST-SALE SERVICES

Annika Hasselgren
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

BUYING AT CHRISTIE'S

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



Annabel's

BY NICK FOULKES

It was without doubt the best excuse I have ever heard. *"I am afraid that Mr Birley cannot come to the phone because he is busy relaxing."* I had rung Thurloe Lodge to speak to Mark Birley. Elvira his housekeeper had answered and explained that he could not be disturbed.

Mark Birley was a man who elevated comfort and relaxation to the level of an art form and Annabel's was his masterpiece, his 'Making of Adam', his 'Last Supper' his 'Demoiselles d'Avignon'.

Son of Society portrait painter Sir Oswald Birley and Society beauty Rhoda Pike; Mark grew up in a unique aesthetic microclimate, a cocktail comprising equal measures of culture and comfort. Sir Oswald was not a painter to starve in a garret, he was famous for the good lunches he would give those who sat for their portraits in his studio; and some of Mark's earliest memories were of going for ice cream at the famed Berkeley Square tearoom Gunter's, founded in the 18th century. Fitting then that with Annabel's chocolate ice cream he would uphold the reputation of Mayfair's town square for excellent ices well into the 21st century.

At first it might have seemed that young Mark would drift through life. University College Oxford, where he attended more race meetings than lectures, did not encourage him to return for a second year. For a while he pursued a career in advertising. But then he stumbled across the perfect job: being himself. Today one would say that he was a 'brand' or a 'tastemaker' but caricaturist and wit Marc Boxer put it much more elegantly, giving him the sobriquet 'Warrant Holder to the Upper Crust'.

His initial foray into this vocation was to open the first Hermes shop in London on Piccadilly Arcade where lunch of smoked salmon and lobster was sent around from nearby Wilton's. He once explained to me that the secret of great retail was simple: a sofa. Customers would come in after lunch sink into the sofa where they were, literally, sitting targets for the pretty vendeuses who sold them belts and ties.



Mark Birley by Marc Boxer

Sofas, which swallowed their sitters whole, the comfort of which induced a Lethe-like, *lotophagous narcosis* were also at the heart of Annabel's, which he named after his wife and described to prospective members in 1963 as a 'new kind of Night Club in London. One which is international in character, and more of a club in the true sense than any other'. With characteristic restraint he talked of 'a small American bar and comfortable sitting room' in 'the vaults of 44 Berkeley Square', under the infamous Clermont Club. There was also a second bar, a restaurant serving supper and dancing to music 'reproduced by high fidelity sound equipment.' And thus, the legend was born.

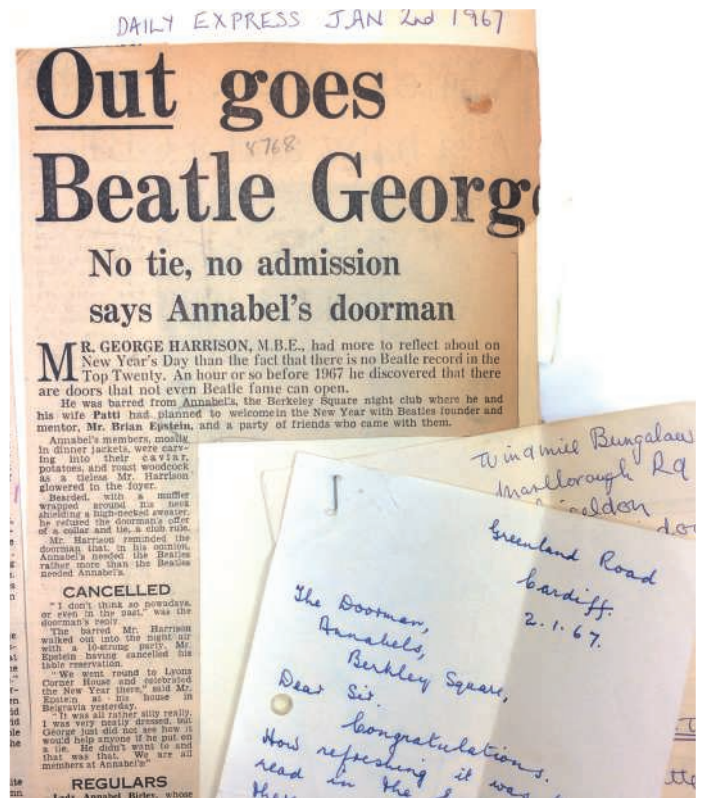
It may have been a basement but it was a basement of a million stories: the time Lady Di (as she is known to my generation) and Fergie turned up dressed as policewomen for Prince Andrew's stag party; the time John Wayne had to be asked to refrain from intimate antics; the time the Queen came for a party; the time the Beatles were turned away for not wearing ties (although Former Manager Gavin Rankin insists they were shoeless not tieless); the time Prince Andrew was turned away for not wearing a tie – one assumes he was not barefoot; the time...

It managed to be grand but groovy – a perfect combination for the social fluidity of the times. "All those different worlds were starting to collide" said Anna Wintour of the bubbling social cauldron that was London in the Sixties. "Hairdressers were suddenly as famous as duchesses and to the outside eye, Annabel's was where all these people went."

For Society it was a way of understanding a new nightclub culture where orchestras, bands and singers were replaced with records. It was such a novelty that Queen magazine, chronicle of the upper crust, regularly printed the Annabel's Top Twenty. But although much was made of the high-fidelity sound equipment, over five decades the vaults under Berkeley Square welcomed live acts of international fame, Ray Charles, Ella Fitzgerald and The Supremes among them.

When Lady Gaga performed her set here, she began with the words "Hello rich people". Indeed, Annabel's was expensive. Alistair McAlpine once told me that when he was Tory party Treasurer he found the bar at Annabel's the best place for fundraising: if they were there, potential donors could hardly plead poverty.

Sometimes in order to explain its unique appeal, Annabel's was described as a country house into which a discotheque has been inserted, which is not entirely accurate. Country houses in those distant days were hardly havens of warmth, comfort and exquisite food. No, this was a Carlos de Beistegui idea of country house chic, cashmere that only looked like tweed.



It may have opened in the 1960s but it was not really of the period – in fact it was not of any period, it was truly timeless, it defied taxonomy, it was equal only to itself: a nocturnal manifestation of its founder's taste and vision. It was created out of thousands of tiny details brought to perfection: whether the little cross-hatched spheres of butter that appeared with the Melba toast; or the exacting standards to which the brass-clad pillars in the restaurant were polished every day – you had to be able to read the reflection of a menu in them

And it is true that in the suffused glow of tabletop oil-lamps reflected in the forest of brass, Annabel's looked beautiful in the shadowed hours when the low light flattered men and women alike and the flare of a match might momentarily illuminate the lower half of a beautiful or famous face. It is also true that the care taken with the design deserved to be appreciated with the lights on.

Paintings smothered the saffron paneled walls of the sitting room in a carefully planned pictorial patchwork. Landseerish dogs abounded, arranged around the fireplace in some form of canine votive arch, elsewhere there were works by Alfred Munnings, Augustus John, Glyn Philpott and William Orpen.

The inner bar and restaurant had a more Art Deco feel although Mark never allowed one style to take over completely. Instead it was unmistakably *le goût* Birley. Modernist posters, as well as Paul Colin dancers, jazz musicians and nightclub scenes, were balanced with, say, a corner of maritime paintings and ephemera that evoked the quarters of a retired admiral circa 1860 and an alcove hung with horses and a 19th century painting of a flaneur – all tumbling auburn hair and a white three-piece suit - bought for the sound artistic reason that Mark thought he looked 'like such an absolute shit.'

The Buddha Room is, probably, the most famous feature of the club. Its eponymous sculpture was the backdrop for a particularly good, melancholic Snowdon portrait of Mark. Yet it was a relatively late arrival, installed in 1979 and replacing a bar; the Leon Bakst costume designs that studded the room's carmine walls evoked the world of Les Ballets Russes, not necessarily the most Buddhist of organizations but coexisting very well nonetheless.

It all works well because in spite of their differences, whether watercolours by John Ward or vintage skiing posters, art and objects were assembled and arranged under the gimlet eye and sure hand of Mark Birley. And it was against this beautifully prepared backdrop that the half century long *roman fleuve* of life underground in Mayfair was written.

Now a new chapter has opened. Annabel's has moved up the road and the vaults under Number 44 have fallen silent: but while I daresay the contents of the old Annabel's will find a new home with ease, the legend left behind will perhaps never disperse.





Mark Birley photographed by Snowdon © Armstrong Jones

A HEADY COCKTAIL OF THE OLD AND NEW WORLDS

BY DAVID SNOWDON

I had heard of Annabel's from my early youth, even if my parents disapproved of my visiting! Tales of exotic dinners, fascinating people and hedonistic parties that went on into the early hours emanated from within – always with a sense of fun tinged with a hint of danger, set against the beautiful and enticing theatrical backdrop of 44 Berkeley Square.

I actually didn't go to Annabel's until the mid 1980s, when I was invited to a private party, and I remember the excitement of being greeted by two impeccably dressed doormen in dark green ushered me and my friends down the striped staircase into that fabled basement. On arrival downstairs, I was greeted like a long lost friend by the impeccably polite Louis Emanuelli, manager of Annabel's from the outset, who welcomed me to the club. Passing through the narrow corridor, I met my host, whilst to my left, the bar was already teeming with people trying to catch the eye of John the barman. To the right, the small, elegant and sophisticated drawing room designed by that purveyor of good taste, Mark Birley, was bursting with energy and merriment. And so began the first of many unforgettable evenings.

Mark Birley always said that decorating Annabel's was 'an intuitive thing', buying pictures 'in a very haphazard

way – I just bought things that appealed to me'. But somehow, with his attention to detail, artistic pedigree and instinctive eye, he gathered a fabulous concoction of pictures to delight and amuse the eye. His ability to strike exactly the right atmosphere was evident everywhere, from the highly-polished pillars in the dining room to the private room lined with wall to wall wine bottles – many of which were reputedly signed by the likes of Elizabeth Taylor and Lady Gaga. I will never forget the miraculous good taste and attention to detail in everything – and always admired the way that all the chairs had handles to make sitting down a pleasant experience. Lighting was paramount – and Mark Birley understood better than anyone precisely how the small lights on the table reflected off the immaculately starched table cloth to enhance the complexion of all of the guests.

With its heady cocktail of the 'old' and 'new' worlds of post-war London colliding, sprinkled with the stardust of the international jet set and glitterati, all set against the unique intimacy of the club – Annabel's never failed to deliver. And the whiff of danger was ever present as the prowling paparazzi outside ensured your attendance in perpetuity – although the kitchen exit in the mews behind saved many blushes, no doubt.



Mark Birley photographed by Snowdon, 1983 © Armstrong Jones

Whilst there are undoubtedly some who might consider a nightclub a self-indulgent and narcissistic place at times, I found it to be entirely the opposite thanks to the extraordinary generosity of its present owner. Richard Caring was the first to recognise the unique place that Annabel's - and all of Mark Birley's establishments - held in the hearts of members and guests. And after he acquired the Birley group in 2007, it was Richard who, tired of hearing me raising money for my Mother's charity by riding a bicycle, instead hosted a party to raise money at Annabel's. Thanks to the generosity of both members and friends, this was the most successful charity evening I have ever been involved with.

So what I have discovered over the years is that Annabel's stands as a beacon for impeccable standards, supreme good taste - and a place of overwhelming generosity and fun. How wonderful that the true spirit of Annabel's lives on and flourishes in its new home a few doors down.

David Snowdon



Annabel's

Valentine's Day
14th February 2006

Terrine of Duck Foie Gras, Fig Marmalade

Sashimi of Sea Scallops, Ginger Vinaigrette,
Watercress Salad

Roasted Endive & Asparagus with Parmesan,
Sauce Meunière

Mushroom & Chestnut Soup, Truffle Oil

Salade Romaine, Langoustine Pochées, Sauce Anocat



Fillet of Beef, Teriyaki Sauce, Choi San

Artichoke Risotto

Grilled Dover Sole

Black Cod in Miso, Chick Pea Purée

Spit Roast Rack of Lamb (2cvs)



Cœur Framboise et Chocolat

Tatin aux Poires, Glace Pistaches

Amaretto Parfait Glacé

Guanaja Chocolate Soufflé, Sauce au Café

Annabel's Bitter Chocolate Ice Cream

Selection of Sorbets



Richard Caring and Anna Wintour at Annabel's © Richard Young

Annabel's

Since its ground-breaking opening 55 years ago, Annabel's has earned a global reputation founded on luxury, style and unrivalled atmosphere making it one of the most elegant and glamorous Clubs in the world.

Home to an Aladdin's cave of treasures, known and loved as a landmark of opulence and revelry, it is my great privilege to offer Annabel's Members and friends the chance to own a piece of its history as a permanent keepsake. It's a celebration of the atmosphere, style and people who made Annabel's the place to be, then and now.

Annabel's has always been an avid supporter of charitable causes and I am delighted that the proceeds of Christian Voigt's iconic photograph of the Club (lot 125), as well as Richard Young's celebrity portraits taken at Annabel's (lot 125A), will be sold to benefit The Children's Charity For The Good Of All Children.

As the greatest and most iconic nightclub in the world, I'm honoured to have had the opportunity to carry on Annabel's legacy.

Richard Caring



THE ENTRANCE HALL

MARK BIRLEY & JOHN WARD, R.A.

Mark Birley forged many friendships with artists and illustrators several of whom are represented in the sale, such as Nicholas Garland, Neil Forster and one of his closest John Ward. Birley had met Ward in the fifties while working together at advertising agency J. Walter Thompson. Ward went on to have a successful artistic career, receiving many high-profile commissions including Princess Diana and the christenings of Prince William and Prince Harry. Birley commissioned Ward on various projects at Annabel's, including a triptych of The Founding Members to celebrate the club's 20th anniversary in 1983. A copy of this is included here together with several studies of the interiors and staff of Annabel's, Harry's Bar and Caffé Florian in Venice.

λ†1

JOHN STANTON WARD, R.A. (1917-2007)

Monday Morning Annabel's, Doing the Flowers

signed and inscribed 'Monday morning Annabel's/
Doing the Flowers/John Ward' (lower right)
pencil, ink, watercolour and gouache on buff paper
10⁷/₈ x 16³/₄ in. (27.9 x 42.5 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700



1

λ+2

JOHN STANTON WARD, R.A. (1917-2007)

Annabel's

signed and inscribed 'John Ward/Annabel's' (lower right)

pencil, watercolour and gouache on paper
12¼ x 17¾ in. (31 x 45 cm.)

£1,200-1,800

\$1,600-2,400
€1,400-2,000

PROVENANCE:

Mark Birley: The Private Collection, Sotheby's London, 21 March 2013, lot 48, where purchased by the present owner, as 'Annabel's, study for The Founder Members'.

EXHIBITED:

London, Maas Gallery, *John Ward: paintings, watercolours and drawings*, November - December 1985, no. 44, 'Annabel's, study for The Founder Members'.



2

λ+3

JOHN STANTON WARD, R.A. (1917-2007)

Annabel's, the Buddha room (i); Louise (ii)

signed, inscribed and dated 'Annabel's 1985/John Ward' (lower left) (i); signed and dated 'John Ward 1982' (lower left) (ii)

ink and watercolour on paper (i); pencil and ink on paper (ii)

12½ x 13½ in. (30.5 x 34.3 cm.) (i); 6¼ x 9½ in. (15.8 x 23.2 cm.) (ii)

Executed in 1985 (i); executed in 1982 (ii). (2)

£800-1,200

\$1,100-1,600
€910-1,400

PROVENANCE:

Mark Birley: The Private Collection, Sotheby's London, 21 March 2013, lot 53, where purchased by the present owner (i), with Maas Gallery, London (ii).

EXHIBITED:

London, Maas Gallery, *John Ward: paintings, watercolours and drawings*, November - December 1985, no. 47 (i).



3 (part)

Annabel's



4

λ†4

JOHN STANTON WARD, R.A. (1917-2007)

John Robinson, Annabel's

signed and dated 'John Ward/1975.' (lower right)
pencil, watercolour and gouache on buff paper
12¼ x 24¾ in. (31 x 62 cm.)
Executed in 1975.

£1,000-1,500

\$1,400-2,000
€1,200-1,700

λ†5

JOHN STANTON WARD, R.A. (1917-2007)

Annabel's, Study for The Founder Members

signed, inscribed and dated 'Annabel's 1985/John Ward' (lower right)
pencil, ink, watercolour and gouache on paper, squared for transfer
12½ x 35½ in. (32 x 89 cm.)
Executed in 1985.

£1,500-2,500

\$2,000-3,300
€1,800-2,800

PROVENANCE:

Mark Birley: The Private Collection, Sotheby's London, 21 March 2013, lot 47.

EXHIBITED:

London, Maas Gallery, *John Ward: paintings, watercolours and drawings*,
November - December 1985, no. 42.



5

'I think everything came together in a magical way because obviously it was a decade or a little bit more since the war, there was a sense of renewal and rebirth to England, the 60s was an extraordinary time to be in London, and at the centre of that was Annabel's standing for the old world but also representing the new.

All those different worlds were starting to collide, hairdressers were suddenly equally as famous as duchesses, and to the outside world Annabel's was where all those people went'

Anna Wintour



Annabel's



- | | | | | | |
|----------------------------|---------------------|---------------------|----------------------|-------------------|-------------------|
| 1 Prince Guirey | 6 William de Gelsey | 11 Norman Parkinson | 16 Douglas Wilson | 21 David Metcalfe | 26 Peter Munster |
| 2 Lord Suffolk | 7 Lord Hanson | 12 Nolly Zernsdachi | 17 Sir Anthony Berry | 22 Peter Blond | 27 Jeremy Tree |
| 3 John Beckwith Smith | 8 Mark Birley | 13 Philip Jobb | 18 Prince Galitzine | 23 Louis | 28 David Somerset |
| 4 Henry J Heiriz III | 9 David Amburmenil | 14 Michael Brand | 19 Annabel | 24 Perdita | 29 Lord Lambton |
| 5 Sir Houston Shaw Stewart | 10 Lord Hambleden | 15 Sidney | 20 John | 25 Daniel Penn | |
- Conversation Piece of
Founder Members of Annabel's
John Ward RA



λ†6

AFTER JOHN STANTON WARD, R.A. (1917-2007)

The Founder Members of Annabel's (triptych)

photographic reproduction on three canvases

24 x 44½ in. (61 x 113 cm.);

24 x 15¼ in. (61 x 38.7 cm.);

24 x 15¼ in. (61 x 38.7 cm.)

Together with a key of the founding members

(3)

£1,000-2,000

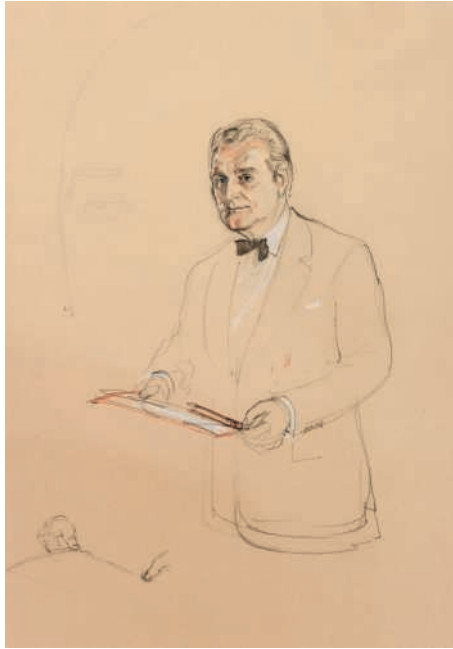
\$1,400-2,600

€1,200-2,300

The original triptych by John Ward was commissioned by Mark Birley to celebrate the 20th anniversary of the opening of Annabel's.



7



7



7

λ+7

JOHN STANTON WARD, R.A. (1917-2007)

Louis Emanuelli, General Manager and Director 1963-1992 (i); (ii); Mabel James (iii)

signed and dated 'John Ward 1978' (lower right) (ii)
 pencil, watercolour and white chalk on buff paper (i); pencil, ink, watercolour
 and gouache on buff paper (ii)
 16 $\frac{5}{8}$ x 11 $\frac{3}{4}$ in. (43 x 30 cm.) (i); 17 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in. (45 x 30 cm.) (ii) (3)

£800-1,200

\$1,100-1,600
 €910-1,400

PROVENANCE:

with Maas Gallery, London (ii).

Louis Emanuelli was the manager of Annabel's until 1992, and he was there from the very beginning; part of the fabric of the Club he became a friend to generations of members. His career began in the kitchens of Park Lane Hotel at the age of fourteen. When he met Mark Birley he had risen to prominence as manager of the Mirabelle, risking it all to join Mark's as yet unrealised vision for a new London nightclub.

Mark Birley discovered Mabel James working at Wiltons, and she became part of his life, and that of his entire family. She formed a deep, lasting bond with Annabel. They used to discuss life, as well as matters of dress of her domain the Ladies Powder Room. Mark discovered that, at eighty, she was still going home on the night bus after work and persuaded her to accept a taxi service. She left an indelible mark on the memories of the members.

λ+8

JOHN STANTON WARD, R.A. (1917-2007)

Portrait of Harry Waugh (i); Charlie, Annabel's (ii)

signed and dated 'John Ward/3 Jan/1989. (lower right) (i); signed and dated
 'John Ward/1977' (lower right) (ii)
 pencil, ink, watercolour and white chalk on buff paper (i); pencil, watercolour
 and gouache on buff paper (ii)
 18 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in. (47.6 x 31.8 cm.) (i); 11 $\frac{1}{8}$ x 8 $\frac{5}{8}$ in. (28 x 22 cm.) (ii)
 Executed in 1989 (i); executed in 1977 (ii). (2)

£700-1,000

\$920-1,300
 €800-1,100

PROVENANCE:

Mark Birley, his sale; Sotheby's, London, 21 March 2013, lot 54, where purchased by the present owner (i).

Harry Waugh had an influential 70 year career in the wine trade, in which he was a celebrated figure for his instinctive palate and gentlemanly disposition. He was a much sought after consultant for such establishments as the QEII, The Ritz Hotel, and he advised both Mark's Club and Annabel's.



8



8



9

λ†9

JOHN STANTON WARD, R.A. (1917-2007)

Paul Prudhomme

signed and dated 'John Ward/Sep 26th 1980' (lower right)
 charcoal, watercolour, pastel and gouache on buff paper
 24½ x 18½ in. (62.2 x 47 cm.)

Together with a framed menu of the *Dinner In Aid Of The Graham Hill Appeal* 21/11/1977 and a pen and black ink cartoon *Chefs of Annabel's 1963-1973* by another hand.

£1,000-1,500



9

†10

A COLLECTION OF FRAMED PHOTOGRAPHS

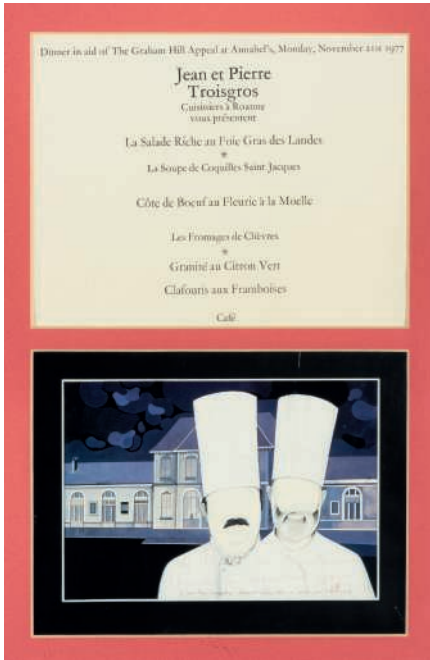
Mark Birley with friends, guests and staff at various events
 15 x 10 in. (38.1 x 25.4 cm.); and smaller

£300-500

\$400-660
 €340-570

(3)

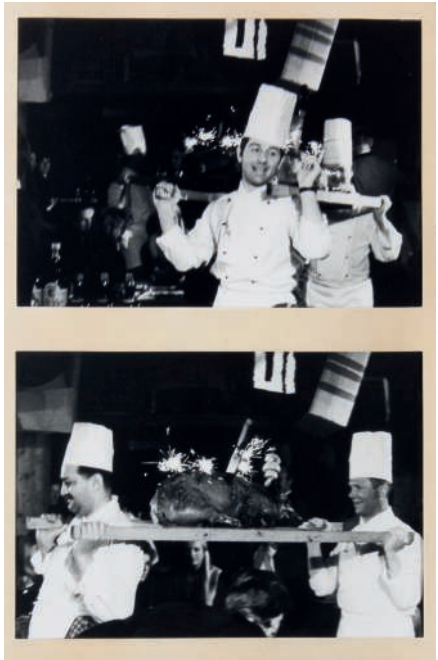
\$1,400-2,000
 €1,200-1,700



9



10



10



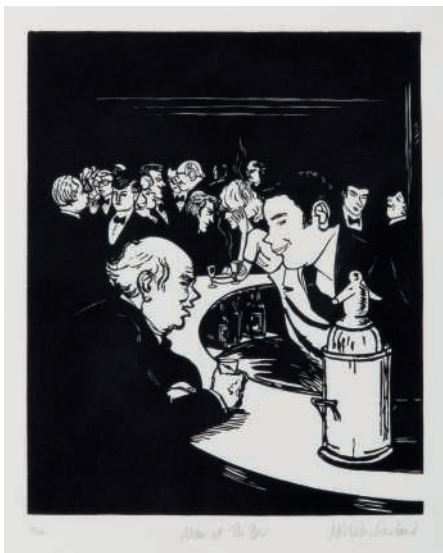
INTRODUCTION

When I noticed Nicholas Garland at Annabel's earlier this year, drawing unobserved—first in one corner then in another like a sparrow in the Zoo, I knew this could have serious consequences. The fourteen prints distilled from the drawings he made there are rather more than glimpsed references to familiar places.

Some of his people are invented, some are composite portraits but we recognize them at once by their behaviour; we know what each is thinking or saying. They display such particular feelings with a disarming clarity. In the penultimate print of the series, 'What's Love got to do with it?' we watch four couples dancing, lost to the world, caught up in strange attitudes of accelerated courtship.

These linocuts are of a high order: they are works of art.

Lucian Freud



†11

NICHOLAS GARLAND, O.B.E. (B. 1935)

Annabel's

the complete set of fourteen linocuts, 1985, on Arches wove paper, each signed and titled in pencil, numbered 48/250 (there were also 25 hors commerce copies), with an introduction by Lucian Freud, published by Mark Birley, London, the full sheets, lacking the title page, justification and original black cloth-covered portfolio case, in very good condition, each framed
Images 375 x 255 mm.; and smaller
Sheets 505 x 380 mm.

(14)

£4,000–6,000

\$5,300–7,900
€4,600–6,800

PROVENANCE:

A gift from Peter Blond.

'I asked Mark once if it was true that the Beatles were turned away from Annabel's because they weren't wearing ties...he said 'no absolutely not, that is complete rubbish, it's because they weren't wearing shoes!'

Peter Blond



48/250

The Hall

Nicholas Gustav



†12
TWO LEATHER UPHOLSTERED OAK AND BEECH CHAIRS
 LATE 19TH AND LATE 20TH CENTURY

£400-600

(2)

\$530-790
 €460-680



~†14
A VICTORIAN BRAZILIAN ROSEWOOD AND GRAINED BAROMETER
 LATE 19TH CENTURY, THE DIALS LATER

Together with a brass ship's timepiece and brass barometer by Hermès
 37¾ in. (95 cm.) high; and smaller

(3)

£600-1,000

\$790-1,300
 €690-1,100



~†13
A WILLIAM IV BRAZILIAN ROSEWOOD LIBRARY TABLE
 CIRCA 1835

Together with a modern brass and patinated table lamp, wired for electricity
 The table: 30 in. (76 cm.) high; 48 in. (122 cm.) long; 26 in. (66 cm.) deep

(2)

£2,000-3,000

\$2,700-3,900
 €2,300-3,400



~†15
A REGENCY BRAZILIAN ROSEWOOD SIDE CABINET
 CIRCA 1825

With a later marble top above a pair of doors, losses
 30 in. (76 cm.) high; 37 in (94 cm.) wide

£400-600

\$530-790
 €460-680

16 No lot



Annabel's



17

λ*17

HENRY MAYO BATEMAN (1887-1970)

The diner who addressed the Maitre d'hôtel as 'Garçon'

signed 'H.M./BATEMAN.' (lower right)
pencil, pen and black ink and watercolour on paper
13¾ x 9¾ in. (35 x 24.8 cm.)

£1,500-2,000

\$2,000-2,600
€1,800-2,300

EXHIBITED:

London, Leicester Galleries, *Caricatures by H.M. Bateman*, 28 February - 10 April 1974.



18

λ*18

HENRY MAYO BATEMAN (1887-1970)

*The Ming Vase (i);
It was not fancy dress after all (ii)*

signed 'H.M. BATEMAN.' (lower right) (i); signed
'H.M./BATEMAN.' (lower left), both inscribed with
title (lower centre) (ii)
pencil, pen and black ink and watercolour on paper
15½ x 10½ in. (38.5 x 26 cm.); and smaller (2)

£2,000-3,000

\$2,700-3,900
€2,300-3,400

PROVENANCE:

both with the Parker Gallery, London.



18

λ*19

HENRY MAYO BATEMAN (1887-1970)

The Curate who saw red

signed 'H.M./BATEMAN.' (lower right)
pencil, pen and black ink and watercolour on paper
13 x 19½ in. (33 x 49.5 cm.)

£1,500-2,000

\$2,000-2,600
€1,800-2,300



19



20

λ†20

HENRY MAYO BATEMAN (1887-1970)

Oxford Unvisited

signed and dated 'H.M. BATEMAN 22' (lower left)
pencil and watercolour on paper
13 x 10½ in. (33 x 25.7 cm.)

£2,500–4,000

\$3,300–5,300
€2,900–4,500

PROVENANCE:

with the Parker Gallery, London.



21

λ†21

HENRY MAYO BATEMAN (1887-1970)

Cambridge Unvisited

signed and dated 'H.M. BATEMAN.22.' (lower left)
pencil and watercolour on paper
13 x 10½ in. (33 x 25.7 cm.)

£2,500–4,000

\$3,300–5,300
€2,900–4,500

PROVENANCE:

with the Parker Gallery, London.

λ†22

HENRY MAYO BATEMAN (1887-1970)

The Outrage: Someone threw confetti at a society wedding

signed 'H.M. BATEMAN.' (lower right)
pencil, pen and black ink and watercolour on paper
13½ x 20¼ in. (34.3 x 51.4 cm.)

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

with The Fine Art Society, London, August 1971.



22



23



23

λ†23

HENRY MAYO BATEMAN (1887-1970)

*The Colonel in the Conservatory (i);
The Colonel's Socks (ii)*

signed and dated 'H.M./BATEMAN./1922.' (lower right, partially overmounted) and inscribed with title (lower centre, partially overmounted) (i); signed and dated 'H.M. BATEMAN/1922.' (lower right) (ii)

pencil, pen and black ink on paper
15¾ x 11¼ in. (40 x 30 cm.); and smaller (2)

£1,200-1,800

\$1,600-2,400

€1,400-2,000

PROVENANCE:

(i) with Ernest Brown & Philips at Leicester Galleries, London



24



24

λ†24

HENRY MAYO BATEMAN (1887-1970)

*The Colonel in the Chair (i);
The Colonel talks to the Exchange (ii)*

both signed and dated 'H.M./BATEMAN./1922.' (lower right)

pencil, pen and black ink on paper (i); pencil, pen and black ink on paper and black ink on glass (ii)
23¾ x 19 in. (60.7 x 48.2 cm.); and smaller (2)

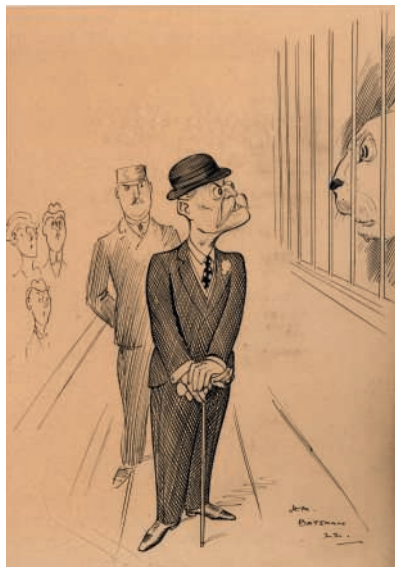
£1,200-1,800

\$1,600-2,400

€1,400-2,000



25



25

λ†25

HENRY MAYO BATEMAN (1887-1970)

*The Little Colonel (i);
The Colonel at the Zoo (ii)*

signed and dated 'H.M. BATEMAN/1922.' (lower right) (i); signed and dated 'H.M./BATEMAN/22.' (lower right) (ii)

pencil, pen and black ink on paper
15¾ x 11¼ in. (40 x 28.5 cm.) (2)

£1,200-1,800

\$1,600-2,400

€1,400-2,000

λ†26

HENRY MAYO BATEMAN (1887-1970)

*The Colonel's Christmas Dream (i);
The Colonel gets a writ (ii)*

signed 'H.M. BATEMAN.' (lower left) (i); signed
'H.M. BATEMAN.' (lower right) (ii)
pencil, pen and black ink and watercolour on paper
14½ x 10¼ in. (37 x 26 cm.) (2)

£2,500-4,000

\$3,300-5,300

€2,900-4,500



26



26

λ†27

HENRY MAYO BATEMAN (1887-1970)

*The Deed (i);
Very well meant (ii)*

signed 'H.M./BATEMAN.' (lower right) (i); signed
'H.M./BATEMAN.' (lower left) (ii)
pencil, pen and black ink and watercolour on paper
12⅞ x 19⅞ in. (32.7 x 50 cm.), and smaller (2)

£2,500-4,000

\$3,300-5,300

€2,900-4,500



27



27

EXHIBITED:

(ii) London, Leicester Galleries, *Caricatures by H.M. Bateman*, 28 February - 10 April 1974.

λ†28

HENRY MAYO BATEMAN (1887-1970)

*Honour was satisfied in the season in
retrospect (i);
Demonstration of the new flexible fowling
piece for crack shots (ii)*

signed 'H.M. BATEMAN.' (lower right) and
extensively inscribed throughout (i); signed 'H.M./
BATEMAN.' (lower right and inscribed as title
(lower centre) (ii)

pencil, pen and black ink and watercolour on paper
14¼ x 10 in. (36.2 x 25.4 cm.); and smaller (2)

£2,500-4,000

\$3,300-5,300

€2,900-4,500



28



28

PROVENANCE:

(i) with The Fine Art Society, London, December
1962, no. 24.

(ii) with the Parker Gallery, London.

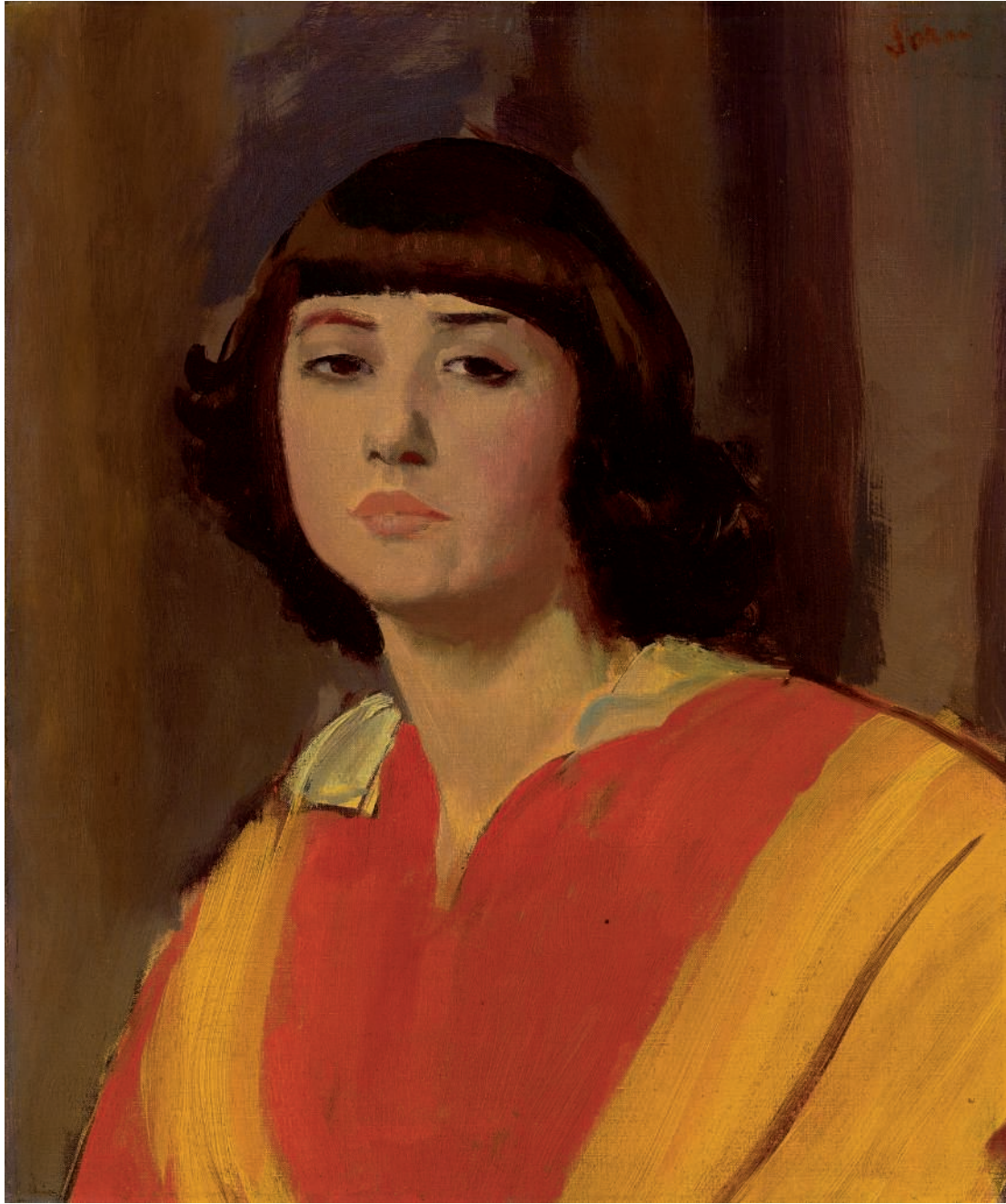


Lot 40



Lot 41

THE FIREPLACE SITTING ROOM



λ†29

AUGUSTUS JOHN, O.M., R.A. (1878-1961)

Portrait of a lady

signed 'John' (upper right)

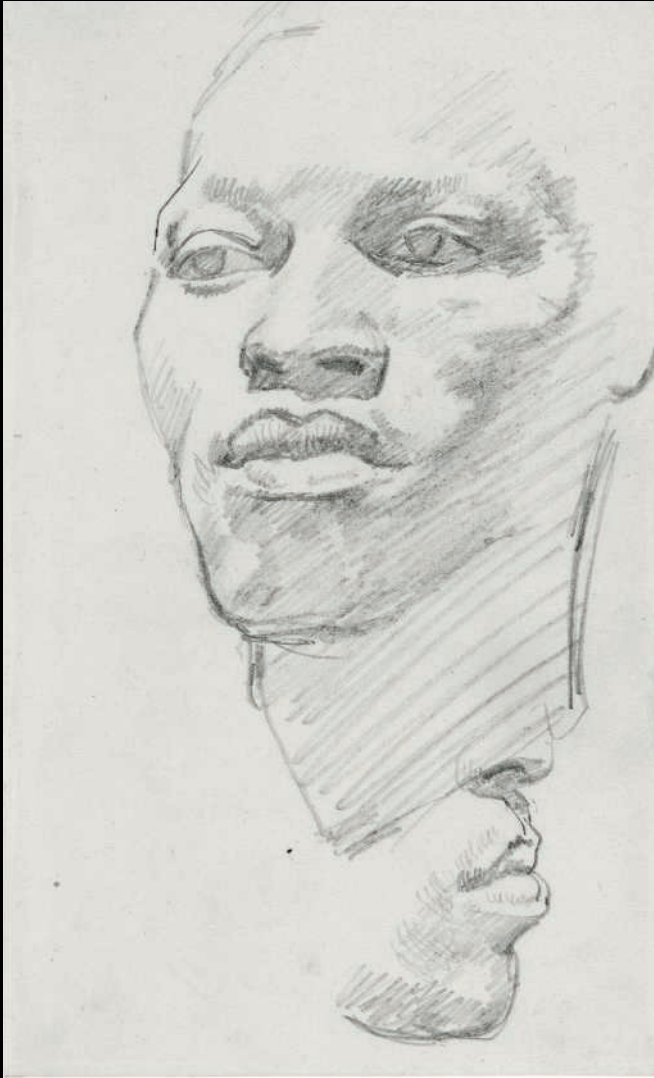
oil on canvas

19¼ x 16 in. (48.8 x 40.6 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000



+30

GLYN WARREN PHILPOT, R.A. (1884-1937)

Henry Thomas: Head studies

pencil on paper

8¼ x 5¼ in. (21 x 13.3 cm.); 7½ x 5¼ in. (19.1 x 13.3 cm.), framed as one

Executed circa 1929.

(2)

£15,000–25,000

\$20,000–33,000

€18,000–28,000

EXHIBITED:

London, Clarges Gallery, *Glyn Philpot R.A.: exhibition of drawings & watercolours*, April - May 1972, nos. 9A and 9B.

The left-hand study closely resembles Philpot's highly celebrated painting *Balthazar*, 1929 (private collection, UK).

† 31

GLYN WARREN PHILPOT, R.A. (1884-1937)

Negro Sitting

with inscription by Gabrielle Cross 'NEGRO SITTING/1937./Front View./

GLYN PHILPOT' (on a label attached to the frame)

oil and charcoal on canvas

40 x 21½ in. (101.6 x 54.9 cm.)

Painted in 1937.

£80,000–120,000

\$110,000–160,000

€91,000–140,000

PROVENANCE:

Gabrielle Cross, the artist's niece.

J. Wood Palmer.

Anonymous sale; Sotheby's, London, 13 May 1987, lot 161.

with Roy Miles, London.

EXHIBITED:

London, Leighton House Museum, *Retrospective Exhibition of Drawings, Paintings and Sculpture by Glyn Warren Philpot R.A. 1884-1937*, February 1959, no. 62.

LITERATURE:

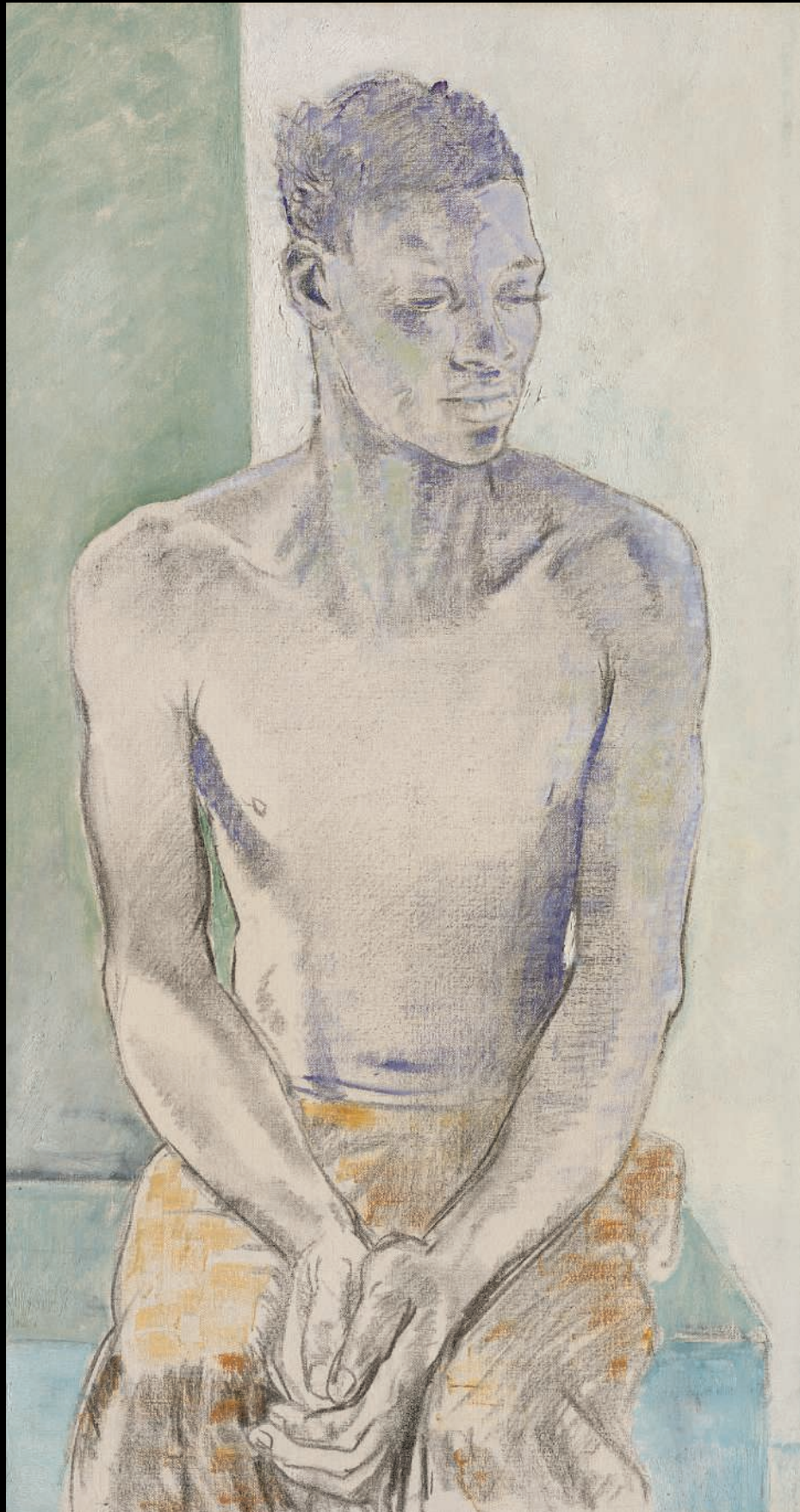
A.C. Sewter, *Glyn Philpot 1884-1937*, London, 1951, n.p., pl. 105.

Philpot established a strong reputation as a portrait painter capturing British and American society portraits in the years before the First World War, including skilful renditions of Siegfried Sassoon, Sir Oswald Mosley, Stanley Baldwin and even the King of Egypt. His success in this area led to his acceptance both as a Royal Academician and trustee for the Tate Gallery at a relatively young age. While *Negro Sitting* retains much of the strength of Philpot's careful expressive portraiture, it is also crucially part of the later period of the artist's work, in which he had begun to forge his own path away from the expectations of a more conservative society. Having secured a hugely successful base for himself painting Edwardian-style portraits in London and the South-East of England, he suddenly moved to Paris and began a period of experimentation following in the footsteps of many before him in search of artistic inspiration from the great masters working there. Philpot was not averse to alienating his more traditional clientele if the reward was development and freedom in his artistic expression.

During the early 1930s, Philpot delved into more mystical and mythologically inspired compositions, yet still retained an interest in presenting portraits and figures, though in more dramatic and simplified representations. He began to use colour to express emotion and atmosphere and stylized his compositions. 'In my own case the change has been towards a simplification of technique, a sacrifice of expected qualities of surface in order to obtain more rapidity and flexibility of handling and a greater force of accent. With this has gone a simplification of form, dispensing with exactitudes of drawing to obtain greater emotional weight in line ... All these are technical changes and all have been adopted instinctively in the search for new forms of beauty' (G. Philpot, *Apollo*, 1933).

Philpot's later period, during which the present work was painted, has been heralded as some of his most important and captivating work, where the authenticity of his artistic expression comes to the fore. Painted in 1937, *Negro Sitting* was painted in the final year of the artist's life, and is one of the last of a series of portraits depicting black men. This was seen as an unusual and controversial topic at the time for mainstream white society, yet Philpot was unswayed, painting jazz musicians and friends without reference to social exclusivity. *Negro Sitting* depicts Jamaican-born Henry Thomas, Philpot's best known and most sought-after sitter. He first sat for Philpot for the 1929 portrait *Balthazar*, and later became his, reportedly ineffective, manservant. Thomas remained a key muse of Philpot's, and in exchange the artist gave his advice and support. Upon Philpot's death, Thomas laid a wreath on his grave with a note praising the artist's familial role in his life: "for memory to my dear master as well as my father and brother to me," writing also of his "kind heart and human nature".

In the present work, Philpot gives the sitter an almost celestial appearance with a strong outline and a lighter sheen on his chest and arms. Philpot's uncanny ability to capture his sitter's physiognomy is demonstrated explicitly in this very intimate portrait. With simple lines, he portrays powerful downcast eyes. The muted tones and hands left unfinished draws the viewer's eye towards the figure's face; his attention to the shadow in the neck and face further emphasizing the figure's contemplative expression. As part of the Symbolist movement, a loosely associated group of artists operating around this time, Philpot believed art should reflect an emotion or idea rather than an objective visual representation. In this highly intimate painting, we see the sitter through the eyes of the artist: calm and tender, yet strong. The portrait has been enjoyed and admired by Annabel's exclusive clientele for decades and is undoubtedly the jewel in the crown of their collection.



λ†32

SIR WILLIAM NICHOLSON (1872-1949)

Gurnards

signed 'Nicholson' (lower centre)

oil on canvas

11¾ x 16 in. (29.8 x 40.6 cm.)

Painted in 1931.

£25,000–40,000

\$33,000–53,000

€29,000–45,000

PROVENANCE:

with Leicester Galleries, London.

T.E. Milligan Grundy, 1943.

with Roland, Browse & Delbanco, London, 1949.

1st Baron Wilmot, 1956, and by descent to Lady Wilmot.

Her sale; Sotheby's, London, 16 December 1964, lot 36.

with Marlborough Fine Art, London.

Acquired by Mark Birley by 1990.

EXHIBITED:

London, Beaux Arts Gallery, *Retrospective Exhibition of Paintings by William Nicholson*, May - June 1933, as 'Mullets'.

London, Leicester Galleries, *Recent Paintings by William Nicholson*, May - June 1934, no. 82.

London, Leicester Galleries, *An Exhibition of Paintings by Sir William Nicholson*, May - June 1938, no. 21.

London, Leicester Galleries, *Paintings by Sir William Nicholson*, April 1943, no. 53.

London, Roland, Browse & Delbanco, *English and French Paintings between 1770 and 1920*, April - May 1950, no. 11.

London, Roland, Browse & Delbanco, *William Nicholson: Joseph Herman*, October - November 1951, no. 1.

London, Roland, Browse & Delbanco, *The Renaissance of the Fish: Paintings from the Seventeenth to Twentieth Century*, October - November 1953, no. 20.

London, Roland, Browse & Delbanco, *Paintings by William Nicholson as Desmond, Lord Harmsworth*, March - April 1954, no. 13.

London, Roland, Browse & Delbanco, *William Nicholson Centenary Exhibition*, April - May 1972, no. 19.

London, Browse & Darby, *William Nicholson, 1872-1949*, March - April 1990, no. 28.

LITERATURE:

L. Browse, *William Nicholson*, 1956, p. 92, no. 368, pl. 32.

Exhibition catalogue, *William Nicholson Centenary Exhibition*, London, Roland, Browse & Delbanco, 1972, p. 16, no. 19, illustrated.

Exhibition catalogue, *William Nicholson. 1872-1949*, London, Browse & Darby, 1990, n.p., no. 28, illustrated.

P. Reed, *William Nicholson: Catalogue raisonné of the oil paintings*, London, 2011, p. 513, no. 659, illustrated.

In August 1931 William Nicholson and family holidayed on the west coast of Ireland, near Letterfrack in County Galway. During the three week stay he produced a portrait, since lost, a landscape of the hills near Letterfrack (private collection) and this beautifully observed study of two red gurnards. Unlike his other fish paintings where the subjects lie on plates or newspaper, these are resting on the sandy beach against a bank of seaweed and pebbles.

We are very grateful to Patricia Reed for her assistance in preparing this catalogue entry.



Annabel's

SIR WILLIAM NICHOLSON (1872-1949)*The Cenotaph, The Morning of the Peace Procession*

signed 'Nicholson' (lower right) and indistinctly inscribed 'Cenotaph/(The morning/of the peace procession)' (on the reverse)

oil on panel

16 x 12¾ in. (40.6 x 32.4 cm.)

Painted in 1919.

£50,000–80,000

\$66,000–110,000

€57,000–91,000

PROVENANCE:

with Beaux Arts Gallery, London.

Anonymous sale; Christie's, London, 17 April 1953, lot 47.

Clifford Hall.

Acquired by F.B.C. Bravington by 1956.

with Marlborough Fine Art, London.

Acquired by Mark Birley by 1990.

EXHIBITED:

London, Beaux Arts Gallery, *Exhibition of Recent Paintings by William*

Nicholson, April - May 1927, no. 1, as 'The Cenotaph'.

Glasgow, Alex Reid & Lefevre, *Exhibition of Paintings by William Nicholson*, 1928, no. 21.

Nottingham, Museum and Art Gallery, *Retrospective Exhibition of Paintings by William Nicholson*, March - April 1933, no. 143.

London, Beaux Arts Gallery, *Retrospective Exhibition of Paintings by William Nicholson*, May - June 1933, no. 65.

Manchester, City Art Gallery, Platt Hall, *Works by William Nicholson*, June - July 1933, no. 30.

Scarborough, Public Library, *Retrospective Exhibition of Paintings by William Nicholson*, August - September 1933, no. 57.

Folkestone, Public Art Gallery, *Exhibition of Paintings and Lithographs by William Nicholson*, October - November 1933, no. 16.

Belfast, Municipal Museum and Art Gallery, *Loan Exhibition of Paintings and Prints by William Nicholson*, February 1934, no. 24.

Lincoln, Usher Art Gallery, *Exhibition of Paintings and Lithographs by William Nicholson*, July - August 1934, no. 5.

Newark, Municipal Museum, *Exhibition of Paintings by William Nicholson*, September - October 1934, no. 11.

London, Browse & Darby, *William Nicholson, 1872-1949*, March - April 1990, no. 15.

LITERATURE:

L. Browse, *William Nicholson*, London, 1956, p. 67, no. 208.

Exhibition catalogue, *William Nicholson*, London, Browse & Darby, 1990, n.p., no. 15, illustrated.

P. Reed, *William Nicholson: Catalogue raisonné of the oil paintings*, London, 2011, p. 348, no. 409, illustrated.

The Peace Procession of 19 July 1919 commemorated the official end of the Great War after the signing of the Versailles Peace Treaty in June 1919. The day was declared a public holiday and Peace Processions took place throughout the UK, the Dominions and the British Empire. The largest was held in London where some 15,000 troops took part, with contingents from military and voluntary organisations in the UK and over 50 different countries. Two temporary structures were erected as saluting sites – a colonnaded pavilion at the head of the Mall in front of Queen Victoria's statue where King George and Queen Mary stood with various dignitaries, and another in Whitehall to commemorate those who had died during the war. At the suggestion of the architect Edwin Lutyens this took the form of a cenotaph, or empty tomb. It is this white-painted wood and plaster structure that appears in Nicholson's painting set against the dark background of the Foreign Office, grimy with soot like most London buildings at this date. The three steps at the base are covered with flowers, and the 33ft high pylon is

crowned with an altar covered with the Union Jack and a wreath. Another wreath hangs on the north side with flags on the east side: the Union Jack between the Red and White Ensigns. The only inscription reads 'The Glorious Dead'. It is early in the morning and there are few people about.

Nicholson had been commissioned by the Women's Section of the Imperial War Museum to paint Nurses with the Royal Army Medical Corps Detachment Passing the Pylon to the Memory of the Dead in Whitehall. A stand was made available for the artist on the day but whether this provided him with the best view might have been difficult to ascertain until the event had taken place. It seems from contemporary photographs that the marching columns passed on the west side of the street while the foreground in Nicholson's painting, the east side, was filled with spectators. Like so many people Nicholson found the day very difficult, his younger son Tony having been killed in action a few weeks before the end of the war, aged 21. Indeed it seems highly unlikely that Nicholson would ever have been able to complete the commission.

Correspondence in the Imperial War Museum charts the progress of the work. On 5 August Nicholson explained that he had begun the picture, but was on holiday until September. In an undated letter (late October/early November) from the South of France, written after his marriage to Edie Stewart-Wortley, he said that although 'family affairs' had made it impossible to finish he would 'go straight ahead with it' when he returned in March. In March 1920 further enquires were made regarding his progress as an exhibition at Crystal Palace was imminent. On 9 May Nicholson wrote that he was 'still in Wales so have not been able to make any progress lately with the picture. When does the exhibition open?' The reply came on 9 June and the project must have been abandoned at about this time.

Nicholson greatly admired Lutyens' design for the Cenotaph and included the architect's scale drawing in the second issue of *The Owl* (November 1919), the periodical he edited with his son-in-law Robert Graves. The temporary wooden structure had proved such an immediate and popular success that it was rebuilt in Portland stone and unveiled on Armistice Day, 11 November 1920.

We are very grateful to Patricia Reed for her assistance in preparing this catalogue entry.



SIR WILLIAM ORPEN, R.A., R.H.A. (1878-1931)*Night*

signed 'ORPEN' (lower left)
oil on canvas
36 x 28 in. (91.4 x 71.1 cm.)

£50,000–80,000

\$66,000–110,000
€57,000–91,000

PROVENANCE:

William Marchant & Co, Goupil Gallery, London, circa 1908.
with Lefevre Gallery, London.
with Fine Art Society, London, April 1973, as 'The Open Window, Night'.

Writing on 'The Problem of Modern Interior Painting' in 1909, T. Martin Wood summed up the evidence in the case of William Orpen. It consisted primarily in his obvious delight in the atmospheric of a room, and 'his pleasure in glasses and picture frames ... in bright things shining from shadows ...' In short Orpen 'expressed himself best in interior painting' (T. Martin Wood, 'The Problem of Modern Interior Painting', *The Studio*, vol XLVII, 1909, p. 256). For seven or eight years, critics had been commenting on the preponderance of interiors in the New English Art Club exhibitions at which Orpen, with Ambrose and Mary McEvoy and the Rothenstein brothers, had been one of the leading young Slade School painters. They represented 'dingy London rooms with plain walls', rather than peasant interiors or the salons of the rich (F.J.M., 'The New English Art Club', *The Speaker*, vol VI, (new series), 12 April 1902, p. 106). Devoid of chintz, *bric-a-brac* and wall-paper, they were plainly painted with no more than a few old, choice furnishings. Such a Spartan setting is that of the present work; apart from the lavish curtains, we only glimpse Orpen's signature convex mirror, hanging above a single silver candlestick on what we must assume is a chest of drawers (Grace's basket chair is likely to be that which appears in a number of works – most notably, *The Chessplayers*, c. 1901, (Ashmolean Museum, Oxford).

Formalism, a powerful abstract sense, distinguishes Orpen from his peers. Where they will focus on a seamstress or a woman reading, he often pulls back to take the eye up to a ceiling or off to a window. Indeed this latter motif came to the fore in a series of 'window' pictures that in essence began with *A Window in London Street* 1901 (National Gallery of Ireland). Although they include the artist's wife, Grace, she is dwarfed by the scale of the jaded Georgian drawing room which almost acts as a prison cell in the seedy hinterland of Tottenham Court Road.

The series was resumed when the artist and his family were living at 13 Royal Hospital Road, Chelsea. This small house, later demolished, acted as a studio until 1907, its 'little rooms [resembling], in their subdued light and the polished high-lit quality of their furnishings, his own early interiors ...' (J. Rothenstein, *Modern English Painters, Sickert to Smith*, 1952 (Eyre & Spottiswoode), p. 213). The second group was inaugurated with the showing of a watercolour entitled *The Window*, at the first Goupil Gallery Salon in December 1906 (Illustrated in the artist's Studio Book, where the size is given as 'about 14 x 10 inches). This led to *Night* (aka *The Window Light*), a major oil, the following year (this picture, also illustrated in the artist's Studio Book, originally showed a light fitting hanging in front of the window which was removed as the painting progressed. Retitled *Solitude*, it was formerly in the collections of Edmund Davis, Howden Hulme and Mark Birley before

its sale in 1994 as *The Window: Night*). At the same time the artist worked on a number of variants of which the present picture and *Night No.2* (1907, National Gallery of Victoria, Melbourne) are salient examples (All deploy a setting derived from *A Chelsea Window*, (formerly Mrs Kit Casey), in which there are no figures. For further reference the second series see B. Arnold, *Orpen, Mirror to an Age*, 1981, pp. 214-5. *The Open Window, Night*, a title applied to the present work in the 1970s (see label on the reverse), is clearly inaccurate). In all, a simple sash window with four large panes is viewed parallel to the picture plane. It dictates both the format, and the essential geometry of the composition. The figure in each case is moved to the side and does not cut the edges of the frame. Where we might expect such a feature to give on to a bright day, as in the Camden Town interiors of Harold Gilman and Spencer Gore, in these recent Orpens we look out on a uniform blue darkness. Human drama, the languor of *Night*, or the passionate embrace of *Night No.2* is off, almost in the wings.

That Orpen should have spent so much time on the series is significant. It may derive from the fact that the Goupil Salon picture was so well received by critics – one describing it as 'a fine declaration of his exceptional talent' ('Excellent Results of Enterprise and Taste', *The Daily News*, 31 October 1907, p. 4; see also 'Art Exhibitions', *The Daily Telegraph*, 2 November 1907, p. 15; 'Goupil Salon', *The Daily News*, 30 October 1907, p. 12; 'London Letter', *Morning Post*, 29 October 1907, p. 5.). Such was its fame that it was recalled by Frank Rinder in a monograph article for *The Art Journal* in 1909 as an occasion when 'the dexterous brush forgets its dexterity, and the painter celebrates, graciously, sensitively, and with a certain *raison mystique*, an aspect of a quiet moment' (F. Rinder, 'William Orpen RHA', *The Art Journal*, 1909, p. 22; see also 'Goupil Gallery', *The Art Journal*, 1908, p. 30).

Of the three important oils, the present is the most reductive. The pensive Grace reveals no yearning as she gazes out at the night sky. As before, the delicately patterned drapes have been swept aside and the gauze curtain covering the lower panes has been removed. More significant is the deletion of the gaunt silhouettes of the buildings across the street. In their place is what appears to be a wide river or bay with a single sail cutting the horizon. Is Royal Hospital Road removed to the sea, or a wide estuary? Is Grace now awaiting the return of this tiny craft? Or is this reading almost too literal for a magisterial composition that relies for its impact on four simple blocks of cool unclouded cobalt? Such is the totemic quality of the image that it is not too fanciful to read it as an intimation of Rothko.

We are very grateful to Professor Kenneth McConkey for preparing this catalogue entry.





λ†35

SIR MATTHEW SMITH (1879-1959)

The Bright Scarf

signed with initials 'MS' (lower left)

oil on canvas

28½ x 24 in. (72.4 x 61 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-28,000

PROVENANCE:

with Arthur Tooth & Sons, London.

36 No lot



†37

GLYN WARREN PHILPOT, R.A. (1884-1937)

The Goddesses Contending for the Apple

signed with initials 'GP' (lower right)

oil and charcoal on canvas

30 x 22 in. (76.2 x 55.9 cm.)

Painted in 1937.

£20,000–30,000

\$27,000–39,000

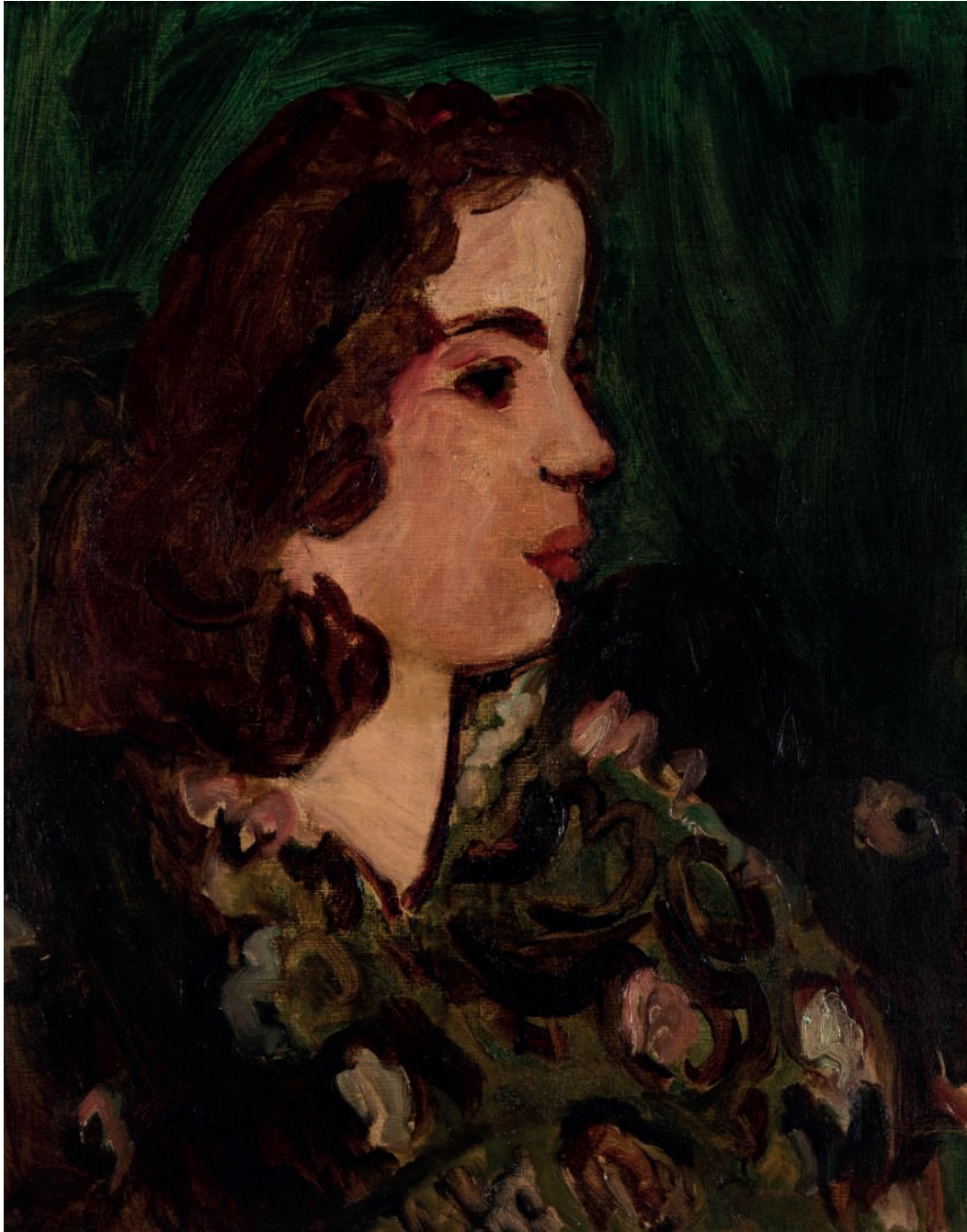
€23,000–34,000

PROVENANCE:

with Fine Art Society, London, November 1972.

EXHIBITED:

London, Redfern Gallery, *Glyn Philpot: Exhibition figure pieces, portraits, landscapes and flowerpieces in oil and watercolour*, November 1937, no. 5.
London, Tate Gallery, *Exhibition of paintings and sculpture by the late Glyn Philpot, R.A. (1884-1937)*, July - August 1938, no. 51.



λ†38

SIR MATTHEW SMITH (1879-1959)

Head of a Girl

signed with initials 'MS' (upper right)

oil on canvas

20 x 16 in. (50.8 x 40.6 cm.)

£7,000-10,000

\$9,300-13,000

€8,000-11,000



λ†39

AUGUSTUS JOHN, O.M., R.A. (1878-1961)

Portrait of a Gypsy

oil on canvas

21½ x 18¼ in. (54.6 x 46.3 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

In his autobiography *Chiaroscuro* Augustus John vividly describes his encounters with gypsy tribes, beginning in 1901 in North Wales and Liverpool and in the following years in Normandy (1906 and 1908), Marseilles and Milan (1910) and in Granada and Barcelona (1922). While in southern Spain he travelled by donkey through the Sierra Nevada and arriving at Valor from Yegen moved into a posada having discovered 'some good models' to paint. These were local girls, but 'as everywhere in Spain there were gypsies at Valor and some of these posed for me' (A. John, *Chiaroscuro*, London, 1952, p. 184). This portrait may be one of those gypsies since, as well as his dark, Moorish looks, it belongs stylistically to the 1920s.

We are very grateful to Rebecca John for preparing this catalogue entry.





† 40

**A RED VELVET FIVE SEAT CORNER SOFA IN TWO SECTIONS
MODERN**

Together with various scatter cushions

The sofa: 32½ in. (82.5 cm.) high; 132 in. (335 cm.) long

£2,000–4,000

\$2,700–5,300

€2,300–4,500

† 41

**A RED VELVET FOUR SEAT CORNER SOFA IN TWO SECTIONS
MODERN**

Together with various scatter cushions

The sofa: 32½ in. (82.5 cm.) high; 106 in. (335 cm.) long

£2,000–4,000

\$2,700–5,300

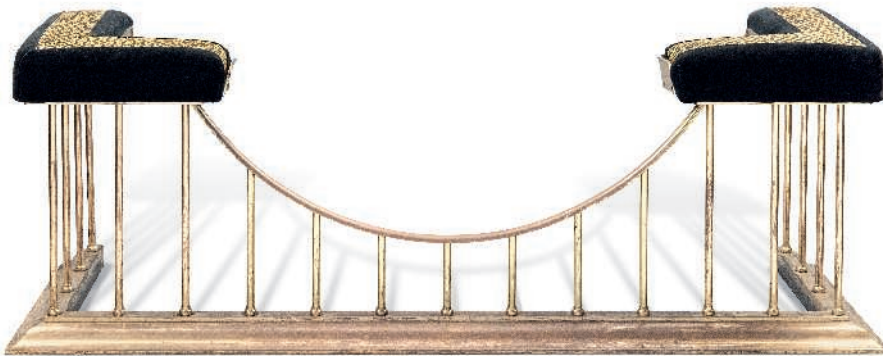
€2,300–4,500

See illustration on page 27 and christies.com

42 No lot

'I'm not sure if celebrities even existed back then, they just came because they enjoyed it, certainly Mark wouldn't woo them, I think he just thought that the Beatles were a scruffy lot of silly boys'

Nicky Haslam



†43

AN UPHOLSTERED BRASS CLUB FENDER
MODERN

67 in. (170 cm.) wide

£1,200–1,800

\$1,600–2,400

€1,400–2,000



†44

A RED JAPANED AND GILT-METAL
CIRCULAR OCCASIONAL TABLE

MODERN, BY MARIANNA KENNEDY AND
PEDRO DA COSTA FELGUEIRAS

The underside inscribed 'M. Kennedy, P.
Felgueiras, Spittalfields, 2003 Series I',
losses to decoration

30 in. (76.5 cm.) high; 21¼ in. (54 cm.) diameter

£300–500

\$400–660

€340–570

† 45

**A GEORGE III BRASS BOUND
MAHOGANY OCTAGONAL WINE
COOLER**

LATE 18TH CENTURY

28 in. (71 cm.) high; 18½ in. (47 cm.) wide

£700-1,000

\$920-1,300

€800-1,100



† 46

**A PAIR OF FRENCH EMPIRE STYLE
BRONZE TABLE LAMPS**

20TH CENTURY

Wired for electricity, the shades by Virginia Ashton
34½ in. (88 cm.) high overall (2)

£800-1,200

\$1,100-1,600

€910-1,400



† 47

**A GEORGE III BRASS-BOUND
MAHOGANY OCTAGONAL WINE
COOLER**

LATE 18TH CENTURY

27½ in. (70 cm.) high; 18 in. (45.5 cm.) wide

£600-1,000

\$790-1,300

€690-1,100





48

λ†48

HAROLD KNIGHT, R.A. (1874-1961)

Whitesand Bay, Cornwall

signed 'Harold Knight' (lower left)

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

with The Fine Art Society, London, April 1984, no. 5877.

†49

CHARLES NAPIER HEMY, R.A. (1841-1917)

The Harbour at St Ives, Cornwall

signed and dated 'C.N. Hemy 1871' (lower left)

oil on canvas

30 x 54 in. (76.2 x 137.2 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

Anonymous sale; Christie's, London, 15 June 1973, lot 25.



49



λ†50

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)

Study of a grey horse

oil on panel laid down onto board
12 x 16 in. (30.8 x 40.6 cm.)

£15,000-25,000

\$20,000-33,000
€18,000-28,000

PROVENANCE:

(possibly) with The Fine Art Society, 12 August 1985.

This painting is a study for *My Horse is my Friend* (also known as 'Lady Munnings with *Isaac*'), which was shown at the Royal Academy in 1923, and is now in the collection of the Pebble Hill Plantation, Thomasville, Georgia. It was painted three years after his marriage to Violet McBride and the finished painting shows Lady Munnings, in a silk top hat and dark riding habit, leading the grey saddled horse.

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.



λ † 52

JACK VETTRIANO (B. 1951)

The Bedroom

signed 'VETTRIANO' (lower left)

oil on canvas

18 x 14 in. (45.7 x 35.5 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

52

† 51

**ATTRIBUTED TO WILLIAM ETTY, R.A.
(1787-1849)**

Reclining nude

oil on canvas

20¼ x 25½ in. (51.4 x 65 cm.)

£1,500-2,000

\$2,000-2,600

€1,800-2,300



51

λ†53

PERCY WYNDHAM LEWIS (1882-1957)

The Turban Hat

signed and dated 'Wyndham Lewis 1922.' (lower right)

pencil and watercolour on paper

18¼ x 12 in. (46.3 x 30.5 cm.)

Executed in 1922.

£7,000–10,000

\$9,300–13,000

€8,000–11,000

PROVENANCE:

with Agnew & Sons, London.

Lord Derwent.

EXHIBITED:

London, Leicester Galleries, *Paintings and Drawings by Wyndham Lewis*,
December 1937, no. 25.

LITERATURE:

W. Michel, *Wyndham Lewis Paintings and Drawings*, London, 1971,
p. 384, no. 556, pl. 60.



53

λ†54

SIR JACOB EPSTEIN (1880-1959)

Reclining Nude (i); Resting Nude (ii)

both signed 'Epstein.' (lower right)

black chalk on paper (i); pencil on paper (ii)

17¾ x 22 ½ in. (45.1 x 55.9 cm.) (i); 12 7/8 x 16 ½ in. (33 x 42 cm.) (ii)

Together with a pencil drawing of a *Reclining Nude* by Sir Matthew Smith
(1879-1959).

(3)

£2,000–3,000

\$2,700–3,900

€2,300–3,400



54 (part)



54 (part)



55

λ†55

SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)

Blast and Damn

signed 'Alfred Munnings' (upper right) and inscribed 'Blast and d_m_' (upper centre) and further inscribed 'Ch_H_II' (lower left)

biro, pen and brown ink on paper

9 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in. (25 x 21 cm.)

£800-1,200

\$1,100-1,600

€910-1,400

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.



57

λ†56

HENRY LAMB, R.A. (1883-1960)

Portrait of a man

signed and dated 'Henry Lamb/1933' (lower right)

pencil

11 $\frac{1}{2}$ x 8 $\frac{5}{8}$ in. (29.2 x 21.9 cm.)

Executed in 1933.

£800-1,200

\$1,100-1,600

€910-1,400



56

λ†57

AUGUSTUS JOHN, O.M., R.A. (1878-1961)

Study of two dancers

signed 'John' (lower right)

pencil

18 $\frac{3}{8}$ x 12 in. (48 x 30.5 cm.)

£2,500-4,000

\$3,300-5,300

€2,900-4,500

λ†58

DAME LAURA KNIGHT, R.A., R.W.S. (1877-1970)

Studies of ballerinas and scenes from the Ballet Russe and ballet lessons at Cecchetti's

all variously signed and inscribed
black chalk on paper

9½ x 13½ in. (24 x 34.3 cm.); and smaller

13 in 3 frames (14)

£2,500-4,000

\$3,300-5,300

€2,900-4,500

A number of the sketches depict students rehearsing at Enrico Cecchetti's ballet school, which was located at Chandos Hall in Maida Vale, London. Cecchetti had been a dancer in the Russian Ballet and, after retiring, became a teacher with Diaghilev's company in 1909. In 1918 he opened his ballet studio in London. Knight spent two years sketching at the school from 1922, saying 'I speak so much of Cecchetti's classes because they had an immense effect on me. Perfection of balance and line became my ideal also, and I revelled in the joy of line for its own sake; the infinite possibilities of composition as exemplified by the human body in movement filled my mind' (B. C. Morden, *Laura Knight: A Life*, Carmarthen, 2013, p. 105).



58 (part)

λ†59

DAME LAURA KNIGHT, R.A., R.W.S. (1877-1970)

Eleven sketches of Leonide Massine and Tamara Karsavina in 'Le Tricorne'

all variously signed and inscribed
black chalk on paper

29 x 19½ in. (73.7 x 49.5 cm.), overall

(11)

£1,200-1,800

\$1,600-2,400

€1,400-2,000

These sketches are from a sketch book executed during the production of 'La Tricorne' in London at the Alhambra Theatre in July 1919. Knight was privileged to gain permission from Diaghilev to draw and paint backstage during the performances and rehearsals of the Ballets Russes.



59

λ†60

AUGUSTUS JOHN, O.M., R.A. (1878-1961)

Canadian Soldiers

ink on paper

10¼ x 16⅞ in. (26 x 41 cm.)

Executed in 1918.

£1,000-1,500

\$1,400-2,000

€1,200-1,700

PROVENANCE:

with Graves Art Gallery, Sheffield.
with Art Exhibition Bureau, London.

Having been given the rank of Honorary Major in the Canadian Army by Lord Beaverbrook, Augustus John was made official war artist and commissioned to paint a vast canvas depicting Canadian soldiers at war. He set off to France in December 1917 where he spent the next three months on the Front. He made countless drawings and paintings of the soldiers, often singularly, sometimes in groups set amongst bombed out buildings, horses and the charred remains of trees. These he worked into a preparatory 12 x 40 foot charcoal cartoon and between 1919-1921 he worked on the canvas. Titled *The Canadians Opposite Lens, Winter 1917-18* it was left incomplete and today hangs in the Canadian War Museum, Ottawa.



60

We are very grateful to Rebecca John for preparing this catalogue entry.



61

† 61

HENRIËTTE RONNER-KNIP (1821-1909)

A reclining Spaniel

signed with monogram (lower right) and signed 'Henriette Ronner' (on the reverse)

oil on panel

13½ x 20⅞ in. (34.3 x 53.3 cm.)

£1,000-1,500

\$1,400-2,000

€1,200-1,700



62

† 62

HENRIËTTE RONNER-KNIP (1821-1909)

Three sheepdog puppies

signed with monogram (lower right)

oil on panel

19 x 24 in. (48.3 x 61 cm.)

£800-1,200

\$1,100-1,600

€910-1,400



63

λ † 63

DAME LAURA KNIGHT, R.A., R.W.S. (1877-1970)

A turkey in a landscape

signed 'Laura Knight' (lower right)

pencil, watercolour and bodycolour on paper

13½ x 15½ in. (34.3 x 39.4 cm.)

£2,500-4,000

\$3,300-5,300

€2,900-4,500

† 64

VIVIAN CROME (1858-1885)

Head of a white dog, possibly a Spitz

signed and dated 'VIVIAN CROME 1883.' (lower right)

oil on canvas

21 x 17 in. (53.5 x 43 cm.)

£400-600

\$530-790

€460-680

PROVENANCE:

with The Tryon Gallery, London.



64

† 65

ATTRIBUTED TO EDWARD ARMFIELD (1817-1895)

Terriers chasing a rabbit

Oil on canvas

9½ x 11¾ in. (24 x 29 cm.)

and J.E. Douglas, 19th Century, a seated Collie and Border terrier, signed and

dated 'J.E. Douglas/85' (lower right),

and two further works, English School, 19th Century:

A spaniel and *A Collie in a landscape*

(4)

£500-800

\$660-1,100

€570-910

PROVENANCE:

(ii) with The Tryon Gallery, London.



65 (part)

λ † 66

ARTHUR WARDLE (1864-1949)

Champagne

signed, indistinctly inscribed and dated 'Champagne/Feb '90/Prop of J B.../

Arthur Wardle' (lower right)

pencil, pen and brown ink and watercolour on paper

10¼ x 14¾ in. (26 x 38 cm.),

and *A St Bernard* by Neil Forster (b. 1940),

and *A study of a dog* by Neil Forster (b. 1940)

(3)

£300-500

\$400-660

€340-570



66 (part)



67 (part)



† 67

JOHANN HARTUNG (1836-1918)

Study of four dachshund puppies

signed 'J. Hartung' (lower left)

oil on panel

7 x 10¼ in. (17.8 x 26 cm.),

and *Study of two dachshunds* by Circle of Sir Edwin Henry Landseer, R.A. (1802-1873),

and *Study of a dachshund* by Neil Forster (b. 1940) (3)

£600-900

\$790-1,200

€690-1,000



68 (part)



λ † 68

MARK WOOD, 20TH CENTURY

Twenty-three reproduction paintings of dogs

variously inscribed

variously oil on canvas and oil on board

21 x 27 in. (53.3 x 68.5 cm.); and smaller (23)

£1,500-2,000

\$2,000-2,600

€1,800-2,300



69 (part)



† 69

HENRIËTTE RONNER-KNIP (1821-1909)

A Blenheim Cavalier King Charles spaniel reclining

signed with monogram (lower right)

oil on panel

12¾ x 17¾ in. (32.5 x 45 cm.);

and *A black King Charles spaniel in a wooded landscape* by Circle of Sir Edwin Henry Landseer, R.A. (1802-1873) (2)

£800-1,200

\$1,100-1,600

€910-1,400



70



70

†70

GEORGE EARL (1824-1908)

Study of a pug (i); 'Dot' (ii)

both signed with incised initials 'G.E.' (lower left)

both oil on board, feigned circles

15½ x 14¾ in. (39.4 x 37.5 cm.), and smaller

(2)

£3,000–5,000

\$4,000–6,600

€3,500–5,700

λ†71

NEIL FORSTER (B. 1940)

Study of a seated Jack Russell terrier

signed 'Neil Forster' (lower right)

pencil and bodycolour on paper

15 x 10 in. (38 x 25.5 cm.),

and *A Jack Russell terrier reclining on a pillow* by English School, 1899

(2)

£400–600

\$530–790

€460–680



71 (part)

†72

A PORCELAIN PLATE DECORATED WITH PLAYING CARDS

BY E & E BOYS, AUG 1884

The decoration heavily worn
13¾ in. (35 cm.) diameter

£400-600

\$530-790

€460-680



†73

A PAIR OF GILT-METAL AND GLASS THREE BRANCH WALL LIGHTS

MODERN, IN THE STYLE OF BAGUES

Together with a gilt-metal twin branch wall light, all wired for electricity (3)

£600-1,000

\$790-1,300

€690-1,100



THE FIREPLACE BAR



(part)



†74

AN ART DECO STYLE BRASS MOUNTED TABLE LAMP AND A PAIR OF RESIN TABLE LAMPS

MODERN

All wired for electricity

£600–1,000

(3)

\$790–1,300
€690–1,100

†76

A PAIR OF ART DECO CUT-GLASS GILT-METAL TWO-BRANCH WALL LIGHTS

MID-20TH CENTURY

Wired for electricity
15 in. (38 cm.) high

£500–800

(2)

\$660–1,100
€570–910



Mabel James



†75

MABEL JAMES'S POWDER ROOM BRASS AND GLASS VANITY TABLE

MODERN

Together with a modern glass mounted brass table lamp, wired for electricity
The table: 32 in. (81 cm.) high; 36 in (91.5 cm.) wide

(2)

£300–500

\$400–660
€340–570



(part)

†77

ANNABEL'S DOORMAN'S WOOL COAT WITH GREEN BUTTONS AND TRIM

Together with an Annabel's Sommelier's green jacket

(2)

£50–80

\$65–110
€56–90



†78
A GEORGE VI RED PAINTED METAL LETTER BOX
 MID-20TH CENTURY

With a later paper insert for the George Club, redecorated
 23½ in. (60 cm.) high

£400-600

\$530-790
 €460-680



†80
A PAIR OF ART DECO STYLE BRASS MOUNTED GLASS
WALL MIRRORS
 MODERN

Previously fitted as hinged cabinet doors and wired for electricity
 47¼ in. (120 cm.) high; 33 in. (84 cm.) wide

£2,000-3,000

(2)

\$2,700-3,900
 €2,300-3,400



†79
SIX PAINTED BAR STOOLS
 MODERN

The multi-coloured leather seats re-covered by Tino Zervudachi
 32½ in. (82.5 cm.) high

£1,500-2,500

(6)
 \$2,000-3,300
 €1,800-2,800



†81
A CORDED VELVET TWO SEAT SOFA
 MODERN

31½ in. (80 cm.) high; 52 in. (132 cm.) wide

£300-500

\$400-660
 €340-570



Lot 268



THE ONE NOTE MAN

THE ORIGINAL TALKER TO THE BARSTOOL

THE BARSTOOL



82 (part)

†82

AFTER CLIFTON THOMSON OF NOTTINGHAM (1775-1828)

Panoramic view of British Horse Racing - The Race for the St. Leger Stakes of 1812 at Doncaster

oil over a printed base
20 $\frac{7}{8}$ x 53 $\frac{1}{2}$ in. (53 x 136 cm.); and an engraving of the same composition by Pollard & Dubourg, and a colour photograph of George Hobart winning the Alington Maiden Stakes at Sandown Park on 21 September 1988 (3)

£700-1,000

\$920-1,300
€800-1,100

λ†83

HENRY MAYO BATEMAN (1887-1970)

The One-Note Man

signed and dated 'H.M. BATEMAN./1921-' (lower right)
pencil, pen and black ink on paper
14 $\frac{1}{4}$ x 10 $\frac{1}{4}$ in. (36.2 x 26 cm.) four sheets in one frame (4)

£2,500-4,000

\$3,300-5,300
€2,900-4,500

λ†84

HENRY MAYO BATEMAN (1887-1970)

Impressions of a New York policeman directing traffic (i); and The Prisoner, when arrested, clung to the railings (ii)

the first signed 'H.M. BATEMAN.' (lower right, partially overmounted) and indistinctly inscribed (partially overmounted), the second signed and dated 'H.M./BATEMAN/1916' (lower right)
pencil, pen and black ink on paper
35 $\frac{1}{8}$ x 11 $\frac{1}{4}$ in. (89 x 30 cm.), and smaller (2)

£2,000-3,000

\$2,700-3,900
€2,300-3,400



83



84



85

λ†85

HENRY MAYO BATEMAN (1887-1970)

A slight misunderstanding with the till

signed 'H.M./BATEMAN.' (lower right)
pencil, pen and black ink and watercolour on paper
12 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (33 x 48 cm.)

£1,500–2,000

\$2,000–2,600

€1,800–2,300

λ†86

HENRY MAYO BATEMAN (1887-1970)

The Author of the latest revue takes his call

signed and dated 'H.M. BATEMAN 1920' (lower right)
pencil, pen and black ink and watercolour on paper
14 x 9 $\frac{3}{4}$ in. (35.5 x 24.7 cm.)

£800–1,200

\$1,100–1,600

€910–1,400



84



86



87



87



87

λ+87

HENRY MAYO BATEMAN (1887-1970)

The Uncles (i); The Aunts (ii); Hot Stuff! (iii)

signed and dated 'H.M./BATEMAN./15.' (lower left and inscribed in title (upper right) (i); signed and dated 'H.M.B./15.' (lower right) and inscribed as title (lower right) (ii); signed and dated 'H.M.B./15.' (lower left) and inscribed as title (upper right) (iii)

each pencil, pen and black ink on paper
18 $\frac{1}{2}$ x 13 $\frac{3}{8}$ in. (46 x 34 cm.), and smaller

(3)

£1,500-2,500

\$2,000-3,300
€1,800-2,800

PROVENANCE:

with the Parker Gallery, London.

λ+88

HENRY MAYO BATEMAN (1887-1970)

*Keeping in with the Old Birds (i); The Business Friend (ii);
The Holiday Morn (iii)*

signed and dated 'H.M./BATEMAN./1915.' (lower left) (i); signed and dated 'H.M./BATEMAN./1915.' (lower right) (ii); signed with initials and dated 'H.M.B./1915.' (lower left) (iii)

each pencil, pen and black ink, the second heightened with touches of white
17 $\frac{3}{4}$ x 13 $\frac{3}{8}$ in. (45 x 34 cm.), and smaller

(3)

£1,500-2,500

\$2,000-3,300
€1,800-2,800

PROVENANCE:

all with the Parker Gallery, London.



88



88



88

λ†89

HENRY MAYO BATEMAN (1887-1970)

Purely Platonic (i); Rinking Types (ii)

signed and dated 'HM BATEMAN./11.' (centre right) (i); signed 'H.M. BATEMAN.' (lower left) (ii)
pencil, pen and black ink and grey wash heightened with white on paper (i); pencil, pen and black ink and watercolour on paper (ii)
13¼ x 9⅞ in. (33.3 x 23.2 cm.) (2)

£1,200-1,800

\$1,600-2,400
€1,400-2,000

PROVENANCE:

(I) with Colnaghi, London, November 1966.
(II) with Langton Gallery, London, October-November 1982, no. 56.



89



89

λ†90

HENRY MAYO BATEMAN (1887-1970)

The Tonic (i); Their Lordships' view with growing concern... (ii)

the first signed and dated 'H.M. BATEMAN./1916.' (lower left and inscribed 'THE TONIC/BETWEEN TWO DOSES OF TONIC - A SUBALTERN'S DREAM.' (lower centre), the second signed 'H.M. BATEMAN.' (lower right) and inscribed with title on the mount
pencil, pen and black ink on paper
20¼ x 13¼ in. (51.5 x 33.6 cm.) (2)

£1,200-1,800

\$1,600-2,400
€1,400-2,000

PROVENANCE:

(II) with Ernest, Brown & Philips at the Leicester Galleries, London.



90



90

λ†91

HENRY MAYO BATEMAN (1887-1970)

The Pioneers (i); Outside the House of Commons (ii)

both signed with initials 'H.M./B.' (lower right)
pencil, pen and black ink, one with wash, on paper
13¼ x 9⅞ in. (33.6 x 32.1 cm.) (2)

£1,200-1,800

\$1,600-2,400
€1,400-2,000

PROVENANCE:

(I) with the Fine Art Society, London, December 1962, no. 38.
(II) with the Fine Art Society, London, December 1962, no. 39.



91



91



YOU ARRIVE THUS.



AND DEPART THUS.



A RASH EXHIBIT.



PORTRAIT OF THE POSTMAN.

A YOUNG GIRL.



AN AMERICAN ART STUDENT WHO LIKED THE COLOUR HARMONIES



"WHAT ON EARTH ARE THOSE THINGS, RABBITS OR SNAILS?"
"NEITHER, THEY'RE CATS!"



MAN WITH A BLUE CRAVAT (AND A MISPLACED EAR.)



λ†92

HENRY MAYO BATEMAN (1887-1970)

*The Millionaire (i); Why we Halted (ii);
The Post-Impressionist Exhibition (iii)*

signed and dated 'H.M. BATEMAN. 1910.' (lower right) (i);
signed and dated 'H.M. BATEMAN./1915.' (lower left) (ii);
signed and dated 'H.M. BATEMAN. 1910.' (lower left) (iii);
two variously inscribed throughout
pencil, pen and black ink and watercolour on paper (i);
pencil, pen and black ink and watercolour heightened
with touches of white on paper (ii); pencil, pen and black
ink and grey wash on paper (iii)
15 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in. (40.3 x 29.2 cm.), and smaller (3)

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

PROVENANCE:

(I) with the Fine Art Society, London, December 1962,
no. 45.
(III) with the Fine Art Society, London, December 1962,
no. 27.

EXHIBITED:

(I) *The Sketch*, 1910.
(III) *The Bystander*, 1910.



92



92

λ†93

HENRY MAYO BATEMAN (1887-1970)

*Grand National (i); Handy (ii);
An' find some pritty [sic] beauty spot! (iii)*

each signed 'H.M./BATEMAN.' (lower right) and
extensively inscribed throughout
pencil, pen and black ink on paper
15 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in. (40.3 x 28.2 cm.), and smaller (3)

£2,000-3,000 \$2,700-3,900
€2,300-3,400

PROVENANCE:

(I) and (II) with the Parker Gallery, London.



93



93



93

λ†94

HENRY MAYO BATEMAN (1887-1970)

*The Caricaturist and the Doleful Model (i);
The guest who was told to make himself at home
- And did so (ii)*

the first signed and dated 'H.M. BATEMAN/1918.' (lower
right) and inscribed as title (lower centre, on an attached
piece of paper), the second signed 'H.M. BATEMAN.
1922' (lower right) and inscribed with the title on the
mount
pencil, pen and black ink and watercolour on paper
15 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in. (38.5 x 29.2 cm.) and 13 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in. (35 x 24
cm.) (2)

£2,000-3,000 \$2,700-3,900
€2,300-3,400

PROVENANCE:

with the Parker Gallery, London.



94



94

image on opposite page part of lot 92 (detail)

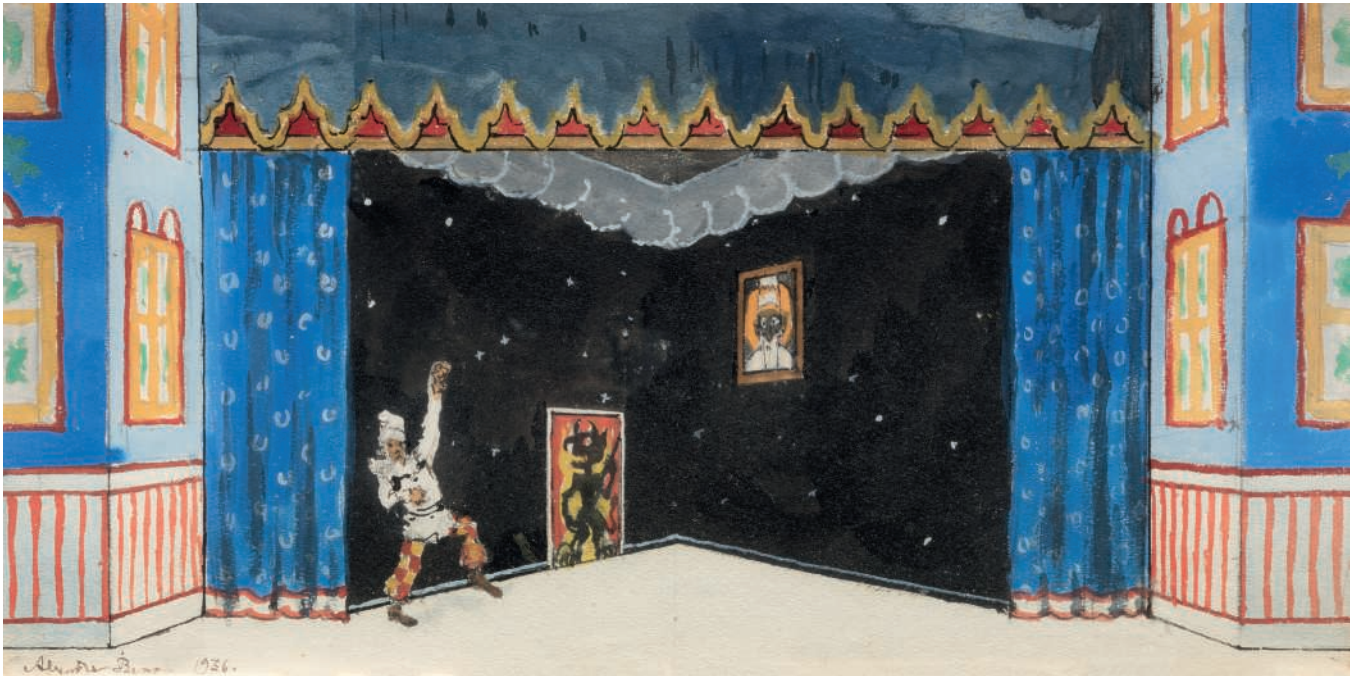








THE BUDDHA ROOM



95



96



97

λ+95

ALEXANDRE BENOIS (1870-1960)

Set design for 'Petrouchka': *La Chambre de Petrouchka*

signed and dated 'Alexandre Benois 1936.' (lower left)
pencil, ink, watercolour and gouache on paper laid down on board
8⁷/₈ x 17¹/₄ in. (22.4 x 44 cm.)

£5,000-8,000

\$6,600-11,000
€5,700-9,100

EXHIBITED:

London, Arthur Tooth and Sons, *Alexandre Benois*, 24 June-17 July 1937, no. 41 (label on the backboard).

LITERATURE:

Exhibition catalogue, *Alexandre Benois*, London, 1937, listed no. 41.

λ+96

ALEXANDRE BENOIS (1870-1960)

Set design for 'Petrouchka': *La chambre de Petrouchka*

signed, inscribed with production details and dated 'Alexandre Benois/1930.' (lower left), further signed with production details (lower right)
pencil, ink, watercolour and gouache on paper laid down on board
12³/₄ x 17⁷/₈ in. (32.4 x 44.5 cm.)

£6,000-9,000

\$7,900-12,000
€6,900-10,000

EXHIBITED:

London, Arthur Tooth and Sons, *Alexandre Benois*, 24 June-17 July 1937, no. 42 (label on the backboard).

LITERATURE:

Exhibition catalogue, *Alexandre Benois*, London, 1937, listed no. 42.

λ+97

ALEXANDRE BENOIS (1870-1960)

Set design for 'Petrouchka': *acts I and IV*

signed and dated 'Alexandre Benois 1925.' (lower left), inscribed 'Petrouchka. Décor principale' (lower right)
pencil, ink, watercolour and gouache on card
10⁷/₈ x 18⁷/₈ in. (28 x 48 cm.)

£8,000-12,000

\$11,000-16,000
€9,100-14,000

EXHIBITED:

London, Arthur Tooth and Sons, *Alexandre Benois*, 24 June-17 July 1937, no. 39 (label on the backboard).

LITERATURE:

Exhibition catalogue, *Alexandre Benois*, London, 1937, listed no. 39.



Annabel's



98

†98

LÉON BAKST (1866-1924)

Costume designs for 'Aladin' (for 'la Revue de Ripp') (i); and 'La Belle au Bois Dormant': Le petit paysan (ii)

the first signed 'Bakst' (lower right); the second signed 'L Bakst' (lower left) and inscribed with production details (overall)
the first pencil, ink and watercolour, heightened with gold, on paper; the second pencil and watercolour, heightened with white, on paper laid down on card
the first 12 x 6 in. (30.8 x 15.4 cm.); the second 11½ x 7 in. (28.4 x 17.6 cm.), irregularly shaped

Costume design for 'Aladin' executed in 1916

(2)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

Costume design for 'Aladin'

Anonymous sale; Sotheby's, London, 1 July 1968, lot 20.

Costume design for 'La Belle au Bois Dormant': Le petit paysan

Anonymous sale; Sotheby's, London, 13 June 1967, lot 39.

EXHIBITED:

Costume design for 'Aladin'

Milan, Rome, Munich, Galleria del Levante, Léon Bakst, 2 May–November 1967, no. 34.

LITERATURE:

Costume design for 'Aladin'

Exhibition catalogue, Léon Bakst, Milan, 1967, listed p. [17], no. 34.



98

†99

LÉON BAKST (1866-1924)

Costume design for 'Aladin': Barbison

inscribed with production details (overall)
pencil, ink and watercolour, heightened with gold, on paper laid down on card
9¾ x 6⅞ in. (24.5 x 17.6 cm.)
Executed in 1919

£2,000–3,000

\$2,700–3,900

€2,300–3,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 July 1969, lot 11.

LITERATURE:

C. Spencer, *Léon Bakst*, New York, 1973, illustrated (image reversed) p. 149, listed pp. 146 and 236, no. 137.



99

†100

LÉON BAKST (1866-1924)

Costume design for 'Moskwa': Peasant woman

signed and dated 'Bakst/1922' (lower right)
pencil, watercolour and gouache, heightened with silver, on paper
26⅞ x 19¼ in. (68 x 48.5 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 July 1969, lot 36.

LITERATURE:

C. Spencer, *Leon Bakst*, New York, 1973, illustrated p. 154, no. 149, listed p. 236.





101



101

†101

AFTER LÉON BAKST

*Costume designs for 'La Belle au Bois Dormant':
Le Page de la fée Canari (i); and 'Shéhérazade': Nègre Argente (ii)*

the first with studio stamp 'Bakst' (lower centre); both inscribed 'A'
(on the reverse)

the first pencil, ink and watercolour, heightened with gold, on paper laid down
on board; the second pencil and watercolour, heightened with silver and white,
on paper

the first 26 $\frac{5}{8}$ x 19 $\frac{1}{4}$ in. (67.5 x 48.7 cm.); the second 25 $\frac{1}{4}$ x 17 in. (64 x 43 cm.) (2)

£6,000–8,000

\$7,900–11,000
€6,900–9,100

†102

BERTHE NICOLAS TSIPKEVITCH AFTER LÉON BAKST

*Costume designs for 'La Belle au Bois Dormant':
Le page de la fée Sorbier (i); and Le bouffon russe (ii)*

signed 'B. Tsipkevitch-Nicolas' and extensively inscribed (on the reverses of
the backboards)

pencil, watercolour and gouache, heightened with silver, on paper laid down
on board

26 $\frac{1}{4}$ x 18 $\frac{3}{4}$ in. (67 x 48.2 cm.)

(2)

£6,000–8,000

\$7,900–11,000
€6,900–9,100



102



102



103

†103

LÉON BAKST (1866-1924)

Costume design for 'Le Martyre de saint Sébastien':
Vital, fils de préfet

signed 'Bakst' (lower right) and inscribed with production details (upper left)
pencil and watercolour, heightened with gold, on paper laid down on board
11¼ x 8½ in. (29.7 x 21.8 cm.)

£7,000–10,000

\$9,300–13,000
€8,000–11,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 June 1967, lot 32.



104

†104

LÉON BAKST (1866-1924)

Costume design for 'La Belle au Bois Dormant': Galisson,
le professeur du prince

inscribed with production details (overall)
pencil and watercolour, heightened with gold, on paper
16½ x 11¼ in. (42.3 x 28.5 cm.)

£4,000–6,000

\$5,300–7,900
€4,600–6,800



105

†105

SERGEI SUDEIKIN (1882-1946)

Scene from Nikita Baliëff's 'Promenade de Carême'

signed 'Soudeikine.' (lower right)
pencil and watercolour on paper
19¼ x 25½ in. (50 x 65 cm.)

£6,000–8,000

\$7,900–11,000
€6,900–9,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 July 1969, lot 101.

†106

PAVEL TCHELITCHEW (1898-1957)

Costume designs for Oriental dancer (i); and Dancer with pearls (ii)

the first signed in Cyrillic 'P Chelischev' (lower left); with inscription 'Etude d'un costume/de mes ballets/par P Tchelicheff/1919/Sofia/Boris Kniaseff' (on the reverse); the second with inscription 'Dessin de Pawel Tchelitcheff/fait en 1924 a Paris a l'hotel/de Nice pour maison granier/pour Folie Bergere et qui etait dans ma possession/X Pougny/3 juillet 1967' (on the reverse)

the first pencil and watercolour, heightened with gold and white, on paper; the second pencil and gouache, heightened with silver, on paper
the first 12⅞ x 9⅝ in. (32.5 x 24.4 cm.); the second 18¾ x 12⅞ in. (47.8 x 30.6 cm.)

Oriental dancer executed in 1919; *Dancer with pearls* executed in 1924 (2)

£7,000–10,000

\$9,300–13,000
€8,000–11,000

PROVENANCE:

Oriental dancer

Anonymous sale; Sotheby's, London, 18 July 1968, lot 96.

Dancer with pearls

By repute, Ksenia Pougny (1892-1971), Paris (inscription on the reverse).

Anonymous sale; Sotheby's, London, 9 July 1969, lot 84.

†107

PAVEL TCHELITCHEW (1898-1957)

Two costume designs for dancing girls

with inscriptions 'Etude d'un costume/de mes ballets/par P. Tchelitcheff/1920/Konstantinopol/Boris Kniaseff' (on the reverses)

pencil, ink, watercolour and gouache, heightened with gold, on paper
18 x 11¼ in. (45.7 x 30 cm.)

Executed in 1920

(2)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 June 1967, lots 81 and 82.



106



106



107



107



λ†108

NATALIA GONCHAROVA (1881-1962)

*Study of an angel (i);
and Costume design for 'Bolero' (ii)*

the first stamped with the artist's monogram
(lower left); the second stamped with the artist's
monogram (lower right)

the first pencil and watercolour, with cut-outs
and coloured foil inclusions, on paper laid down
on board;

the second the second pencil and watercolour
on paper

20⁷/₈ x 14 in. (53 x 35.5 cm.)

(2)

£7,000-10,000

\$9,300-13,000

€8,000-11,000





109

λ†109

SIMON LISSIM (1900-1981)

Set design

signed and dated 'Simon Lissim. 1926.'
(lower right)

pencil, ink and watercolour, heightened with gold
and silver, on paper-fronted board
13¾ x 19¼ in. (35 x 48.8 cm.)

£2,000-3,000

\$2,700-3,900

€2,300-3,400

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 July 1969,
lot 60.



110



110

λ†110

ALEXANDRE BENOIS (1870-1960)

*Two costume designs for 'Sadko':
Mariniers (i); and Indien (ii)*

the first signed with initials and numbered
'AB./1' (lower right) and dated '1930' (upper left);
the second numbered 'N35' (upper left); both
inscribed with production details (overall) and
'Paris' (upper left)

the first pencil and gouache on cut-out paper; the
second pencil and watercolour on paper
12½ x 9½ in. (32 x 24.3 cm.) (2)

£800-1,200

\$1,100-1,600

€910-1,400



111



Lida Goulesco and Aliosha Dimitritvitch performing at
the Russian fortnight in 1966 (Annabel's press clippings)

λ†111

ADAM POLLOCK (20TH CENTURY)

*A Proposed Russian Week Decor for
Mark Birley*

pencil, pen and black ink and watercolour on paper
13½ x 17¾ in. (34.3 x 45 cm.)

£200-300

\$270-390

€230-340



112



112



112

† 112

BORIS ZVORYKIN (1872-1942)

Three costume designs for 'Prince Igor': Kontchakovna (i); Khan Kontchak (ii); and Ovlur polovtchanin (iii)

all signed with initials 'BZ' (lower right) and inscribed in Russian and Latin with production details (overall); 'Kontchakovna' further signed in Cyrillic 'B. Zvorykin' (on the reverse)
pencil and watercolour on card
10¼ x 6⅞ in. (25.9 x 17.5 cm.)

(3)

£4,000–6,000

\$5,300–7,900

€4,600–6,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 July 1969, lot 64.

† 113

SERGEI SUDEIKIN (1882-1946)

Costume design for 'Petrouchka': Femme de chambre

signed 'Soudeikine' (lower right)
pencil, ink, watercolour and gouache on paper laid down on board
13 x 9 in. (33 x 22.8 cm.)

£1,500–2,500

\$2,000–3,300

€1,800–2,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 9 July 1969, lot 104.



113



~† 114

**A WILLIAM IV BRAZILIAN ROSEWOOD
AND RED VELVET SIDE CHAIR**

CIRCA 1835

41 in. (104 cm.) high

£300–500

\$400–660
€340–570



† 115

**THREE LEOPARD PRINT VELVET
COVERED STOOLS**

MODERN

Together with a modern polychrome star shaped
occasional table

The stools: 17½ in. (44.5 cm.) high

The table: 22 in. (56 cm.) high

(4)

£400–600

\$530–790
€460–680



† 116

**A PATTERNED MAROON VELVET
CORNER SOFA**

MODERN

37 in. (94 cm.) high; 48 in. (122 cm.) wide
(diagonally)

£400–600

\$530–790
€460–680

† 117

**A PAIR OF VICTORIAN RED LEATHER
AND WALNUT ARMCHAIRS**

MID-19TH CENTURY

(2)

£600-1,000

\$790-1,300

€690-1,100



† 118

**AN EDWARDIAN LEATHER AND
MAHOGANY SOFA**

EARLY 20TH CENTURY

30 in. (76 cm.) high; 102 in. (260 cm.) wide

£2,500-4,000

\$3,300-5,300

€2,900-4,500

† 119

**A PAIR OF BRASS TRAY TOP
OCCASIONAL TABLES**

MODERN

Together with another similar example

The pair: 17½ in. (44.5 cm.) high; 26¾ in. (68 cm.)

long

(3)

£300-500

\$400-660

€340-570





†120

FOUR CHINESE STYLE TABLE LAMPS

MODERN

Two blue and white, one cream and one brown glazed, all wired for electricity, old repairs
27 in. (68.5 cm.) high

£500-800

(4)

\$660-1,100
€570-910



Mark Birley photographed by Snowdon, 1983 © Armstrong Jones



-†121

A PAIR OF CHINESE HONGMU SQUARE TABLES

EARLY/MID 20TH CENTURY

Together with a Chinese tielimu table, 20th Century
The pair: 18 in. (46 cm.) square

£400-600

(3)

\$530-790
€460-680



†122

A BRONZE MODEL OF A RECUMBENT GREYHOUND
19TH CENTURY

On green a marble base
22 in. (56 cm.) wide

£1,500-2,500

\$2,000-3,300
€1,800-2,800



(detail)

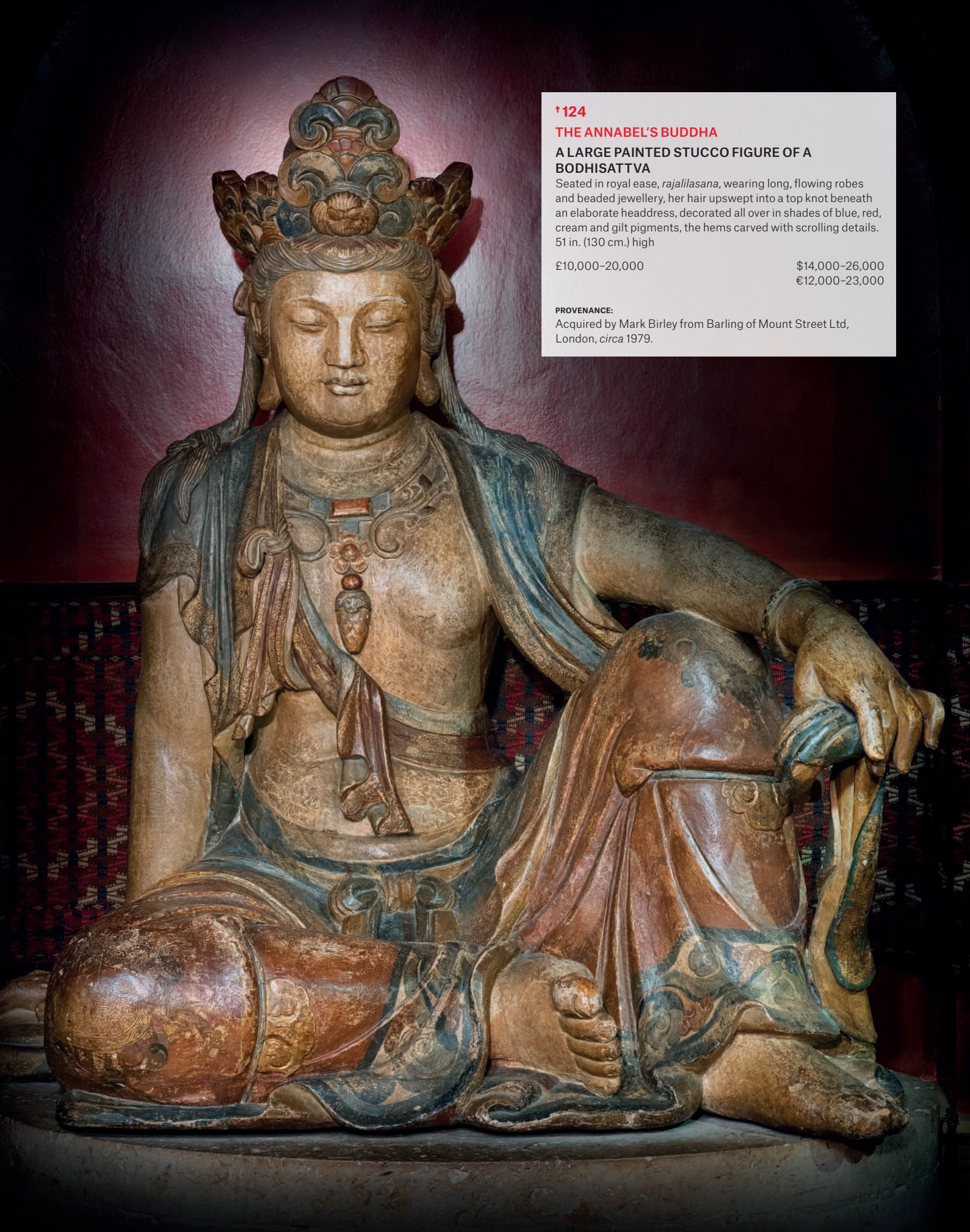
†123

A EXTREMELY LONG TURKMEN TENT BAND
WEST TURKMENISTAN, LATE 19TH CENTURY

53 ft. 8 in. x 1 ft. 10 in. (1638 cm. x 56 cm.)

£500-800

\$660-1,100
€570-910



†124

THE ANNABEL'S BUDDHA

**A LARGE PAINTED STUCCO FIGURE OF A
BODHISATTVA**

Seated in royal ease, *rajalisana*, wearing long, flowing robes and beaded jewellery, her hair upswept into a top knot beneath an elaborate headdress, decorated all over in shades of blue, red, cream and gilt pigments, the hems carved with scrolling details. 51 in. (130 cm.) high

£10,000–20,000

\$14,000–26,000

€12,000–23,000

PROVENANCE:

Acquired by Mark Birley from Barling of Mount Street Ltd, London, circa 1979.



THE PROCEEDS FROM THIS LOT WILL GO TO RICHARD CARING'S *THE CHILDREN'S CHARITY FOR THE GOOD OF ALL CHILDREN*

†125

CHRISTIAN VOIGT (B. 1961)

Interior of Annabel's

lightjet print mounted on alu-dibond

image: 34 $\frac{7}{8}$ x 79 $\frac{1}{2}$ in. (88.5 x 202 cm.)

sheet: 41 x 82 $\frac{5}{8}$ in. (104 x 210 cm.)

Executed in 2017, this work is from an edition of five

£5,000–8,000

\$6,600–11,000

€5,700–9,100

PROVENANCE:

Acquired directly from the artist by the present owner.

This photograph was privately commissioned as part of a series to commemorate the closing of Annabel's at 44 Berkeley Square in March 2018.



© Christian Voigt

'She was a lovely lady, Diana - she used to tell me 'Oh Cass will you play my music! Whenever she dances she always likes to take her shoes off and pirouette and spin around'

'Diana Ross would walk straight into the club, straight onto the dance floor, she loved dancing'

Cass, The Gas, Annabel's DJ

Annabel's



THE PROCEEDS FROM THIS LOT WILL GO TO RICHARD CARING'S *THE CHILDREN'S CHARITY FOR THE GOOD OF ALL CHILDREN*

†125 A

RICHARD YOUNG (B. 1947)

Ten black and white photographs taken at Annabel's depicting Joan Collins, Jack Nicholson, Princess Diana, George Hamilton and Elizabeth Taylor, Diana Ross and Arne Naess, Kate Moss and Harry Styles, Anna Wintour and Richard Caring, Francesca Von Thyssen and Jerry Hall, Michael and Shakira Caine and Goldie Hawn and Boy George

framed

20 x 24 in. (50.8 x 70 cm.) including frame

£5,000–8,000

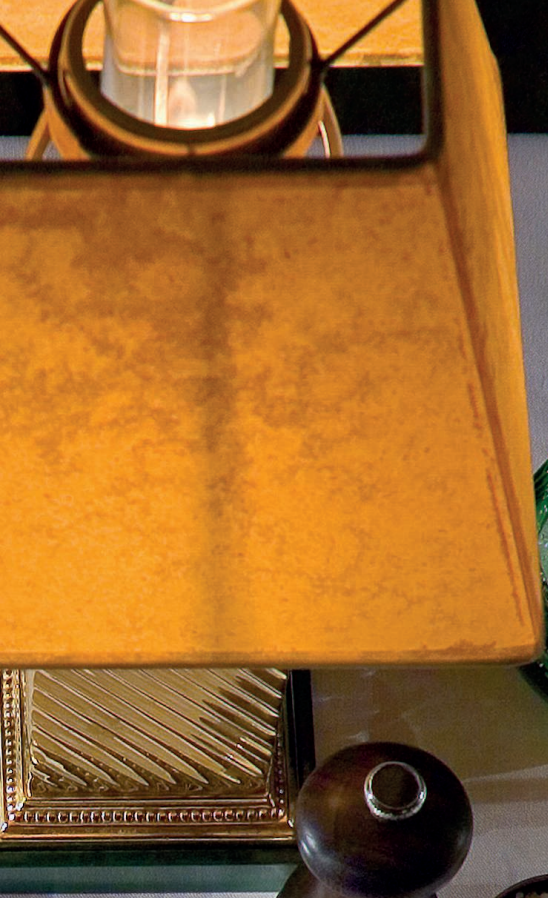
\$6,600–11,000

€5,700–9,100



Images © Richard Young







THE DINING ROOM



126

† 126

ANNABEL'S TABLE FOR EIGHT

Comprising: eight dining chairs with red and sea-green upholstery, a circular restaurant table and eight place settings, including wine glasses, plates, cutlery, table cloth, napkins, salt and pepper, a toast rack and a silvered table lamp (not illustrated)

Please note that the flowers and vase are not included

£1,000-1,500

\$1,400-2,000

€1,200-1,000

† 127

HARRY'S BAR TABLE FOR EIGHT

Comprising: eight dining chairs with dark blue upholstery, a circular restaurant table and eight place settings, including wine glasses, plates, cutlery, table cloth, napkins, salt and pepper and a silvered table lamp (not illustrated)

Please note that the flowers, vase and candle holders are not included

£1,000-1,500

\$1,400-2,000

€1,200-1,000

† 128

MARK'S CLUB TABLE FOR EIGHT

Comprising: eight dining chairs with red and sea-green upholstery, a circular restaurant table and eight place settings, including wine glasses, plates, cutlery, table cloth, napkins, salt and pepper, a toast rack and a silvered table lamp (not illustrated)

Please note that the flowers, vase and candle holders are not included

£1,000-1,500

\$1,400-2,000

€1,200-1,000



127



128



129 (twelve)

†129

A HARLEQUIN SET OF TWELVE MAHOGANY DINING CHAIRS
LATE 20TH CENTURY

Six with red and six with sea-green upholstery, some with associated brass handle top rail, some handles missing, old repairs (12)

£800-1,200

\$1,100-1,600
€910-1,400



131 (twelve)

†131

A HARLEQUIN SET OF TWELVE MAHOGANY DINING CHAIRS
LATE 20TH CENTURY

With ribbed red upholstery, some with associated brass handle to top rail, some handles missing, old repairs (12)

£800-1,200

\$1,100-1,600
€910-1,400



130 (sixteen)

†130

A HARELQUIN SET OF SIXTEEN MAHOGANY DINING CHAIRS
LATE 20TH CENTURY

Eight with red and eight with sea-green upholstery, some with associated brass handle to top rail, some handles missing, old repairs (16)

£800-1,200

\$1,100-1,600
€910-1,400



132 (eighteen)

†132

A HARLEQUIN SET OF EIGHTEEN MAHOGANY DINING CHAIRS
LATE 20TH CENTURY

With red upholstery, some with associated brass handle to top rail, some handles missing, old repairs (18)

£800-1,200

\$1,100-1,600
€910-1,400



†133

SIX SILVERED METAL TABLE OIL LAMPS
LATE 20TH CENTURY

Please note that the lamps have been recently
re-silvered

12¾ in. (32.5 cm.) overall (6)

£1,200-1,800

\$1,600-2,400

€1,400-2,000





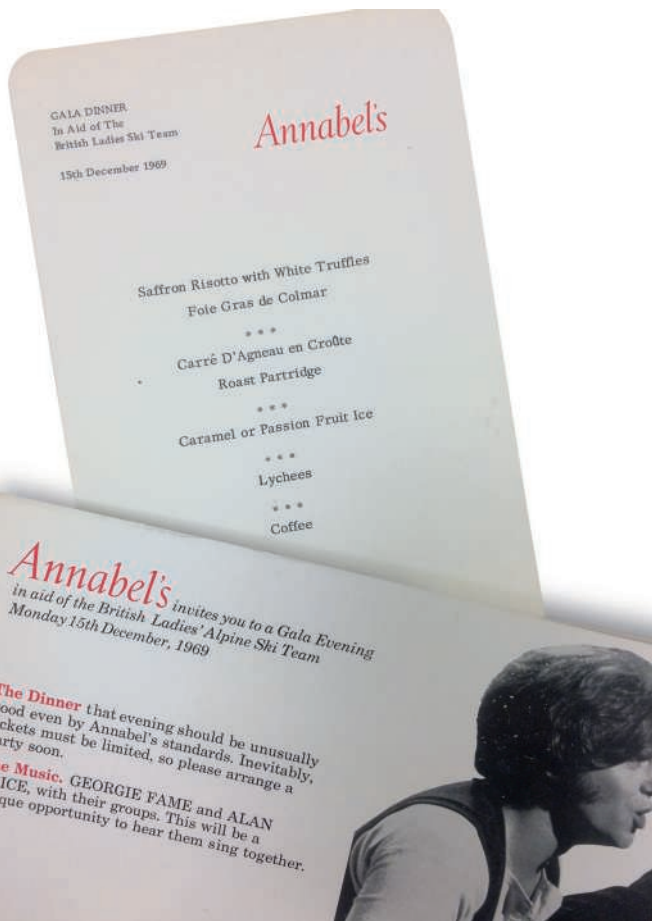
134



134



135



†134

FEDOR BARANOVSKII (1924-2000)

Skiing

signed in Cyrillic and dated 'F. Baranovskii/1962' (lower right)

pencil and gouache on paper

8½ x 25¾ in. (21.6 x 65 cm.) and a reverse glass painting of a male skier, signed Datty, 11 x 16¾ in. (28 x 42½ cm.) (2)

£500-800

\$660-1,100

€570-910

λ†135

ARTHUR GETZ (1913-1996)

Ski Shop

signed 'Getz' (lower right)

pencil, pen and black ink, watercolour and bodycolour on paper
16½ x 12 in. (41.9 x 30.5 cm.)

£500-800

\$660-1,100

€570-910

LITERATURE:

The New Yorker magazine, 21 January 1980, Issue 2866, vol. 55, no. 49, illustrated on the cover.



†136

A. DUNCAN CARSE (B. 1938)

Skiing in the Alps

signed and dated 'A. Duncan Carse./July. 1938.' (lower left)

oil on canvas

72 x 72 in. (183 x 183 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

PROVENANCE:

Anonymous sale; Sotheby's Belgravia, 28 August 1979, lot 646.

Annabel's



137



138



139

+137

FRANCOIS JACQUES

Ste Croix les Rasses

lithograph, c.1910, condition B; backed on linen, framed
39½ x 24½ in. (100 x 62 cm.)

£2,500–4,000

\$3,300–5,300

€2,900–4,500

+138

CARLO PELLEGRINI (1866-1937)

Adelboden

lithograph, c.1910, condition B; backed on linen, framed
38½ x 24½ in. (98 x 62 cm.)

£2,500–4,000

\$3,300–5,300

€2,900–4,500

+139

EMIL CARDINAUX (1877-1936)

Jungfrau Bahn

lithograph, 1919, condition A-; not backed, framed
50 x 35½ in. (127 x 90 cm.)

£2,000–3,000

\$2,700–3,900

€2,300–3,400



†140

EMIL CARDINAUX (1877-1936)

St. Moritz in Switzerland

lithograph 1920, condition A-; not backed, framed
50 x 35½ in. (127 x 90 cm.)

£6,000-9,000

\$7,900-12,000

€6,900-10,000

141 No lot

Annabel's



+142

WALTER KOCH (1875-1915)

Davos

lithograph 1906, condition B/B+; backed on linen, framed
39 x 26 in. (99 x 66 cm.)

£3,000–5,000

\$4,000–6,600
€3,500–5,700



+144

WALTER KOCH (1875-1925)

Davos

lithograph, 1911, condition B; backed on japan, framed
41½ x 30 in. (106 x 76 cm.)

£1,500–2,500

\$2,000–3,300
€1,800–2,800



+143

ERIC DE COULON (1888-1956)

Flims

lithograph, c.1935, condition B+; not backed, framed
40 x 25 in. (102 x 64 cm.)

£700–1,000

\$920–1,300
€800–1,100



+145

PAUL ORDNER (1900-1969)

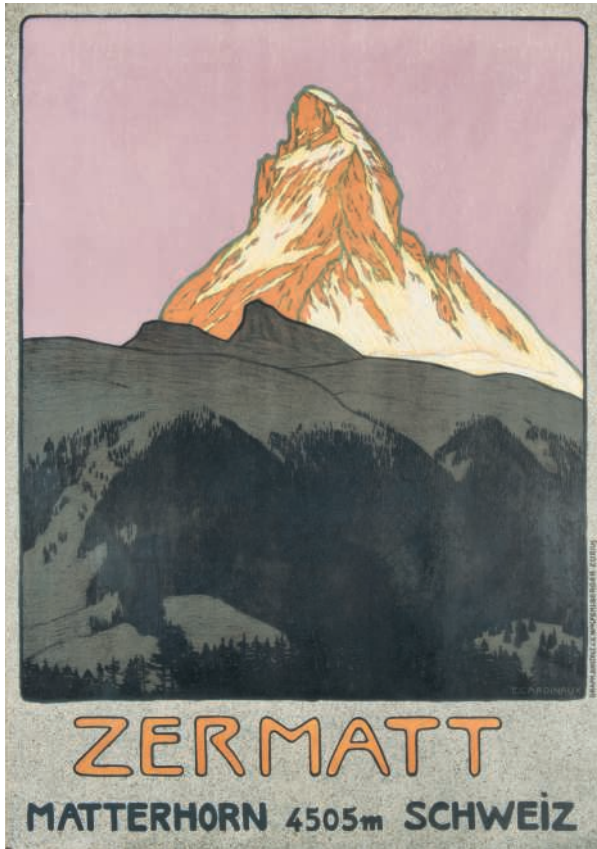
Combloux

lithograph, c.1935, condition B+/A-; backed on linen,
framed

38½ x 23½ in. (98 x 60 cm.)

£1,000–1,500

\$1,400–2,000
€1,200–1,700



146

† 146

EMIL CARDINAUX (1877-1936)

Zermatt

lithograph, 1908, condition A-; backed on linen, framed
41 x 28½ in. (104 x 72 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

† 147

ALEX WALTER DIGGELMANN (1902-1987)

Braunwald

lithograph, c.1943, condition B+; backed on linen, framed
39½ x 24½ in. (100 x 62 cm.) together with Anton Trieb (1883-1954),
St. Gothard, condition B+; backed on linen, framed 1925, 39 x 24 in.
(100 x 62 cm.) (2)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

† 148

EMIL CARDINAUX (1877-1936)

Schweizerische Alpenposten

lithograph, 1922, condition B+/A-; not backed, framed
50 x 35½ in. (127 x 90 cm.)

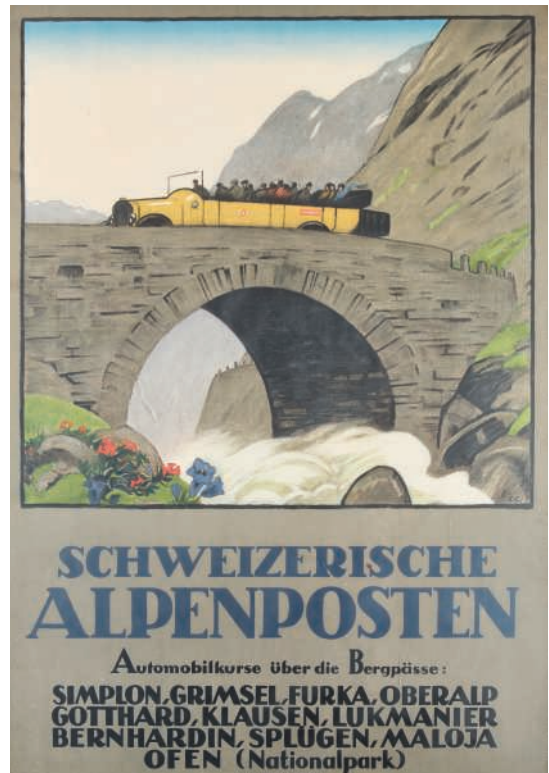
£500–800

\$660–1,100

€570–910



147 (part)



148



149

†149

ALEX WALTER DIGGELMANN (1902-1987)

Gstaad

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

£1,200-1,800

\$1,600-2,400

€1,400-2,000

†150

WALTER HUGO HERDEG (1908-1995)

St. Moritz

lithograph, 1931, condition A-; backed on linen, framed
40 x 25 in. (102 x 64 cm.)

£500-800

\$660-1,100

€570-910

†151

EMIL CARDINAUX (1877-1936)

Palace Hotel St Moritz

lithograph, 1921, condition A-; not backed, framed
50 x 35½ in. (127 x 90 cm.)

£1,200-1,800

\$1,600-2,400

€1,400-2,000



150



151

'What was great for me is I felt kind of anonymous there...having embraced fame in the early 1970s in a quite a big way in England. I felt that there were very few places that I could go where I felt relaxed'

Bryan Ferry



Annabel's



LE TUMULTE
NOIR

PAUL
COLIN



LOTS 152-158

PAUL COLIN THE CELEBRATED ILLUSTRATOR OF THE JAZZ AGE

Josephine Baker and her act, *La Revue Nègre*, took Paris by storm in 1925. The performance was accompanied by a bold art deco poster designed by a young French artist, Paul Colin. Colin captured the spirit and movement of the wild dance, the Charleston, newly imported from the United States of America, and the syncopated rhythms of a new art form called jazz. The poster launched the career of Colin, who went on to become one of the most celebrated art deco poster designers and caricaturists of the jazz age.



(part)

† 152

PAUL COLIN (1892-1986)

Le Tumulte Noir

28 lithographs (on 15 sheets), heightened with pochoir, 1927, framed
Each 18 x 12 in. (46 x 31 cm.)

(15)

£4,000-6,000

\$5,300-7,900

€4,600-6,800

Le Tumulte Noir is a portfolio of 42 original lithographs (most double-sided), all hand-coloured in pochoir. It was designed for and sold at the *Bal Nègre*, the special one-night event celebrating black culture in Paris. The Paris press called it a masterful work and it is still considered to be one of Colin's masterworks. Only 500 copies of the portfolio were printed and very few complete copies are known to exist.





153

†153

PAUL COLIN (1892-1986)

Jazz Musicians

gouache on board, signed and dated 'Paul/Colin/1925' (lower right)
35 x 29 in. (89 x 74 cm.)

£4,000-6,000

\$5,300-7,900

€4,600-6,800



154

†154

PAUL COLIN (1892-1986)

The Pianists

gouache on paper, 1927, signed and dated 'Paul/Colin/1927' (lower right)
41 x 29½ in. (104 x 75 cm.)

£7,000-10,000

\$9,300-13,000

€8,000-11,000

†155

PAUL COLIN (1892-1986)

La Revue Nègre

pencil and gouache on board, signed and dated 'Paul /Colin /1925'
(lower right)
39 x 29 in. (99 x 74 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

EXHIBITED:

Theatre

Annely Juda Fine Art, London, 2 October - 2 November 1974

Galerie Bagera, Köln, November - December 1974

Galerie Liatowitsche, Basel, January - February 1975



'His agent called up from the Royal Albert Hall where he'd been performing and said 'Can Sinatra come down and change when he gets down there because he's coming straight off stage into a limo, and he's coming straight here', I said 'of course'. Frank Sinatra had been my idol since I was lad, and he came down, took his shirt off, I did his cufflinks for him and he gave me a 100 dollar tip which was very nice'

**Eddie Wetton, Head of Reception (1973-1999)
and Rita Wetton Cloakroom Attendant (1978-1999)**



156

†156

PAUL COLIN (1892-1986)

La Boite d'Ennuie de RIP'

pencil and gouache on paper, signed and dated 'Paul/Colin/1932' and inscribed with title (lower right)
24½ x 25½ in. (62 x 65 cm.)

£6,000–9,000

\$7,900–12,000
€6,900–10,000

Rip was the *nom de plume* of Georges Thenon (1886-1941), author of more than 100 musical revues and one of the greatest satirists of the period. Rip commissioned Paul Colin to design sets and costumes for many of his own productions.

†157

PAUL COLIN (1892-1986)

The Blackbirds

pencil and gouache on paper, 1926, signed and dated 'Paul/Colin/1926' (lower right)
62 x 46 in. (158 x 117 cm.)

£8,000–12,000

\$11,000–16,000
€9,100–14,000

Florence Mills's was one of the most successful entertainers of the 1920s and was one of the stars of *Lew Leslie's Blackbirds* of 1926 which opened at the Théâtre-Restaurant des Ambassadeurs. The first night opening was scheduled for 12 a.m., to enable the working show people of Paris to attend. By October, *Blackbirds* had moved to London's Pavilion Theatre, where it enjoyed 276 performances. Mills became so popular that she was to London what Josephine Baker was to Paris. Her success was short lived as she died in 1927, after delayed surgery for appendicitis, at the age of just thirty-two.

158 No lot









159

†159

COLEMAN (20TH CENTURY)

George Gershwin

pencil, coloured crayon and gouache
21¼ x 18½ in. (55 x 47 cm.)

£500-800

\$660-1,100
€570-910



160

λ†160

NORMAN EDGAR (B. 1948)

Jazz band

signed 'Edgar' (upper left)
oil on canvas
25 x 29½ in. (63.5 x 75 cm.)

£600-900

\$790-1,200
€690-1,000



161

†161

GRANT WOOD

Shriner's Quartet

lithograph, 1939, on BFK Rives wove paper, signed in pencil, the full sheet, in very good condition, framed
Image 202 x 302 mm., Sheet 300 x 408 mm.

£400-600

\$530-790
€460-680

PROVENANCE:

The Fine Art Society, London, their label on the backboard.



162

†162

FRENCH SCHOOL, 19TH CENTURY

Portrait of a gentleman, three-quarter-length, in a white suit

with signature and dated 'Jaunier/1868' (lower left)

oil on canvas

39 x 30¾ in. (99 x 78 cm.)

£1,200-1,800

\$1,600-2,400

€1,400-2,000

Mark Birley purchased this picture, when attributed to the artist Jaunier, because he thought the sitter 'looked like an absolute shit'.



163

†163

**ATTRIBUTED TO JOHANN MELCHIOR JOSEPH WYRSCH
(BUOCHS 1732-1798)**

Portrait of a huntsman, half-length

oil on canvas, laid on board

£2,500-4,000

\$3,300-5,300

€2,900-4,500





***164**

FOLLOWER OF ALFRED DE DREUX

Deux jockeys avant le depart

oil on canvas
29 x 36 in. (73.5 x 91.5 cm.)

£10,000–15,000

\$14,000–20,000
€12,000–17,000

PROVENANCE:

Anonymous sale; Christie's, London, 6 December 1968, lot 66. (unframed, sold for 6825 gns.)

***165**

ALFRED DE DREUX (French, 1808-1860)

Le Chevauchée du matin

oil on canvas
34¼ x 27¾ in. (92 x 70.5 cm.)

£40,000–60,000

\$56,000–80,000
€48,000–68,000

PROVENANCE:

with Newhouse Galleries, New York, inv. no. 17071.
Acquired from the above in October 1967.

The authenticity of this painting has been confirmed by Brame & Lorenceau (letter dated 11 October 2018), who will include it in their digital archive on the artist.

†166

**GIOVANNI NICCOLÒ SERVANDONI
(?) FLORENCE 1695-1766 PARIS)**

A capriccio of classical ruins with three men conversing

oil on canvas
38 ¾ by 29 ¼ in. (98.4 by 74.2 cm.)

£20,000–30,000

\$27,000–39,000
€23,000–34,000

The attribution to Servandoni was endorsed by Dr. David Ryley Marshall at the time of the 2011 sale. The composition is closely related to Servandoni's 1731 reception piece for the Académie Royale, now in the Ecole des Beaux-Arts, Paris (see *L'Ecole de la liberté*, exhibition catalogue, Paris 2009, no. 192).



166

†167

**PSEUDO-CAROSELLI
(ACTIVE IN ROME, FIRST QUARTER OF THE 17TH CENTURY)**

Clotho

Signed 'C C' (on the headpiece)
oil on canvas
29 ½ by 22 ⅞ in. (74.8 by 58.2 cm.)

£30,000–50,000

\$40,000–65,000
€35,000–57,000

PROVENANCE:

Private collection, Paris, since the 1930s, as Angelo Caroselli.
Anonymous sale [Property of a lady]; Sotheby's London, 7 July 2011, lot 280, as Angelo Caroselli.

The Pseudo Caroselli was the anonymous painter closely related to, and possibly a pupil of, the Roman master Angelo Caroselli, with whom he is often mistaken. Although he is strongly indebted to Angelo's style, his unconventional subject matter has often led scholars to identify him as a Dutch or Flemish artist.

The Pseudo Caroselli was identified by Federico Zeri as the Flemish landscape artist Balthasar Lauwers, or Baldassarre Lauri, whose daughter Brigida married Angelo Caroselli, the latter also being the teacher to Lauri's two sons, Francesco, and the more renowned Filippo Lauri. Marta Rossetti has proposed that the Pseudo Caroselli (or at least, the specific artist responsible for the group in question here) could be the son of Angelo, Carlo Caroselli, which would support the 'CC' signature on the present painting. Rossetti has also, more recently, proposed that the Pseudo Caroselli may be identifiable as a relation of Henri Cousin. Cousin was a celebrated goldsmith and jeweller whose family ran one of the most important goldsmith companies in Paris, with another workshop in Rome. She notes the prominent references to gold and the repeated inclusion of elaborate, Netherlandish gold objects in the group given to this artist, and therefore the 'CC' could refer to 'Caroselli' and 'Cousin'. Prior to 1603, Caroselli's father-in-law, Balthasar Lauwers, had married Cousin's daughter, Elena, linking the family of painters with that of the French goldsmiths (see V. Sgarbi, 'Pseudo Caroselli, *La morte di Cleopatra...*', *Quaderni del Barocco*, November, 2012).

The artist's corpus is made up of a series of allegorical subjects, replete with vanitas references. They frequently feature female protagonists, depicted as full-length or half-length figures, often dressed quite revealingly in richly decorated attire, creating a heightened sense of theatricality: the gestures are dramatically emphasized, while the headpieces and clothing seem like stage costumes.

The subject of this painting has previously been identified as Omphale, queen of the kingdom of Lydia, to whom the hero Hercules was offered as a slave to repay his murder of Iphitus. In an inversion of roles, Omphale forced Hercules to do women's work, and to hold a basket of wool while Omphale and her maidens did their spinning. Although Omphale is usually depicted alongside Hercules, and wearing his attributes, it is not uncommon for the Pseudo Caroselli to focus solely on the female subjects and dress them in his costumes. It has alternatively been suggested that the painting represents one of the Three Fates who spin (Clotho), draw out (Lachesis) and cut (Atropos) the thread of life of mortals in ancient Greek mythology. The figure could in particular be identified as Clotho who spun the thread of life from her distaff onto her spindle. The latter subject seems to fit within the Pseudo Caroselli's *oeuvre*, given the Fate's reference to the transience of life, a subject to which the artist is constantly drawn, as well as the necromantic aspect to the witch-like figure.

We are grateful to Dott.ssa Marta Rossetti for endorsing the attribution on the basis of photographs and for pointing out the 'CC' monogram on the painting.





168

†168

A SCALE MODEL OF H.M. BRIG ALERT
BY ROBERT ORR, EARLY 20TH CENTURY

On a later stand, restored
34 in. (86.5 cm.) long

£500–800

\$660–1,100
€570–910



169

†169

A BRONZE FIGURE OF A YOUNG SAILOR BOY
19TH CENTURY

24½ in. (62 cm.) high

£300–500

\$400–660
€340–570

†170

A SCALE MODEL OF AN ITALIAN 'RIVA' SPEEDBOAT
MODERN

On a stand, losses
33 in. (84 cm.) long

£300–500

\$400–660
€340–570



170

†171

FRANCIS HOLMAN (1729-1790)

The three-masted merchantman Ann Black in two positions off the South Foreland, inbound for London, with Dover Castle off her stern
signed and dated 'F. Holman/1784' (lower left)

oil on canvas
25 x 47 in. (63.5 x 119.5 cm.)

£8,000–12,000

\$11,000–16,000
€9,100–14,000

PROVENANCE:

with The Rutland Gallery, London.
Anonymous sale; Sotheby's, London, 3 May 1995, lot 2.
Anonymous sale; Christie's, London, 29 October 2008, lot 12.

†172

ATTRIBUTED TO PETER MONAMY (1681-1749)

A flagship announcing her departure from the anchorage

oil on canvas
30½ x 39 in. (77.5 x 99 cm.)

£4,000–6,000

\$5,300–7,900
€4,600–6,800

PROVENANCE:

with the Parker Gallery, London.



171



172



173 (part)

†173

FOUR PURPLE VELVET AND STRIPED LOW CHAIRS AND FIVE CHINESE STYLE BLACK-PAINTED CIRCULAR TABLES

MODERN, THE CHAIRS BY GEORGE SMITH

The tables: 20 in. (51 cm.) diameter and similar (9)

£1,000–1,500

\$1,400–2,000

€1,200–1,700



174

†174

FOUR BLUE VELVET AND STRIPED LOW CHAIRS AND A PAIR OF CHINESE STYLE RED-PAINTED CIRCULAR TABLES

MODERN, THE CHAIRS BY GEORGE SMITH

The tables: 20 in. (51 cm.) diameter (6)

£1,000–1,500

\$1,400–2,000

€1,200–1,700



175

†175

FOUR PURPLE VELVET AND STRIPED LOW CHAIRS AND A PAIR OF CYLINDRICAL BRASS TABLES

MODERN, THE CHAIRS BY GEORGE SMITH, THE TABLES BY TINO ZERVUDACHI

The tables: 16 in. (40.5 cm.) high (6)

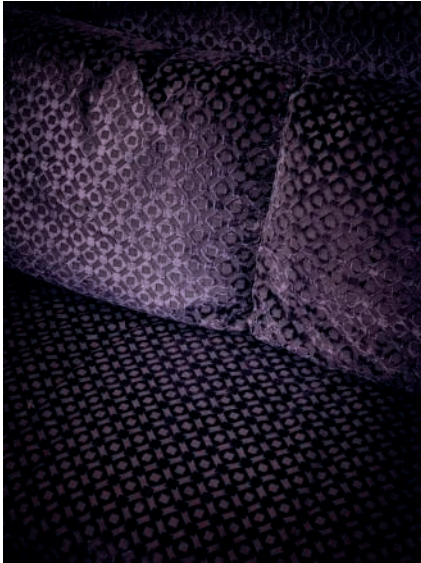
£1,000–1,500

\$1,400–2,000

€1,200–1,700



MODIANO
MODIANO
SZIVARKAHÜVELY



176 and 177 (detail)

†176

FOURTEEN PURPLE PATTERNED LOOSE BACK CUSHIONS AND SEVEN MATCHING LOOSE SEAT CUSHIONS
MODERN

Please note that the fitted back and fitted seat is not included in this lot.

Various sizes (21)
£500–800 \$660–1,100
€570–910



178 (detail)

†178

A GREEN VELVET CORNER SOFA IN TWO SECTIONS
MODERN

With seven back cushions
37½ in. (95 cm.) high

£600–1,000 \$790–1,300
€690–1,100



179 (detail)

†179

EIGHT PURPLE PATTERNED LOOSE BACK CUSHIONS AND FOUR MATCHING LOOSE SEAT CUSHIONS
MODERN

Please note that the fitted back and fitted seat is not included in this lot.

Various sizes (12)
£300–500 \$400–660
€340–570

†177

FOURTEEN PURPLE PATTERNED LOOSE BACK CUSHIONS AND SEVEN MATCHING LOOSE SEAT CUSHIONS
MODERN

Please note that the fitted back and fitted seat is not included in this lot.

Various sizes (21)
£500–800 \$660–1,100
€570–910



180 (detail)

†180

A BLUE AND WHITE 'ZEBRA' CORNER SOFA IN TWO SECTIONS
MODERN,
THE FABRIC SUPPLIED BY NEISHA CROSLAND

With six back cushions
35½ in. (90 cm.) high

£800–1,200 \$1,100–1,600
€910–1,400

†181

THIRTEEN BLUE AND WHITE 'ZEBRA' LOOSE BACK CUSHIONS AND SEVEN MATCHING LOOSE SEAT CUSHIONS
MODERN,
THE FABRIC SUPPLIED BY NEISHA CROSLAND

Please note that the fitted back and fitted seat is not included in this lot.

Various sizes (20)
£600–1,000 \$790–1,300
€690–1,100

181 (detail) see illustration opposite





182

+182

TWO VICTORIAN BRASS WALL LANTERNS
BY RIDSDALE & CO., LONDON, MID 19TH CENTURY

Later fitted for electricity
19¾ in. (50 cm.) high; 11½ in. (29 cm.) wide and similar

£1,000-1,500

(2)

\$1,400-2,000

€1,200-1,700



184 (part)

+184

VARIOUS SIGNS FROM ANNABEL'S
MODERN

Including a pair of brass signs 'Members are reminded to take care on the stairs'
Various sizes

£300-500

\$400-660

€340-570



183 (four)

+183

A SET OF FOUR AUDIO SPEAKER MONITORS
BY MARTIN AUDIO, LONDON, MODERN

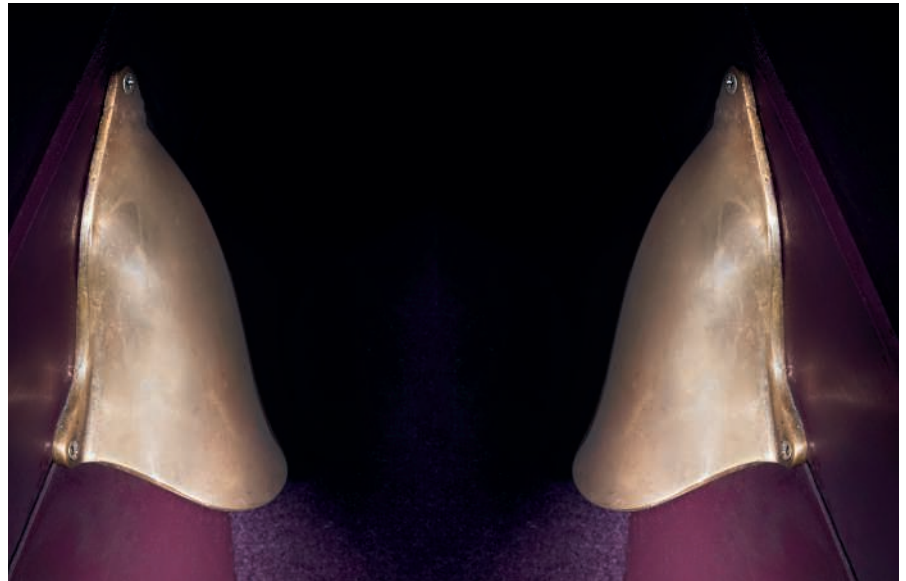
Offered without leads or wiring
23 in. (58.5 cm.) high

£500-800

(4)

\$660-1,100

€570-910



185 (twenty)

+185

TWENTY BRASS DOWNLIGHTS
MODERN, SUPPLIED BY MARTIN BRUDNIZKI

Wired for electricity
7 in. (18 cm.) high

£600-1,000

(20)

\$790-1,300

€690-1,100

†186

FOUR MAHOGANY AND RED LEATHER BAR STOOLS
MODERN

32¼ in. (82 cm.) high

£500–800

(4)

\$660–1,100

€570–910



†187

A PATINATED BRONZE AND ANIMAL PRINT DJ BOOTH
MODERN, SUPPLIED BY MARTIN BRUDNIZKI

55¼ in. (140.5 cm.) high; 55½ in. (141 cm.) wide

£600–1,000

\$790–1,300

€690–1,100



†188

FIVE MAHOGANY, GREEN, BLUE AND BROWN LEATHER BAR STOOLS
MODERN

32¼ in. (82 cm.) high

£600–1,000

(5)

\$790–1,300

€690–1,100





†189

JOHN THOMAS YOUNG GILROY (BRITISH, 1898-1985)

Guinness

lithograph c.1935, condition B+; not backed, framed
29 x 19 in. (74 x 49 cm.)

£700-1,000

\$920-1,300
€800-1,100



†191

ANDREAS FARKAS

Modiano

Lithograph c.1930, condition B+; backed on linen, framed
49 x 36½ in. (124 x 93cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,700



λ†190

ARTHUR GETZ (1913-1996)

*Balcony scene, New York, possibly a design for
The New Yorker magazine*

signed 'Getz' (lower right)
watercolour and bodycolour on paper
20 x 15 in. (50.8 x 38.1 cm.)

£500-800

\$660-1,100
€570-910



†192

R.O. BLECHMAN (B.1930)

The New Yorker

offset lithograph, 1979, condition A-; not backed, framed
41½ x 29 in. (106 x 74 cm.)

£400-600

\$530-790
€460-680

MODIANO



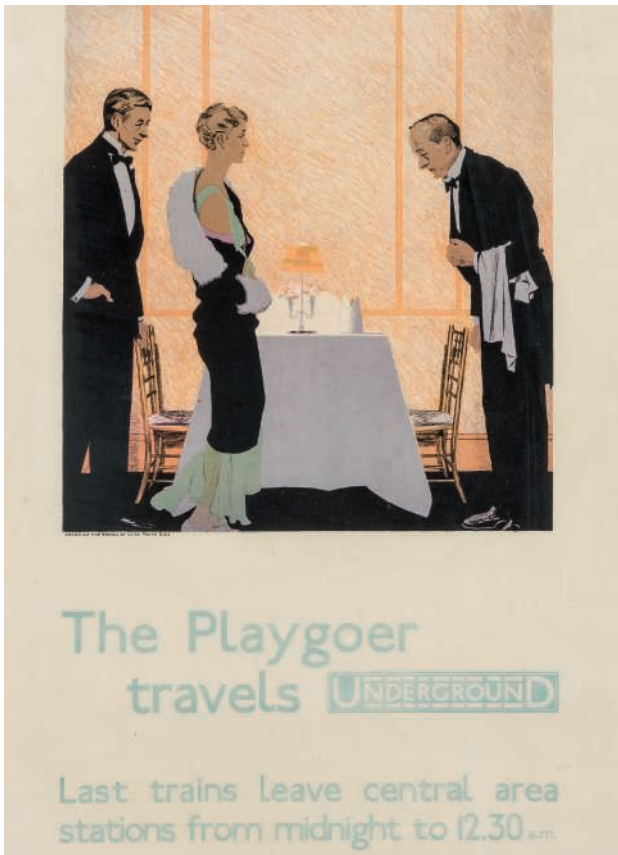
SZIVARKAHÜVELY



193



194



195

† 193

JEAN DON

Deauville

lithograph, 1922, condition B+/A-; backed on linen, framed
62 x 46 in. (158 x 117 cm.)

£500-800

\$660-1,100
€570-910

† 194

ERNST MORGENTHALER (1887-1962)

Freie

lithograph, 1944, condition A-; backed on linen, framed
50 x 35½ in. (127 x 90 cm.)

£500-800

\$660-1,100
€570-910

† 195

CHARLES PEARS (1873-1958)

The Playgoer Travels Underground

lithograph, 1930, condition B; backed on linen framed
39½ x 24½ in. (100 x 62 cm.)

£1,000-1,500

\$1,400-2,000
€1,200-1,700



196



197

†196

A.M. CASSANDRE (1901-1968)

Nord Express

lithograph, 1927, condition B; backed on linen, framed
41 x 29½ in. (105 x 75 cm.)

£7,000–10,000

\$9,300–13,000
€8,000–11,000

†197

A.M. CASSANDRE (1901-1968)

Etoile du Nord

lithograph, 1927, condition B; backed on linen, framed
41½ x 30 in. (106 x 76 cm.)

£5,000–8,000

\$6,600–11,000
€5,700–9,100

†198

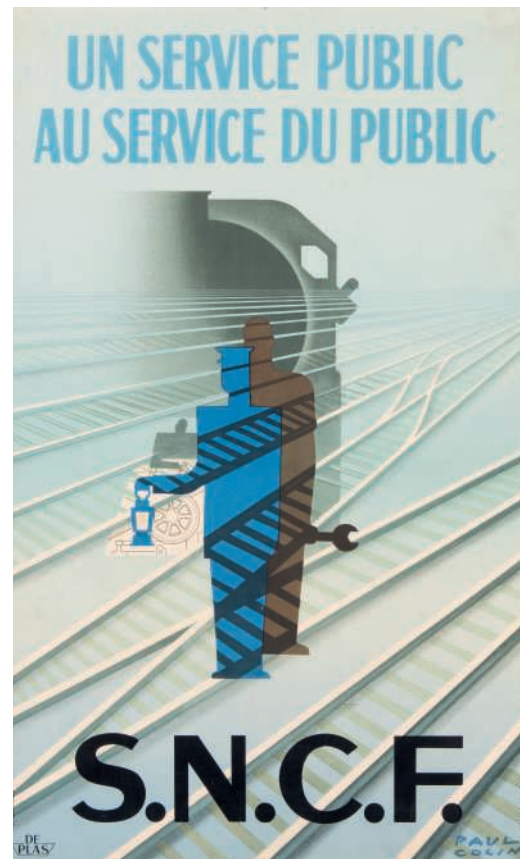
PAUL COLIN (1892-1986)

S.N.C.F.

Lithograph, 1947, condition B+; backed on linen, framed
38½ x 24 in. (99 x 61 cm.)

£600–900

\$790–1,200
€690–1,000



198







† 199

A PAIR OF VICTORIAN FOUR-LIGHT CANDELABRA

MARK OF JOHN SAMUEL HUNT, LONDON, 1850, RETAILED BY HUNT & ROSKELL, LATE STORR, MORTIMER & HUNT

Each on shaped circular base, cast and chased with scrolls and shells, with vine tendril stem and similar branches, each with foliate drip-pan and socket, engraved on stem with crest, *marked on base, drip-pans, and sockets, stamped 1 and 2 on respective central lights*

20½ in. (52 cm.) high
approximately 199 oz. 6 dwt. (6,200 gr.)

The crest is probably that of Kay, possibly for Alexander Kay (1796-1866), a wealthy insurance broker of Glasgow, who left £10,000 for the founding of Kay Park in Kilmarnock, the centrepiece of which is the Burns Memorial.

(2)

£12,000-18,000

\$16,000-24,000

€14,000-20,000

† 200

A GEORGE III SILVER SOUP TUREEN, COVER AND LINER

MARK OF PAUL STORR, LONDON, 1815

On four acanthus foliage feet, each on octagonal pad, the oval body and cover with lion's mask handles and gadrooned borders, the body engraved with a coat-of-arms, the cover and liner with a crest, the liner later engraved with facsimile signatures and traces of a presentation inscription, *marked on body, cover and liner, also stamped '374' on base and cover*

17¼ in. (44 cm.) long
18 oz. 4 dwt. (5,885 gr.)

The arms are those of Balfour impaling Maitland, for James Balfour (1775-1845) of Balbirnie House, Glenrothes, Fife, and his wife Lady Eleanor Maitland (1790-1869), daughter of James Maitland, 8th Earl of Lauderdale (1759-1839), whom he married in 1815.

£8,000-12,000

\$11,000-16,000

€9,100-14,000



Prince George, Duke of Kent and Princess Marina, Duchess of Kent
© William Hustler and Georgina Hustler / National Portrait Gallery, London

PROVENANCE:

James Balfour (1775-1845) of Balbirnie House, Fife, by descent to his son, James Maitland Balfour (1820-1856), of Whittingehame, by descent to his son, Arthur Balfour, 1st Earl of Balfour K.G., O.M. (1848-1930), Prime Minister 1902-1905,

The Executors of the late Rt. Hon. The Earl of Balfour, K.G., O.M., removed from Whittingehame, Haddington; Christie's London, 16 July 1930, lot 45 part, with stand (£3,459 to Harman).

Presented by the Ambassadors to the Court of St. James to Prince George, Duke of Kent (1902-1942), fourth son of King George V, and his bride Princess Marina of Greece and Denmark (1906-1968), H.R.H. Prince George, Duke of Kent (1902-1942).

LITERATURE:

G. Gorodetsky ed., *The Maisky Diaries, 1932-1943*, London, 2017, pp. 32-33.

THE PRIVATE DINING ROOM



The Marriage of Prince George, Duke of Kent and Princess Marina of Greece and Denmark

The Duke of Kent and Princess Marina were second cousins, each being a great grandchild of the King Christian IX of Denmark (1818-1906). Prince George was educated at Osborne and Dartmouth Naval Colleges and served in the Royal Navy. He was the most artistically minded of the King's sons and had a good eye for collecting both paintings and works of art. He had met Princess Marina during her visits to London from Paris where her family had lived since 1922. A great beauty with a delightful personality the Princess became engaged to Prince George in August 1934 and they were married in November the same year. A vivid picture of reception, during which the present tureen was presented, was recorded by the Soviet Ambassador Ivan Maisky in his diary entry for the 24th November 1934. The Heads of Mission gathered at the 'relatively small residence' of Ambassador Oliveira. 'The happy couple arrived at 6.30 pm.', the Princess made a favourable impression on Maisky. 'Marina looked charming to me, much better than she did in the newspapers: a blonde with luxurious hair, a rosy complexion, bright eyes. Thin and refined. The duke he described as 'tall, slender with quite a pleasant face...He is the most handsome of the King's sons'. Maisky noted that the cost of the gifts had been £300, his share being £6. He was very pleased that his signature 'was amongst the first to be seen. It immediately catches the eye when one looks inside'.

Arthur, 1st Earl of Balfour and the Balfours of Whittinghame

Arthur James Balfour, 1st Earl of Balfour (1848-1930), was a distinguished political statesman and noted orator. He led the Conservative Party in the Commons from 1891, becoming Prime Minister in 1902 until the election of 1905. He later served as First Lord of the Admiralty and Foreign Secretary. It was during his tenure as Foreign Secretary that the declaration which bore his name was passed, supporting the establishment of a Jewish homeland in Palestine. In 1922 he was ennobled Earl of Balfour and Viscount Traprain of Whittinghame. King George V made him both a Knight of the Garter and a member of the Order of Merit. He had inherited a great fortune, almost all of which he spent during his life time. This necessitated the sale of the magnificent Balfour dinner service by Paul Storr at Christie's in 1930. It amounted to over 7,000 ounces.

James Balfour, to whom the dinner service originally belonged, was the son of John Balfour (1738-1863) of Balbirnie and his wife Ellen, daughter of James Gordon of Ellon. His elder brother General Robert Balfour (1762-1837) succeeded their father. James travelled to India where he made a fortune. He returned to his native Scotland buying the Whittinghame estate in 1817. Balfour employed James Dorward of Haddington, to construct a new neo-classical house following the designs of Sir Robert Smirke (1780-1867). The house was later enlarged and altered some ten years later by William Burn (1789-1870). James Balfour married Lady Eleanor Maitland, the daughter of the Earl of Lauderdale and their son James Maitland Balfour (1820-1856) succeeded to the estates. James Maitland was the father of the 1st Earl of Balfour.



201

† 201

A VICTORIAN SILVER-PLATED BEEF WAGON

The dish shaped oblong on four pad feet with a foliate and shell border, and scroll side handles, the domed cover with detachable handle, engraved with crest, on an oak trolley, losses to veneer
26 in. (66 cm.) long

£600-1,000

\$790-1,300
€690-1,100

† 202

A GROUP OF SILVER-PLATED DISHES, WINE COASTERS AND SAUCEBOATS

Comprising: a monteith, nine pewter dishes, a wine-cooler, a caviar dish, three bowls, six circular dishes of various sizes, five oval dishes of various sizes (plate worn out), one rectangular tray, two rectangular dishes, nineteen entrée-dishes of various sizes, twenty pewter coasters, thirteen sauceboats of various styles, one vase, thirty-four wine coasters of various styles and sizes, five bottle sleeves, twenty-two small gratin dish-warmers, seven small circular dishes, and a bonbon dish engraved 'Annabel'

Gratin dish: 6 in. (15 cm.) long; tray: 23¾ in. (60 cm.) long; monteith: 13¾ in. (35 cm.)

£300-500

\$400-660
€340-570

See illustration on christies.com

† 203

**A BRASS AND LACQUERED WOOD LARGE PEPPER MILL
BY CHIARUGI, ITALY, MODERN**

29 in. (73.5 cm.) high

£300-500

\$400-660
€340-570



203

† 204

A SILVER-PLATED COMPOSITE PART-TABLE SERVICE

Of plain design, comprising:

- | | |
|------------------------------------|--|
| One-hundred dessert-spoons, | Seventeen teaspoons |
| Five coffee-spoons, | Forty-six table-knives (one silver) |
| One hundred and one cheese-knives, | Fifty-two steak-knives of various models |
| Seven hors d'oeuvres spades, | Nine salt-spoons |
| Two butter-knives, | Two table-forks |
| Twenty-two fish-knives, | Ten fish-forks |
| A silver fish-slice, | Nine serving-spoons |

£300-500

\$400-660
€340-570

See illustration on christies.com

† 205

A GROUP OF SILVER-PLATED BREAKFAST PIECES

Comprises ten coffee-pots, seven tea-pots, eighteen milk jugs, twenty-three toast-racks, eighteen toothpick-holders, six sugar-bowls, ten small trays, nineteen pepper-grinders, twenty-one salt-cellars, three salt-shakers, and two sugar-casters

Largest coffee pot: 8¼ in. (21 cm.) high

£300-500

\$400-660
€340-570

See illustration on christies.com

† 206

FOUR SILVER-PLATED WINE-COOLERS
MODERN

Plain tapering with shaped border and side handles

7½ in. (19 cm.)

(4)

£600–1,000

\$790–1,300

€690–1,100



206

† 207

**A PAIR OF RUSSIAN SILVER
CANDLESTICKS AND A PAIR OF OLD
SHEFFIELD-PLATE THREE-LIGHT
CANDELABRA**

THE CANDLESTICKS WITH MARK
OF POGORZELSKI, MINSK, 1873, THE
CANDELABRA CIRCA 1820

Each candlestick on square plinth, the bulbous stem chased with flowers and foliage (filled and one socket detached) *marked on base*; the candelabra with gadrooned border (central light detachable), engraved on base with the initial S below a crest, old damages and losses

14½ in. (37 cm.) high and 19½ in. (50 cm.) high (4)

£1,200–1,800

\$1,600–2,400

€1,400–2,000



207

† 208

FOUR SILVER-PLATED WINE-COOLERS
MODERN

Plain tapering with shaped border and side handles

7½ in. (19 cm.)

(4)

£600–1,000

\$790–1,300

€690–1,100



208



209 (part)



210 (part)



© James Mortimer

† 209

**THE ANNABEL'S SERVICE
AN EXTENSIVE LIMOGES (B & C^o) PORCELAIN DINNER AND
DESSERT-SERVICE**

MODERN, PRINTED FACTORY MARKS TO SOME PIECES

Printed with flower sprigs in laurel borders, comprising: thirty-one under-plates, ninety-two dinner-plates, twenty-seven soup-plates, seven plates with basket-weave moulded rims, three pudding-bowls, four dessert-plates, one side-plate, twelve shaped square serving-bowls and one smaller
The under-plates - 11¾ in. (30 cm.) diameter (188)

£1,000-2,000

\$1,400-2,600

€1,200-2,300

† 210

**THE ANNABEL'S SERVICE
A HAVILAND LIMOGES PORCELAIN PART
DINNER-SERVICE**

MODERN, BLUE PRINTED FACTORY MARKS

Printed, painted and gilt with foliate borders and flower sprigs, comprising: twenty-one dinner-plates, three side-plates and a bread and butter-plate
The dinner-plates - 10½ in. (26 cm.) diameter (24)

£400-600

\$530-790

€460-680

211 No lot



212

† 212

ANNABEL'S WINE LIST COVER

Together with nine Annabel's red and green leather menu holders and two black examples (not illustrated)

The menu holders: 14½ in. (37 cm.) high

£600-1,000

(12)

\$790-1,300
€690-1,100

† 213

TWELVE GLASS CHAMPAGNE COUPES

MODERN, INDISTINCTLY MARKED

4½ in. (11.5 cm.) high

£300-500

(12)

\$400-660
€340-570



213



214

† 214

ALFRED MONTAGUE (1835-1870)

Travers' College, Windsor

oil on canvas

24 x 26 in. (61 x 66 cm.); and *Trinity College,*

Cambridge, from the river by English School,

19th Century

Painted in 1846.

(2)

£1,500-2,500

\$2,000-3,300

€1,800-2,800



214

† 215

ALBERT GOODWIN, R.W.S. (1845-1932)

Moonlight at Pontresina, Engadine, Switzerland

signed and dated 'Albert Goodwin 1913' (lower

right) and inscribed 'Moonlight at Pontresina'

(lower left)

pen and black ink and watercolour and bodycolour

on paper

14 x 21 in. (35.6 x 53.3 cm.)

£1,500-2,500

\$2,000-3,300

€1,800-2,800

PROVENANCE:

Anonymous sale; Christie's, London, 10 May 1983,

lot 170.

with Spink, London.

EXHIBITED:

(Probably) London, The Royal Water-Colour

Society, Winter 1913, no. 184, as 'Nightfall -

Pontresina, Engadine'.



215

1216

AFTER DIEGO RODRIGUEZ DE SILVA Y VELÁZQUEZ, LATE 20TH CENTURY

Prince Baltasar Carlos on Horseback

oleograph on canvas

80% x 67½ in. (205 x 171 cm.) approx.

£1,200-1,800

\$1,600-2,400

€1,400-2,000

After Velázquez's masterpiece in the Museo del Prado, Madrid, of 1634-5.

Please note that this oleograph on canvas will need to be detached from the frame and stretcher to enable it to be removed from the room.



† 217

A MAHOGANY TRIPLE PEDESTAL DINING TABLE
SECOND HALF 20TH CENTURY

28 in. (71 cm.) high; 157 in. (400 cm.) long; 54 in. (130 cm.) deep

£3,000–5,000

\$4,000–6,600
€3,500–5,700



† 219

A GEORGE III MAHOGANY BREAKFRONT SIDEBOARD
LATE 18TH CENTURY

Losses to veneer, handles later

51 in. (129 cm.) high; 60½ in. (154 cm.) wide

£600–1,000

\$790–1,300
€690–1,100



(twenty-four)

† 218

A SET OF TWENTY-FOUR BEECH DINING CHAIRS
MODERN

With striped red upholstery
35½ in. (90 cm.) high

£2,000–3,000

(24)
\$2,700–3,900
€2,300–3,400



(detail)

† 220

A KASHAN CARPET
CENTRAL PERSIA, SECOND HALF 20TH CENTURY

The midnight-blue field with dense foliate scrolling vine enclosing a burgundy-red lozenge medallion, the spandrels similar, in a wine-red palmette vine border, full pile throughout, overall good condition
17 ft. 10 in. x 11 ft. 4 in. (544 cm. x 347 cm.)

£800–1,200

\$1,100–1,600
€910–1,400

† 221

**AN EARLY VICTORIAN BRONZE,
PATINATED REPOUSSÉ BRASS AND
ETCHED GLASS SEVEN LIGHT COLZA
CHANDELIER**

CIRCA 1840

Later glass shades, wired for electricity

75 in. (190.5 cm.) high; 52 in. (132 cm.) diameter

£15,000-25,000

\$20,000-33,000

€18,000-28,000





222



222

λ†222

NICHOLAS GARLAND, O.B.E. (B. 1935)

*H.M. The Queen on horseback,
The Golden Jubilee*

signed 'Garland' (lower right)
pencil, pen and black ink and watercolour on paper
9½ x 7½ in. (24 x 19 cm.),
and a printed Annabel's Jubilee Menu dated
Wednesday 5th June 2012 (2)

£700–1,000

\$920–1,300

€800–1,100



223



223

λ†223

**JOHN THOMAS YOUNG GILROY
(1898-1985)**

Tommy Cooper

signed 'Gilroy' (lower right)
pencil and coloured crayon on paper
13¾ x 7¾ in. (35 x 18.7 cm.);
and *Caricature of John Hassell* by Henry Mayo
Bateman (1887-1970) (2)

£500–800

\$660–1,100

€570–910

PROVENANCE:

(ii) with A.E. Johnson, Bateman's agent,
10 Lancaster Place, London, no. 410.



224



224

λ†224

NICHOLAS GARLAND, O.B.E. (B. 1935)

*The General Election, 1987 (i); and
A Conservative Party Football Match (ii)*

signed 'Garland' (lower right) (i);
signed 'Garland' (upper left) (ii)
pencil, pen and black ink and watercolour on paper
(i); pencil, pen and black ink, blue crayon on paper
(ii)
11½ x 13¾ in. (29.2 x 34.9 cm.); and smaller (2)

£1,000–1,500

\$1,400–2,000

€1,200–1,700



225 (part)

λ † 225

RAYMOND ALLEN JACKSON 'JAK' (1927-1997)

Really! I've always wanted to meet a financial journalist!

signed 'JAK' (lower right) and inscribed as title (lower centre)

pencil, pen and black ink and blue wash on paper

18¼ x 22½ in. (46.3 x 57.1 cm.),

and *Discovery of a dandelion on the Centre Court at Wimbledon* by Henry Mayo Bateman (1887-1970) (2)

£700-1,000

\$920-1,300

€800-1,100

† 226

NICHOLAS GARLAND, O.B.E. (B. 1935)

The Cigar

signed 'Garland' (lower right)

pen and black ink on paper

22 x 12 in. (56 x 30.8 cm.);

and *The Cigar Room*, linocut, on wove paper, framed

(2)

£400-600

\$530-790

€460-680



226 (part)



227



227



227



228

λ+227

CHARLES SAXON (1920-1988)

It was nice. Hard times give everyone such a sense of camaraderie (i); Wouldn't it be nice if some large group came out for the status quo (ii)

both signed 'Saxon' (lower left)

pencil and black crayon heightened with touches of white on paper (i); pen and black ink and black crayon on paper (ii)

13 x 10½ in. (33 x 26.5 cm.),

and *Doubtful sympathy* by J. Atkinson (circa 1863) (iii)

(3)

£400-600

\$530-790

€460-680

λ+228

JAMES THURBER (1894-1961)

Now don't you worry for a minute ... I'll drive the car.

signed 'James Thurber' (lower right) and inscribed as title (lower centre)

pencil, pen and black ink on paper

7⅞ x 10⅝ in. (20 x 27 cm.)

£400-600

\$530-790

€460-680

PROVENANCE:

with Ernest Brown & Philips at the Leicester Galleries, London.

λ+229

GEORGES GOURSAT 'SEM' (1863-1934)

A group of caricatures, (six from the *White Bottoms* series) depicting scenes of dancing, revelry and racing and featuring notable society figures of the day including Baron Maurice de Rothschild and H.H. Sir Sultan Muhammed Shah, Aga Khan.

handcoloured lithographs with pencil annotations, published 1927
S. 19 x 12.1/4in. (48.2 x 31cm.)

£400-600

\$530-790

€460-680

Condition: Some light discolouration to sheets but otherwise in good condition. Not examined out of frames.



229 (part)



229 (part)



230



230



230

λ† 230

ERNEST HOWARD SHEPARD, O.B.E., M.C. (1879-1976)

*Fragonading in the Park (i);
Helping the gardener (ii);
Study of a pig (iii)*

signed 'E.H. Shepard' (lower right) (i); numbered '81' (upper right) (ii)
pencil, pen and black ink heightened with touches of white on paper (i); pencil
on tracing paper (ii) and (iii)
10⁵/₁₆ x 8¹/₄ in. (27 x 21 cm.), and smaller (3)

£800-1,200

\$1,100-1,600
€910-1,400

λ† 231

ADRIAN MAURICE DAINTRY (1902-1988)

*The facade of Annabel's from Berkeley Square (i);
and The interior of the Clermont Club (ii)*

signed 'Adrian Daintrey' (lower right)
pencil, pen and black ink and watercolour on paper
13³/₄ x 9⁷/₁₆ in. (35 x 25 cm.), and smaller (2)

£800-1,200

\$1,100-1,600
€910-1,400

PROVENANCE:

(I) with The Fine Art Society, London, December 1970, no. 15981.
(II) with The Fine Art Society, London.



231



231

THE TERRACE BAR



† 232

**FOUR LOW CHAIRS WITH
HOUSE OF HACKNEY FABRIC
MODERN, BY GEORGE SMITH**

Together with a pair of modern oak circular tables,
the tops inset with House of Hackney paper
The tables: 23¼ in. (59 cm.) high (6)

£500–800

\$660–1,100
€570–910



† 233

**A PAIR OF LOW CHAIRS WITH
HOUSE OF HACKNEY FABRIC
MODERN, BY GEORGE SMITH**

Together with a pair of modern oak circular tables,
the tops inset with House of Hackney paper
The tables: 23¼ in. (59 cm.) high (4)

£300–500

\$400–660
€340–570



† 234

**FOUR LOW CHAIRS WITH
HOUSE OF HACKNEY FABRIC
MODERN, BY GEORGE SMITH**

Together with a pair of modern oak circular tables,
the tops inset with House of Hackney paper
The tables: 23¼ in. (59 cm.) high (6)

£500–800

\$660–1,100
€570–910





† 235

A BRASS LANTERN

19TH CENTURY

Later fitted for electricity
25½ in. (65 cm.) high

£500-800

\$660-1,100
€570-910



(eight)

† 237

EIGHT BRONZED METAL AND GLASS WALL LIGHTS

MODERN

Fitted for electricity
10½ in. (26 cm.) high

£500-800

(8)

\$660-1,100
€570-910



† 236

FOUR RED LEATHER, STAINED OAK AND BRASS BAR STOOLS

LATE 20TH CENTURY

32 in. (81 cm.) high

£400-600

(4)

\$530-790
€460-680



† 238

AN ITALIAN BRONZE MODEL OF THE DANCING FAUN

SECOND HALF 19TH CENTURY

Signed 'Musee de Naples'

22 in. (56 cm.) high

£700-1,000

\$920-1,300
€800-1,100



239



239 (detail)

† 239

A PAIR OF VENETIAN GILTWOOD AND POLYCHROME PAINTED MIRRORS

19TH CENTURY

The pierced frame enclosing divided plates, losses and water damage
 76¾ in. (195 cm.) high; 48 in. (122 cm.) wide (2)

£5,000–8,000

\$6,600–11,000

€5,700–9,100

† 240

A SOFA IN THREE SECTIONS

MODERN

With House of Hackney floral fabric, including various loose cushions
 30 in. (76 cm.) high; 156 in. (396 cm.) long

£400–600

\$530–790

€460–680



240 (detail)



241 (part)

† 241

**EIGHT VARIOUS GLAZED PLANT POTS
MODERN**

Four cream, four olive green

25 in. (63.5 cm.) high and similar

Please note that the plants are not included in this lot

(8)

£1,200–1,800

\$1,600–2,400

€1,400–2,000

† 242

**SEVEN VARIOUS TERRACOTTA PLANT POTS
MODERN**

The largest 34½ in. (88 cm.) high

Please note that the plants are not included in this lot

(7)

£400–600

\$530–790

€460–680

† 243

**SIX VARIOUS RESIN URN SHAPED PLANT POTS
MODERN**

The largest pair: 39 in. (99 cm.) high

Please note that the plants are not included in this lot

(6)

£300–500

\$400–660

€340–570



242 (part)



243 (part)

*'I remember Ike and Tina Turner coming, that was extraordinary.
Mark's office upstairs became the changing rooms... I suppose there
were make up artists and goodness knows what going on upstairs'*

Nina Campbell



Annabel's

HARRY'S BAR



244 (part)

λ†244

JOHN STANTON WARD, R.A. (1917-2007)

Self portrait no. 1 (i); Le Sirenuse (ii)

signed and dated 'John Ward/'92' (lower right) (i)

pastel (i); pencil, ink and watercolour (ii)

18 x 12¼ in (45.8 x 31.1 cm.) (i); 12¾ x 9¼ in. (31.5 x 23.5 cm.) and 4 x 9 in. 12 x 22.8 cm.) (ii)

(2)

£700-1,000

\$920-1,300

€800-1,100

PROVENANCE:

Mark Birley; his sale; Sotheby's, London, 21 March 2013, lot 58 (ii).

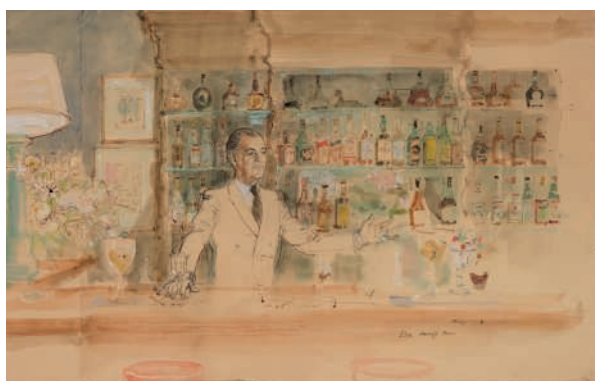
EXHIBITED:

London, Mall Galleries, *The Discerning Eye*, November - December 1992 (i).

London, Hazlitt Holland-Hibbert, *Three Contemporary Masters: John Sergeant, Jehan Daly, John Ward RA*, November 1994, no. 47 (i).

LITERATURE:

Exhibition catalogue, *John Ward, CBE, RA: 50 years an artist in Kent*, Canterbury, Canterbury Museum Service, 1997, n.p., illustrated on the inside front cover (i).



245 (part)

λ†245

JOHN STANTON WARD, R.A. (1917-2007)

Elso, Harry's Bar (i);

Building Harry's Bar, July 1978; Peter Witney & Johnnie (ii);

Harry's Bar, Venice (iii)

indistinctly signed, inscribed and dated 'John Ward/May. 1984/Elso, Harry's

Bar' (lower right) (i); signed, inscribed and dated 'John Ward/Harry's Bar/Venice/Sep. 1981' (lower right) (iii)

pencil, ink, watercolour and gouache on buff paper (i); pencil, ink, watercolour and gouache on buff paper (ii); pencil (iii)

18½ x 29 in. (47 x 73.7 cm.) (i); 16 x 2¾ in. (40.6 x 59 cm.) (ii); 9 x 25 in. (22.8 x 63.5 cm.) (iii)

Executed in 1984 (i); executed in 1981 (iii).

(3)

£1,000-1,500

\$1,400-2,000

€1,200-1,700



246 (part)

λ†246

JOHN STANTON WARD, R.A. (1917-2007)

Under the arches on the terrace outside Florian's (i);

Interior of Florian's (ii);

Sketch of St Mark's Square (iii);

Florian's, breakfast time (iv)

pencil, watercolour and gouache on blue paper (i); pencil, ink, watercolour and gouache on buff paper (ii); pencil, squared for transfer (iii); pencil, ink, watercolour and gouache (iv)

12 x 9¼ in. (30.6 x 23.5 cm.) (i); 12¼ x 18¼ in. (31.1 x 46.3 cm.) (ii); 12 x 5½ in. (30.6 x 13 cm.) (iii); 11½ x 7½ in. (28.2 x 19 cm.) (iv)

(4)

£800-1,200

\$1,100-1,600

€910-1,400



12 October
1987

Dear Mark

Before breakfast on our last day, the sea roaring away & no sound of motor cars. Silence— for the sea is music, the most difficult commodity to buy these days but here it joins all the other things which are Italy, from the way our breakfast will arrive to the morning glories which hang in yards from the walls & cliffs.

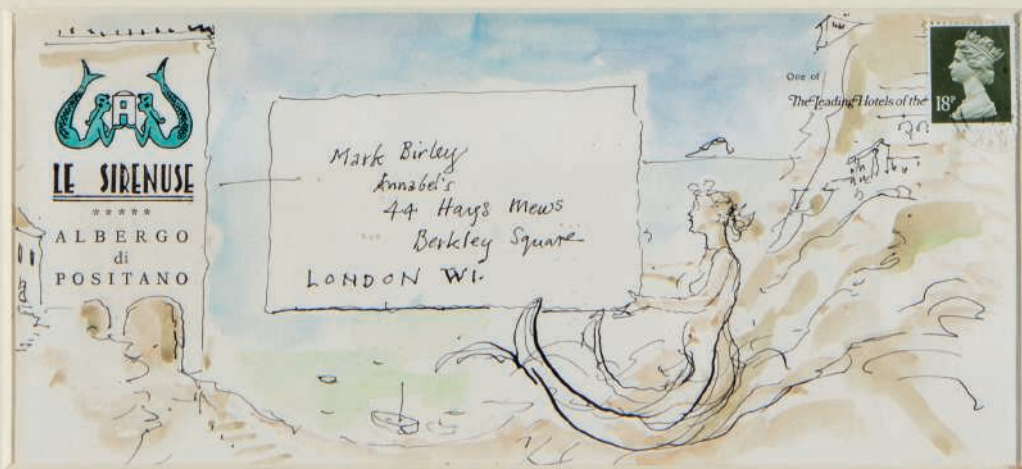
To wake every morning to this view— and every morning with 2 exceptions, to clear blue sky— and there is something most rare about October sunshine and, on the 10th which was my 70th birthday, fireworks were laid on in the form of a splendid storm which burst & flashed & then quite disappeared leaving a perfect day.

I am so much looking forward to showing you the drawing of the chef, I haven't done much work, just to sit was sufficient in this blissful place.

And everyone here has been so kind

But just where the words are which could form our thanks for providing so heavenly a holiday I don't know. I really love it. It has been wonderful.

Yours ever
John



LE SIRENUSE

ALBERGO
di
POSITANO

Mark Birley
Annabel's
44 Hays Mews
Berkeley Square
LONDON W1.

One of
The Leading Hotels of the
World



HARRY'S BAR



247

λ† 247

JOHN STANTON WARD, R.A. (1917-2007)

Interior, Florian's, Venice

oil on canvas
28 x 36 in. (71.2 x 91.4 cm.)

£2,500-4,000

\$3,300-5,300
€2,900-4,500

EXHIBITED:

London, Maas Gallery, *John Ward*,
November - December 1985, no. 2.

λ† 248

JOHN STANTON WARD, R.A. (1917-2007)

Study for 'Interior, Florian's, Venice' (i);

Young girl with handbag (ii);

Still life, Florian's, Venice (iii);

Girl with book (iv)

signed 'John Ward' (lower right) (iii)
pencil, ink, watercolour and gouache on buff paper,
squared for transfer (i); pencil, ink and white chalk
on buff paper, squared for transfer (ii); pencil,
watercolour, gouache and white chalk (iii); pencil,
ink and white chalk on buff paper (iv)
12 x 16 in. (30.6 x 40.6 cm.) (i); 12 x 6 in. (30.6 x 15.3
cm.) (ii); 12 x 11¼ in. (30.6 x 28.5 cm.) (iii); 18 x 12 in.
(45.7 x 30.6 cm.) (iv) (4)

£800-1,200

\$1,100-1,600
€910-1,400



248 (part)



248 (part)

λ + 249

JOHN STANTON WARD, R.A. (1917-2007)

*Study of a girl, for 'Interior, Florian's, Venice' (i);
Figure and arm studies (ii);
Seated girl and studies of waiter's hands (iii);
Studies of hands (iv)*

indistinctly inscribed 'Okki Warrender' (upper right) (ii)

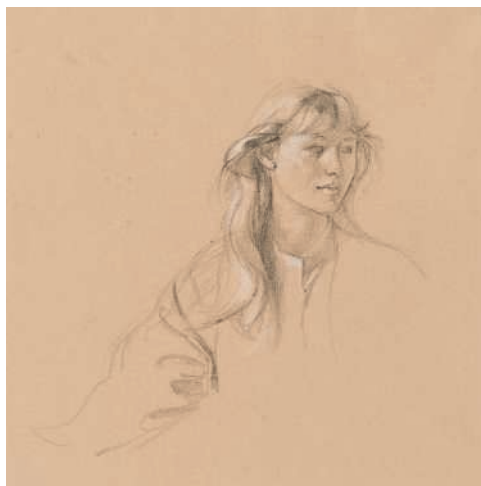
pencil and white chalk on buff paper (i); pencil and white chalk on buff paper, partly squared for transfer (ii); pencil, ink and white chalk on buff paper, squared for transfer (iii); pencil and white chalk on buff paper (iv)

9 x 9 in. (22.8 x 22.8 cm.) (i); 9 x 12¼ in. (22.8 x 31.1 cm.) (ii); 12 x 9¼ in. (30.5 x 23.5 cm.) (iii); 7 x 5 in. (17.8 x 12.7 cm.) (iv) (4)

£500-800

\$660-1,100

€570-910



249 (part)



249 (part)

λ + 250

JOHN STANTON WARD, R.A. (1917-2007)

*Interior of Florian's with table set (i);
Doorway to Florian's (ii);
Figures at a table, Florian's (iii);
The entrance to Florian's (iv)*

pencil, ink, watercolour and gouache on buff paper (i, ii); pencil, watercolour and white chalk on buff paper (iii); pencil, watercolour and gouache (iv) 12 x 9¼ in. (30.6 x 23.5 cm.) (i); 12 x 4¾ in. (30.6 x 11.1 cm.) (ii); 9 x 6¼ in. (22.8 x 15.8 cm.) (iii); 16¾ x 12 in. (41.5 x 30.6 cm.) (iv) (4)

£700-1,000

\$920-1,300

€800-1,100



250 (part)



250 (part)

λ + 251

JOHN STANTON WARD, R.A. (1917-2007)

*9 o'clock, Florian's (i);
Interior of Florian's looking out onto
St Mark's Square (ii);
Interior of Florian's with figures at tables (iii);
The terrace outside Florian's (iv);
Figures seated at a table (v)*

signed and inscribed '9 o'clock. Florian's/John Ward' (lower right) (i);

pencil, watercolour and gouache on grey paper (i); pencil, watercolour and gouache on blue paper (ii); pencil, ink and gouache on buff paper (iii); pencil, ink and watercolour on paper, squared for transfer (iv); pencil, watercolour and white chalk on buff paper (v)

11 x 15¾ in. (28 x 39 cm.) (i); 15¾ x 11 in. (39 x 28 cm.) (ii); 12¼ x 18¼ in. (31.1 x 46.3 cm.) (iii); 14½ x 16½ in. (36.8 x 41.9 cm.) (iv); 9 x 12¼ in. (31.1 x 22.8 cm.) (v) (5)

£1,000-1,500

\$1,400-2,000

€1,200-1,700



251 (part)



251 (part)

EXHIBITED:

London, Maas Gallery, *John Ward*, November - December 1985, no. 67, as 'Florian's, opening time' (i).

HARRY'S BAR



252 (part)

λ† 252

JOHN STANTON WARD, R.A. (1917-2007)

The interior of Florian's looking towards St Mark's Square (i); Interior of Florian's with figures at a table (ii); Interior of Florian's with chairs, doorway beyond (iii); Study at Florian's (iv); The Door to Caffé Florian (v)

signed and dated 'John Ward 2001' (lower left) (v)
pencil, ink, watercolour and gouache on buff paper (i); pencil, ink and white chalk on buff paper (ii, iii); brown and white chalk on buff paper (iv); pencil, pastel, watercolour and gouache on buff paper (v)
12¼ x 18¼ in. (31.1 x 46.3 cm.) (i); 12 x 16 in. (30.5 x 40.6 cm.) (ii); 12 x 9¼ in. (30.5 x 23.5 cm.) (iii); 12¼ x 18¼ in. (31.1 x 46.3 cm.) (iv); 25¾ x 12½ in. (65.4 x 31.7 cm.) (v)

(5)

£800–1,200

\$1,100–1,600
€910–1,400

EXHIBITED:

London, Fine Art Society, *John Ward at Caffé Florian*, April - May 2002, no. 2 (v).

LITERATURE:

Exhibition catalogue, *John Ward at Caffé Florian*, London, Fine Art Society, 2002, n.p. no. 2, illustrated (v).



253 (part)

λ† 253

JOHN STANTON WARD, R.A. (1917-2007)

View of the Piazza from Florian's (i); Florian's interior looking across St Mark's Square (ii); Figures seated at a table outside Florian's (iii)

signed and dated 'John Ward/2000' (lower right) (i)
pencil, watercolour, gouache and white chalk on buff paper (i); pencil, watercolour and white chalk on buff paper (ii); pencil, ink and watercolour on paper, squared for transfer
19 x 25¼ in. (48.2 x 64.1 cm.) (i); 9 x 12¼ in. (22.8 x 31.1 cm.) (ii); 12¼ x 18¼ in. (31.1 x 46.3 cm.) (iii)

(3)

£800–1,200

\$1,100–1,600
€910–1,400

EXHIBITED:

London, Fine Art Society, *John Ward at Caffé Florian*, April - May 2002, no. 13 (i).

LITERATURE:

Exhibition catalogue, *John Ward at Caffé Florian*, London, Fine Art Society, 2002, n.p. no. 13, illustrated (i).



254 (part)

λ† 254

JOHN STANTON WARD, R.A. (1917-2007)

The honeymoon (i); A couple seated outside Florian's (ii); Interior of Florian's with portraits on the walls and umbrella stand (iii)

signed, inscribed and dated 'The honeymoon/John Ward 1986' (lower right) (i)
pencil, ink, watercolour and gouache on two sheets of blue paper (i); pencil, watercolour and gouache on buff paper (ii); pencil, ink, watercolour and gouache on buff paper (iii)
11¼ x 15½ in. (28.5 x 38.4 cm.) (i); 12½ x 12¼ in. (31.1 x 31.1 cm.) (ii); 12¼ x 18¼ in. (31.1 x 46.3 cm.) (iii)

(3)

£1,000–1,500

\$1,400–2,000
€1,200–1,700







ANNABEL'S FIXTURES AND FITTINGS



255 (detail)

† 255

THE ANNABEL'S DANCE FLOOR LATE 20TH CENTURY

A quantity of oak planks, offered without fibre optic lights, to be dismantled for removal

£300–500

\$400–660
€340–570

LOTS 255-270

Please note that the following lots will remain at Annabel's premises at 44 Berkeley Square after the sale and will not be removed to Christie's Third Party Storage. You will need to arrange collection of your purchase directly with Annabel's. The dismantling of these lots will be undertaken directly by Annabel's or a contractor under the direction of Annabel's. The purchaser will need to accept the condition of the lot upon collection.

Please note that Christie's will not be providing a condition report for these lots.

To arrange removal from 44 Berkeley Square please contact the sale coordinator.

† 256

A QUANTITY OF WINE RACKS AND EMPTY WINE BOTTLES FROM ANNABEL'S PRIVATE DINING ROOM WALLS LATE 20TH CENTURY

Some racking labelled 'Farrow & Jackson Ltd., London', approximately 2000 sealed empty bottles, incomplete, to be dismantled for removal

£3,000–5,000

\$4,000–6,600
€3,500–5,700



256 (detail)

ANNABEL'S FIXTURES AND FITTINGS



257 (ten)

† 257

TEN BRASS WALL LIGHTS

CIRCA 1963, SUPPLIED BY PHILLIP JEBB

Fitted for electricity
12 in. (30.5 cm.) high

£2,000-3,000

(10)

\$2,700-3,900
€2,300-3,400



259 (ten)

† 259

TEN BRASS WALL LIGHTS

CIRCA 1963, SUPPLIED BY PHILLIP JEBB

Fitted for electricity
12 in. (30.5 cm.) high

£2,000-3,000

(10)

\$2,700-3,900
€2,300-3,400



258 (detail)

† 258

A QUANTITY OF BRASS CLADDING TO BE REMOVED FROM THE COLUMNS

CIRCA 1963, SUPPLIED BY PHILLIP JEBB

Brass studs not included, to be dismantled for removal

£800-1,200

\$1,100-1,600
€910-1,400



260 (detail)

† 260

TWO BRASS FRAMED TINTED GLASS DOORS, ONE INSCRIBED 'THE HUMIDOR'

MODERN

88½ in. (225 cm.) high; 30½ in. (77.5 cm.) wide overall

£400-600

\$530-790
€460-680

ANNABEL'S FIXTURES AND FITTINGS



261 (detail)

† 261

A WHITE CERAMIC GENTLEMEN'S URINAL WITH SHANKS CISTERN

MODERN

To be dismantled for removal

£200-300

\$270-390
€230-340



263 (detail)

† 263

A SET OF GLASS LIGHTS, GLASS AND CHROME TAPS AND SOAP DISPENSERS

MODERN

To be dismantled for removal

Please note that the mirrors, sinks and marble surround are not included in this lot

£200-300

\$270-390
€230-340



262 (detail)

† 262

THE TERRACE BAR

MODERN

Sections of the brass mounted sheet metal, marble and mahogany bar, to be dismantled for removal, together with four ebonised bar stools with House of Hackney upholstery

The stools: 30 in. (76.2 cm.) high

(5)

£2,000-4,000

\$2,700-5,300
€2,300-4,500



264 (detail)

† 264

A PAIR OF GREEN PAINTED MIRRORS

MODERN, SUPPLIED BY TINO ZERVUDACHI

One side unpainted, to be dismantled for removal
69 in. (175 cm.) high; 35½ in. (90 cm.) wide

(2)

£600-1,000

\$790-1,300
€690-1,100

ANNABEL'S FIXTURES AND FITTINGS

'John Wayne came in one night, got very drunk, he was here in the bar trying to light a cigar. He broke three in the process which shows how drunk he was...'

'...Then he came into the cloakroom and I went in after him to see if he was alright, he went up to the stand ups. Looked round to the guy next to him and said 'you can tell your buddies that you hung out with John Wayne'

Eddie Wetton, Head of Reception (1973-1999)
and Rita Wetton Cloakroom Attendant (1978-1999)

† 265

A PAIR OF YELLOW PAINTED SALOON DOORS WITH BRASS HINGES

CIRCA 1963, PROBABLY SUPPLIED BY PHILLIP JEBB

Together with another pair of unpainted louvre swing doors with hinges

The yellow pair each: 54½ in. (138 cm.) high; 22¼ in. (56.5 cm.) wide (4)

£500-800

\$660-1,100

€570-910

† 266

TWO YELLOW PAINTED DOORS WITH LADIES AND GENTLEMEN'S BRASS SIGNS

CIRCA 1963, PROBABLY SUPPLIED BY PHILLIP JEBB

76¾ in. (195 cm.) high; 30¾ in. (78 cm.) wide

(2)

£400-600

\$530-790

€460-680



265 (detail)



266 (detail)



266 (detail)

ANNABEL'S FIXTURES AND FITTINGS



267 (detail)

LOTS 255-270

Please note that the following lots will remain at Annabel's premises at 44 Berkeley Square after the sale and will not be removed to Christie's Third Party Storage. You will need to arrange collection of your purchase directly with Annabel's. The dismantling of these lots will be undertaken directly by Annabel's or a contractor under the direction of Annabel's. The purchaser will need to accept the condition of the lot upon collection.

Please note that Christie's will not be providing a condition report for these lots.

To arrange removal from 44 Berkeley Square please contact the sale coordinator.

† 267

VARIOUS SECTIONS OF SHAPED BACK AND SEAT CUSHIONS MODERN, SUPPLIED BY TINO ZERVUDACHI

Upholstered in Chinese cloud pattern fabric, to be dismantled for removal, please note that the framing at the back and the base are not included in this lot

£500-800

\$660-1,100

€570-910



268 (detail)

~† 268

THE DINING ROOM BAR

CIRCA 1963

Sections of the brass mounted Brazilian rosewood horseshoe shaped bar, to be cut and dismantled for removal

Article 10 certificate reference number 573785/01

The top 20½ in. (52 cm.) deep

£2,000-4,000

\$2,700-5,200

€2,300-4,500

† 269

THE FIREPLACE BAR

MODERN

Sections of the brass-mounted pine bar, to be dismantled for removal

£500-800

\$660-1,100

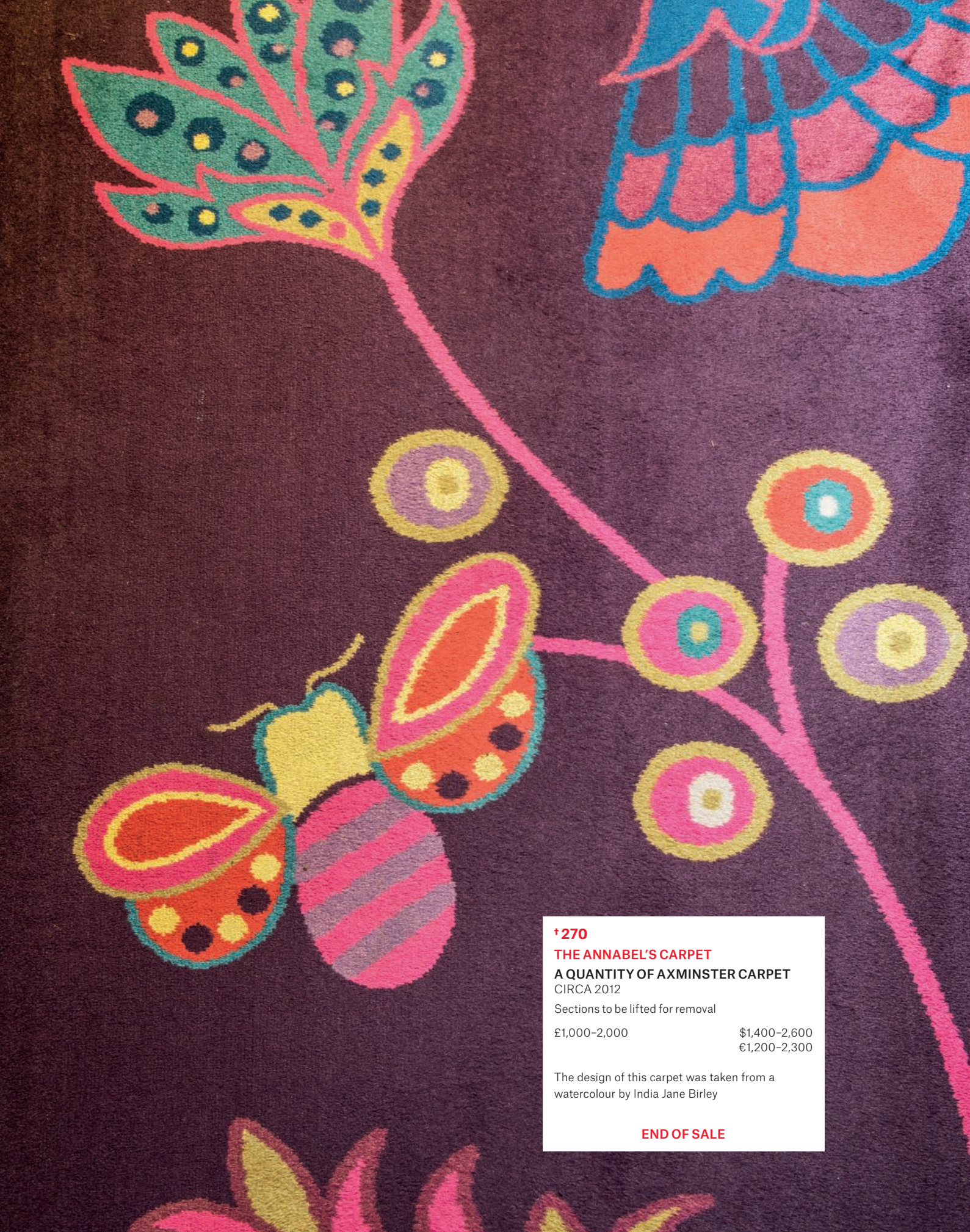
€570-910



269 (detail)



269 (detail)



†270

THE ANNABEL'S CARPET

**A QUANTITY OF AXMINSTER CARPET
CIRCA 2012**

Sections to be lifted for removal

£1,000-2,000

\$1,400-2,600

€1,200-2,300

The design of this carpet was taken from a
watercolour by India Jane Birley

END OF SALE

INDEX

- A**
After Ward, J.S., 6
- B**
Bakst, L., 98, 99, 100, 101, 102, 103, 104
Baranovskii, F., 134
Bateman, H., 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94
Benois, A., 95, 96, 97, 110
Blechman, R.O., 192
- C**
Cardinaux, E., 139, 140, 146, 148, 151
Carse, A., 136
Cassandre A.M., 196, 197
Coleman, 159
Colin, P., 152, 153, 154, 155, 156, 157
Colin, P., 198
Crome, V., 64
- D**
Daintrey, A., 231
de Coulon, E., 143
Diggelmann, A.W., 147, 149
Don, J., 193
Douglas, J.E., 65
- E**
Earl, G., 70
Edgar, N., 160
Epstein, Sir J., 54
Etty, W., 51
- F**
Farkas, A., 191
Forster, N., 71
- G**
Garland, N., 11, 222, 224, 226
Gentleman in a white suit, 162
Getz, A., 135, 190
Gilroy, J., 223
Gilroy, J.T.Y., 189
Goncharova, N., 108
Goodwin, A., 215
- H**
Hartung, J., 67
Hemy, C.N., 49
Herdeg, W.H., 150
Holman, F., 171
- J**
Jackson, R., 225
Jacques, F., 137
John, A., 29, 39, 57, 60
- K**
Knight, H., 48
Knight, L., 58, 59, 63
Koch, W., 142
Koch, W., 144
- L**
Lamb, H., 56
Landseer, E.
Ronner-Knip, H., 69
Lissim, S., 109
- M**
Monamy, P., 172
Montague, A., 214
Morgenthaler, E., 194
Munnings, Sir A., 50, 55
- N**
Nicholson, Sir W., 32, 33
- O**
Ordner, P., 145
Orpen, Sir W., 34
- P**
Pears, C., 195
Pellegrini C., 138
Philpot, G., 31, 37
Philpot, G.W., 30
Pollock, A., 111
Pseudo-Caroselli, 167
- R**
Ronner-Knip, H., 61, 62
- S**
Saxon, C., 227
Servandoni, 166
Shepard, E.H., 230
Smith, Sir M., 35, 38
Sudeikin, S., 105, 113
- T**
Tchelitchew, P., 106, 107
Thomson, C., 82
Thurber, J., 229
- V**
Velasquez, D., 216
Vettriano, J., 52
Voigt, C., 125
- W**
Ward, J.S., 1, 2, 3, 4, 5, 8, 9, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254
Ward, John S., 7
Wardle, A., 66
Wood, G., 161
Wood, M., 68
Wyndham Lewis, P., 53
Wyrsh, 163
- Y**
Young, R., 125A
- Z**
Zvorykin, B., 112

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 • 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 reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **A** 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 Practices'. 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 saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

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

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

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

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

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 only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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 within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

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

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@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 arttransport@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walibone, 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: carpets, 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 only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

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.

o◆ **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 o◆.

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

*'Studio of ...'/'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*'Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*'Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*'Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*'After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/'Dated ...'/'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/'With date ...'/'

'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Following the sale, **Lots 1-254** will be removed to Christie's Park Royal where they will be available for collection from 9.00am on **Wednesday 28 November**. 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

Please note that **Lots 255-270** will remain at *Annabel's* premises at 44 Berkeley Square after the sale and will not be removed to Christie's Storage. You will need to arrange collection of your purchase directly with *Annabel's*. The dismantling of these lots will be undertaken directly by *Annabel's* or a contractor under the direction of *Annabel's*. The purchaser will need to accept the condition of the lot upon collection. Please note that Christie's will not be providing a condition report for these lots.

Please contact the sale coordinator to arrange collection of lots 255-270.

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.

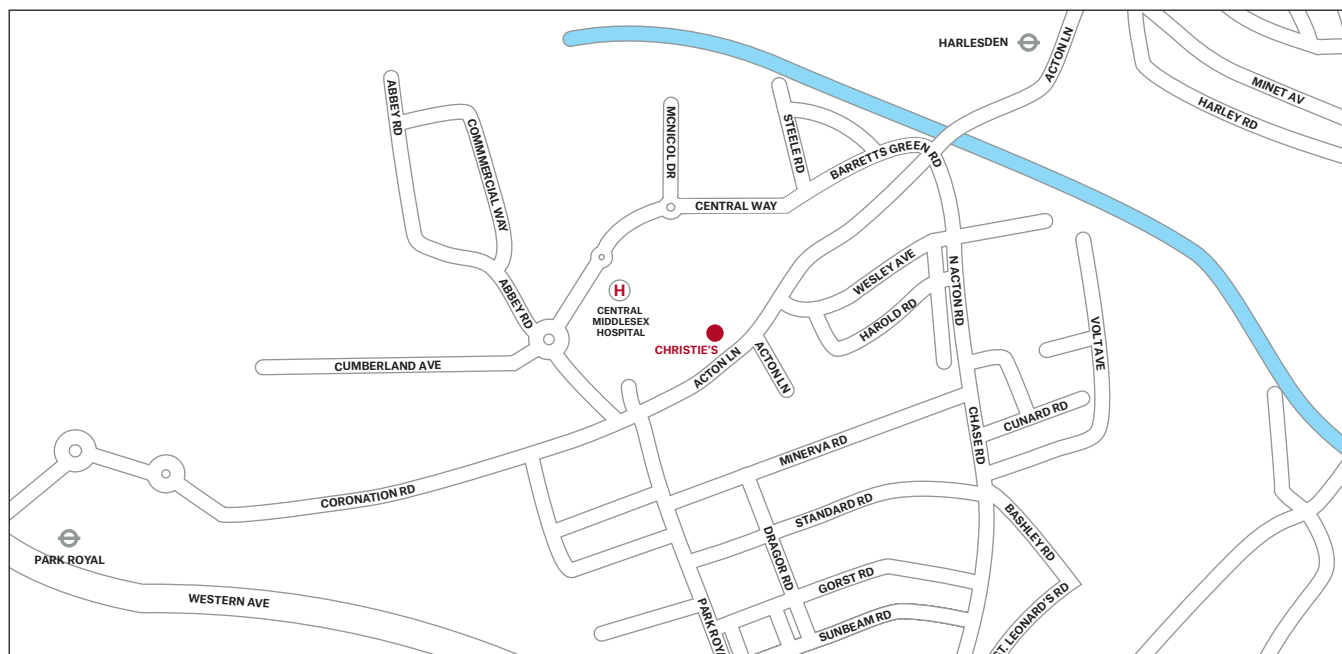
COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

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.





SIR OSWALD JOSEPH HORNBY BIRLEY, R.P., R.O.I. (1880-1952)
Portrait of Mark Birley, as a boy
signed and dated 'O H B/1938' (lower right) and inscribed 'To Rhoda' (lower left)
oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)
£20,000 – 30,000

BRITISH IMPRESSIONISM

London, 20 November 2018

VIEWING

16-20 November 2018
8 King Street
London SW1Y 6QT

CONTACT

Brandon Lindberg
blindberg@christies.com
+44 (0)20 7389 2095

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



**A LONDON SEASON: WORKS OF ART FROM
A PRIVATE COLLECTION IN EATON SQUARE**

London, 21 November 2018

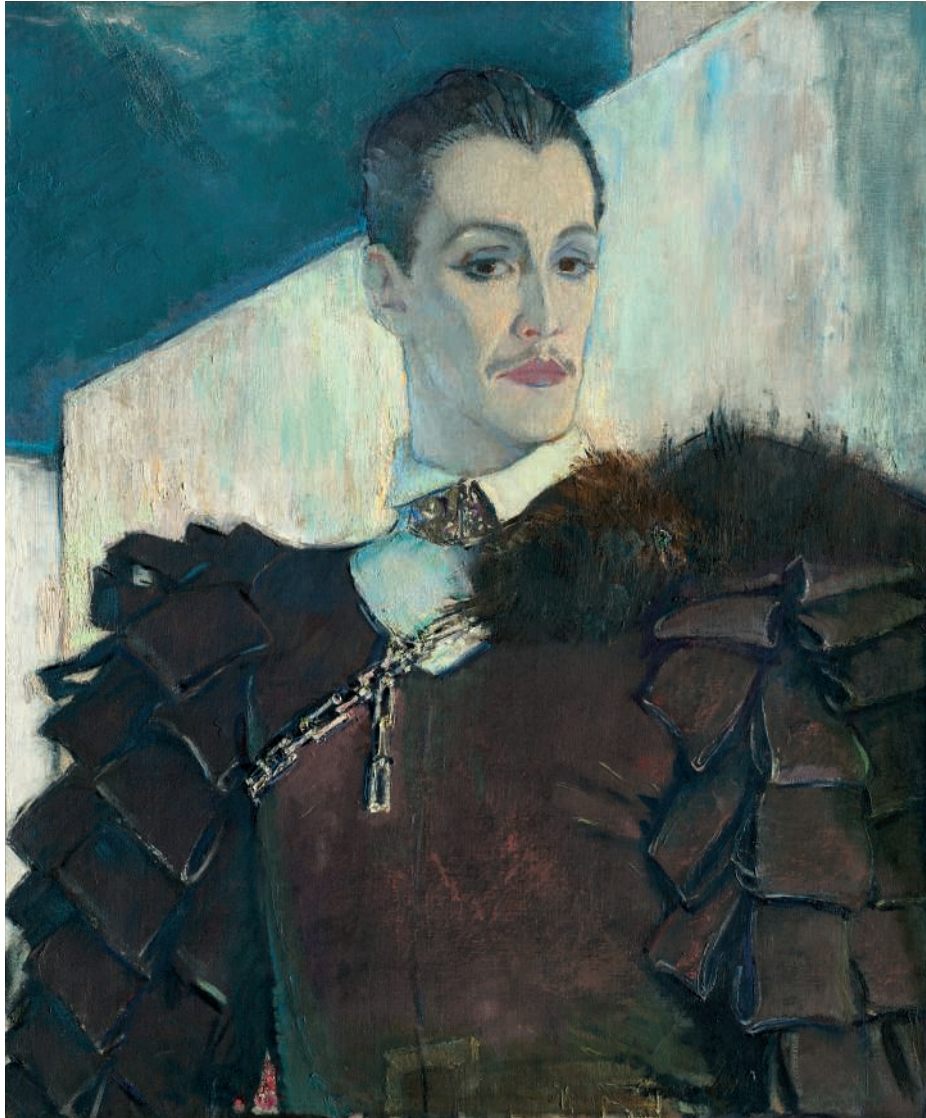
VIEWING

16-20 November 2018
8 King Street
London SW1Y 6QT

CONTACT

Nathaniel Nicholson
nnicholson@christies.com
+44 (0)20 7389 2519

CHRISTIE'S



The Property of a Gentleman
GLYN WARREN PHILPOT, R.A. (1884-1937)
Glen Byam Shaw as 'Laertes'
oil on canvas
29½ x 24½ in. (75 x 62.2 cm.)
Painted in 1934-1935.
£80,000 - 120,000

**MODERN BRITISH ART
EVENING SALE**

London, 19 November 2018

VIEWING

16-19 November 2018
8 King Street
London SW1Y 6QT

CONTACT

Nicholas Orchard
norchard@christies.com
+44 (0)20 7389 2548

CONTACT

William Porter
wporter@christies.com
+44 (0)20 7389 2688

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

CHRISTIE'S



Property from The Constantinowitz Collection
Works from The Estate of Léon Bakst
LÉON BAKST (1866-1924)
Set design for 'Daphnis et Chloé'
pencil and watercolour on paper laid down on canvas
31 $\frac{7}{8}$ x 46 in. (81 x 117 cm.)
Executed in 1912
£180,000- 220,000

IMPORTANT RUSSIAN ART

London, 26 November 2018

VIEWING

22-25 November 2018
8 King Street
London SW1Y 6QT

CONTACT

Aleksandra Babenko
ababenko@christies.com
+44 (0)20 7389 2489

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

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe & Asia
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

Prof. Dr. Dirk Boll, President
Bertold Mueller, Managing Director,
Continental Europe, Middle East, Russia & India

SENIOR DIRECTORS, EMERI

Zoe Ainscough, Cristian Albu, Simon Andrews,
Upasna Bajaj, Mariolina Bassetti, Ellen Berkeley,
Jill Berry, Giovanna Bertazzoni, Edouard Boccon-Gibod,
Peter Brown, Julien Brunie, Olivier Camu,
Karen Carroll, Sophie Carter, Karen Cole, Paul Cutts,
Isabelle de La Bruyere, Roland de Lathuy,
Eveline de Proyart, Leila de Vos, Harriet Drummond,
Adele Falconer, David Findlay, Margaret Ford,
Edmond Francey, Daniel Gallen, Roni Gilat-Baharaff,
Philip Harley, James Hastie, Karl Hermanns,
Rachel Hilderley, Jetske Homan Van Der Heide,
Michael Jeha, Donald Johnston, Erem Kassim-Lakha,
Nicholas Lambourn, William Lorimer,
Catherine Manson, Jeremy Morrison, Nicholas Orchard,
Francis Outred, Keith Penton, Henry Pettifer, Will Porter,
Paul Raison, Christiane Rantzau, Tara Rastrick,
Amjad Rauf, François de Ricqlès, William Robinson,
Alice de Roquemaurel, Matthew Rubinger,
Tim Schmelcher, John Stainton, Nicola Steel,
Aline Sylla-Walbaum, Sheridan Thompson,
Alexis de Tiesenhausen, Jay Vincze, David Warren,
Andrew Waters, Harry Williams-Bulkeley,
Tom Woolston, André Zlattinger

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,
Contessa Giovanni Gaetani dell'Aquila d'Aragona,
Monique Barbier Mueller, Thierry Barbier Mueller,
Arpad Busson, Kemal Has Cingillioglu,
Hélène David-Weill, Bernhard Fischer,
I. D. Fürstin zu Fürstenberg,
Rémi Gaston-Dreyfus, Laurence Graff,
Jacques Grange, H.R.H. Prince Pavlos of Greece,
Terry de Gunzburg, Guillaume Houzé,
Alicia Koplowitz, Robert Manoukian,
Rosita, Duchess of Marlborough,
Contessa Daniela d'Amelio Memmo, Usha Mittal,
Polissena Perrone, Maryvonne Pinault,
Eric de Rothschild, Çiğdem Simavi, Sylvie Winckler

CHRISTIE'S UK

CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, Nicholas White, Mark Wrey

DIRECTORS, UK

Marco Almeida, Maddie Amos, Katharine Arnold,
Guy Agazarian, Alexandra Baker, Sven Becker,
Jane Blood, Piers Boothman, Claire Bramwell,
Louise Broadhurst, Robert Brown, Antonia Calnan,
Lucy Campbell, Jason Carey, Sarah Charles,
Ruth Cornett, Jessica Corsi, Nicky Crosbie,
Laetitia Delaloye, Armelle de Laubier-Rhally,
Eugenio Donadoni, Virginie Dulucq,
Christopher O'Neil-Dunne, Arne Everwijn,
Nick Finch, Emily Fisher, Peter Flory, Nina Foote,
Christopher Forrest, Giles Forster, Zita Gibson,
Alexandra Gill, Keith Gill, Leonie Grainger,
Angus Granlund, David Gregory, Annabel Hesketh,
Peter Horwood, Adrian Hume-Sayer, Kate Hunt,
Pippa Jacomb, Simon James, Tjabel Klok,
Robert Lagneau, Tina Law, Antoine Leboutteiller,
Adriana Leese, Tom Legh, Brandon Lindberg,
Noah May, Murray Macaulay, Graeme Maddison,
Sarah Mansfield, Nicolas Martineau, Astrid Mascher,
Roger Massey, Joy McCall, Neil McCutcheon,
Michelle McMullan, Daniel McPherson, Neil Millen,
Leonie Moschner, Chris Munro, Beatriz Ordoñas,
Rosalind Patient, Anthea Peers, Sara Plumbly,
Romain Pingannaud, Lisa Redpath, Sumiko Roberts,
Patrick Saich, Julie Schutz, Tom Scott,
Dominic Simpson, Nick Sims, Clementine Sinclair,
Katie Siveyer, Kay Sutton, Rakhi Talwar,
Zain Talyarkhan, Timothy Triptree, Thomas Venning,
Amelia Walker, Ben Wiggins, Bernard Williams,
Georgina Wislenach, Geoff Young

ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Hannah Boissier,
Sarah Boswell, Phill Brakefield, Jenny Brown,
Laure Camboulives, David Cassidy,
Alexandra Cawte, Marie-Louise Chaldecott,
Jack Coleman, Amandine Consigny, Hugh Creasy,
Paola Saracino Fendi, Freddie De Rougemont,
Grant Deudney, Milo Dickinson, David Ellis,
Pat Galligan, Elisa Galuppi, Constanza Giuliani,
Christine Haines, Adeline Han, Celia Harvey,
Daniel Hawkins, Anke Held, Sophie Hopkins,
James Hyslop, Wei-Ting Jud, Guady Kelly,
Amy Kent, Imogen Kerr, Julia Kiss, Zoe Klemme,
Rachel Koffsky, Polly Knewstubb, Rebecca Lazell,
Rob Leatham, Stephanie Manstein, Ottavia Marchitelli,
Georgie Mawby, David McLachlan, Lynda McLeod,
Toby Monk, Alice Murray, Rosie O'Connor,
Clara Paschini, Christopher Petre, Antonia Pitt,
Eugene Pooley, Sarah Rancans, Sarah Reynolds,
Meghan Russell, Marta Saporiti, Pat Savage,
Hannah Schweiger, Angus Scott, Charles Scott,
Valeria Severini, Graham Smithson, Annelies Stevens,
Iain Tarling, Sarah Tennant, Susann Theuerkauf,
Mary-Claire Turkington, Damian Vesey,
Julie Vial, Anastasia von Seibold, Tony Walshe,
Alexandra Werner, Harriet West, Annette Wilson,
Julian Wilson, Miriam Winson-Alio, Elissa Wood,
Suzanne Yalcin-Pennings, Charlotte Young









CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT