

APTER-FREDERICKS

75 YEARS OF IMPORTANT ENGLISH FURNITURE

London 19 January 2021



CHRISTIE'S



APTER-FREDERICKS

75 YEARS OF IMPORTANT ENGLISH FURNITURE

TUESDAY 19 JANUARY 2021

AUCTION

Tuesday 19 January 2021 at 11.00 am

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Opposite: Lot 40 (detail)
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APTER-FREDERICKS

Through their long and distinguished history, Apter-Fredericks have handled some of the most remarkable pieces of English Furniture to come to the market. Their name is a byword for the very finest furniture and works of art, a reputation which has been built by three generations of the family over the last 75 years.

The business was founded by Alfred Fredericks in the 1940s, who was joined by his son-in-law, Bernard Apter, in the 1960s, when it was known as A. Fredericks & Son. From 1946 until very recently Apter-Fredericks, as it became known,



Alfred Fredericks' Fulham Road showroom, late 1940s

was based in the same showroom on Chelsea's Fulham Road. The firm evolved under Bernard and Carole Apter's tenure from having been predominantly dealers of fine antiques to the trade since the 1940s, to, from the 1980s, supplying exceptional furniture and works of art to private collectors and museums. Bernard and Carole were subsequently joined in the family business by their sons, first Harry at the age of 18, and later Guy, who have run the business together since their parents' retirement and between them have over 65 years of experience.

Apter-Fredericks have welcomed clients from all over the world to their showroom, who value their expertise, discretion and ability to seek out works of art of the highest calibre. For many years Apter-Fredericks exhibited at the Grosvenor House Antiques Fair and most recently are co-founders of London's internationally celebrated Masterpiece Fair, as well as exhibiting at the International Show and the Winter Antiques Show in New York. Important pieces to have passed through their hands in recent memory include: a magnificent George III rosewood bombé commode by Pierre Langlois, part of a small group of seven related commodes, four of which are in the Royal Collection; a Regency 'Carlton House' pattern 'Boulle' drum table by Thomas Parker, that was probably supplied to the Prince Regent; and a rare pair of George III padouk and manchineel chinoiserie pagoda-top cabinets-on-stands, attributed to the Royal furniture makers Vile and Cobb.



Mr & Mrs Alfred Fredericks and Mr and Mrs Bernard Apter, 1960s



Harry, Bernard, Carole and Guy Apter in the 1980s



Apter-Fredericks' stand at Masterpiece London, 2010

The distinguished list of museums to whom they have supplied works of art includes the Museum of Fine Arts Boston, the Museum of Fine Arts Houston, the Birmingham Museum of Fine Arts, the Corning Museum of Glass, the Hong Kong Maritime Museum, the Judges Lodgings Lancaster and Ham House; and in addition they have advised, amongst others, the Victoria & Albert Museum, the Metropolitan Museum of Art, the Art Institute of Chicago, the Sir John Soane Museum, the Museum of London, the Huntingdon, the Bowes Museum, the San Antonio Museum of Art, The Chrysler Museum, The National Trust and English Heritage.

Looking to the future, Apter-Fredericks will continue to focus on the pursuit of masterpieces and visiting their clients, but with the closure of their eponymous Chelsea showroom – and therefore a necessary reduction of their stock – this auction marks the closure of one chapter and the opening of the next. Whether the grand or the more ordinary, the criteria for their acquisitions have always been quality, condition – particularly colour and patina – and provenance. This collection of objects includes both the important, such as the Gomm commodes (lot 10) and the functional, such as the dining-tables of different forms and sizes for which the

Apters are so well-known. In each instance the items were chosen on their own merit and their condition is such that they are ready to place and use.

Included amongst the 140 lots in this sale are pieces of English furniture and works of art with aristocratic provenances, such as the Spencer House fustic and satinwood sofa (lot 50), the Langley Park bookcase (lot 25), the Weald Hall satinwood and marquetry cabinet (lot 55), and the Leinster House corner cabinets (lot 40), as well as mirrors that have adorned the walls of Cliveden, Stoke Place, Campsea Ashe and Freston Lodge. The list of the various makers represented by this selection of works of art is a veritable rollcall of the foremost craftsmen and designers of the 18th and 19th centuries: Thomas Chippendale, William Ince & John Mayhew, John Linnell, William Gomm, Matthias Lock, John Cobb, Matthew Boulton, George Bullock and Gillows. Alongside the furniture and English works of art there is a small group of Chinese works of art – enamelware and reverse-painted mirrors, screens and painted pottery figures – of the types traditionally coveted by devotees of English furniture and increasingly sought-after by international collectors.



1
A REGENCY BLUE JOHN CAMPANA VASE
 FIRST HALF 19TH CENTURY

Of diminutive size and typical form, the well-figured vase with a flared rim and waisted socle on a black Ashford marble plinth
 5 in. (13 cm.) high; 3 in. (7.5 cm.) diameter

£500-1,000

US\$670-1,300
 €560-1,100



2
A REGENCY BRASS-BOUND MAHOGANY PEAT BUCKET
 FIRST QUARTER 19TH CENTURY

With pierced sides and brass carrying-handles, the interior with later copper liner with swing handle
 13½ in. (34 cm.) high; 15 in. (38 cm.) diameter

£1,000-1,500

US\$1,400-2,000
 €1,200-1,700

PROVENANCE:
 Anonymous sale; Christie's, South Kensington, 18 February 2004, lot 194 (part lot).



3
A PAIR OF REGENCY MAHOGANY HALL CHAIRS
 CIRCA 1815

Each with a curved crest rail with scrolled ormolu handle, the waisted back centred by a painted crest, above a solid seat and reeded sabre legs, each stamped '9269'
 35½ in. (90 cm.) high; 17½ in. (44.5 cm.) wide;
 17¾ in. (45 cm.) deep (2)

£2,000-4,000

US\$2,700-5,300
 €2,300-4,400

PROVENANCE:
 The Wise family of Brompton Park, Middlesex and later of the Priory, Warwick.
 By descent to Henry Christopher Wise, Woodcote, Warwickshire.

For more information on this lot please visit
christies.com



■ 4

A GEORGE II MAHOGANY OPEN ARMCHAIR

CIRCA 1750

The crest rail carved with foliage and C-scrolls above a pierced vase-shaped splat centred by a knot and with rosettes, on acanthus-carved cabriole legs with claw-and-ball feet, the drop-in seat covered in contemporary floral *petit-point* needlework
39 in. (99 cm.) high; 28¼ in. (72.5 cm.) wide; 25½ in (65 cm.) deep

£6,000-10,000

US\$8,100-13,000

€6,700-11,000

PROVENANCE:

With Maple & Co., Tottenham Court Road, London, exhibited at the Antiques Dealer's Fair, Grosvenor House, in 1954.

Sold in October 1954 to F.W. Tomlinson Esq., Wellfield, Northumberland (described by Maple & Co in a letter to Mr Tomlinson as '...an extremely fine specimen of design, craftsmanship and preservation. The carving ... is of very high quality and the chair is exceptional in that it has survived since about 1780 with the patina of age unspoil by restoration.').

With Apter-Fredericks, London, 2003.

Private Collection, California, USA.





5

A REGENCY BLUE JOHN CAMPANA VASE

CIRCA 1815

The highly figured body made from the Bull Beef Vein including some 'double stone' sections, and part Winnat's Five Vein, of typical form with an everted rim, on a square black Ashford marble plinth with scrolls etched in low relief, remnant of label under base printed '...MA...'

12¼ in. (31 cm.) high

£12,000-18,000

US\$17,000-24,000
€14,000-20,000

The acid-etched pattern of scrolls and foliage in low relief to the base of this beautifully figured vase is reminiscent of the work of George Bullock (d. 1818). The two designs repeated on the four sides of the plinth echo patterns for inlaid 'buhl' work in both brass and wood that can be found on furniture made by Bullock and there are parallels amongst the collection of designs in the 'Wilkinson Tracings' ('Tracings by Thomas Wilkinson from the designs of the late Mr. George Bullock 1820', City Museums and Art Gallery, Birmingham, M.3.74).

A pair of Campana-shaped vases in black marble with low relief decoration of flowers and leaves to the bodies, in a manner similar to the decoration of this plinth, is illustrated in C. Wainwright et al., *George Bullock: Cabinet-maker*, London, 1988, p. 145, no. 72. Whilst there is no documentation for the pair of vases, the fact that they are in a private collection in a Scottish house to which Bullock is known to have supplied furniture, coupled with their distinctive design, makes an attribution to Bullock probable. A further pair of two-handled urns in black marble with distinctly Bullock-esque acid-etched decoration to the bodies, are in another historic English collection. Interestingly, a large vase made by James Shore in 1815, now in the collection of the Duke of Devonshire at Chatsworth, features a foliate pattern carved in low relief to its black marble handles. The handles of the Shore vase are, however, not original to the vase, which had been made originally with blue john handles that were apparently damaged or changed by the time that William Adam's 4th edition of 'Gem of the Peak' was published in 1848 (T. Ford, *Derbyshire Blue John*, Ashbourne, 2005, pp. 82 and 86).

6

A GEORGE II GILTWOOD MIRROR

CIRCA 1755

The central oval plate within a moulded slip entwined with fruiting branches, surrounded by border plates within a moulded acanthus-carved C-scroll frame hung with floral garlands, surmounted by a pierced basket of flowers flanked by flaming urns, some border plates replaced, minor refreshments to the original gilding

79 x 41 in. (200 x 104 cm.)

£20,000-30,000

US\$27,000-40,000
€23,000-33,000

PROVENANCE:

Acquired from Fernandez & Marche, London.
Anonymous sale (A Private Collection from Eaton Square);
Christie's, London, 2 May 2013, lot 50.

LITERATURE:

Herbert F. Schiffer, *The Mirror Book*, Pennsylvania, 1983, p. 128, no. 300 (as attributed to John Linnell).

This flower-festooned pier glass is conceived in the George II 'Modern' or 'Pittoresque' fashion popularised in the 1750s and disseminated through the publication of the St. Martin's Lane cabinet-maker Thomas Chippendale's *Director* in 1754 (1st edition). The design for this mirror, with its central oval plate surrounded by border plates framed by C-scrolls wrapped with foliage and garlands and the angles capped with urns, relates to Chippendale's design for a 'Pier Glass Frame' published in the first edition of the *Director*, pl. CXLVI. This design almost certainly

inspired the magnificent pair of white-painted (and later gilded) pier glasses Chippendale supplied to William Crichton-Dalrymple, 5th Earl of Dumfries, for Dumfries House, Ayrshire in 1759; though in the Dumfries commission Chippendale left the borders empty of glass and inserted a bust of a Chinese gentleman into the cresting, where previously he had drawn two children playing with a bird. An identical mirror, with minor variations to the carving of the flower-filled basket cresting and the urns, was sold anonymously at Phillips, London, 16 June 1992, lot 90.

The design of this mirror, with its distinctive carved crest of a basket of flowers, is also reflected in a drawing of c. 1755-60 for a pier glass by the father and son firm of William and John Linnell, which was executed as a pair of mirrors carved in the rococo taste, with mirror glass borders (akin to the present mirror) and candle branches attached to the base, for Sir Molyneux Cope, 7th Bt. (d. 1765) for Bramshill, Hampshire (H. Hayward and P. Kirkham, *William and John Linnell: Eighteenth Century Furniture Makers*, London, 1980, p. 98, figs. 187-188). A documented mirror made by the Linnell firm and supplied on 18 August 1759 to George William Coventry, 6th Earl of Coventry (1722-1809) for Lady Coventry's Dressing Room at Croome Court, Worcestershire, also features a pierced basket, beautiful floral trails and deeply-carved scrolls to its cresting, similar to the present mirror, rendering an attribution for the latter to the Linnell firm a distinct possibility (sold from the collection of Ambrose Congreve, Mount Congreve, Ireland; Christie's, London, 23 May 2012, lot 100, £313,250).

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■ 7
A PAIR OF GEORGE II MAHOGANY OPEN ARMCHAIRS
 CIRCA 1755

Each with serpentine back and seat upholstered in associated *gros-point* floral needlework with curved arm supports carved with acanthus and flowers on a pounced ground, the seatrail similarly carved, on cabriole legs and scrolled feet, with brass and leather castors

39½ in. (100.5 cm.) high; 28 in. (71 cm.) wide; 29½ in. (75 cm.) deep (2)

£50,000-80,000

US\$67,000-110,000
 €56,000-88,000

PROVENANCE:

Paul Mellon; sold Parke Bernet Galleries, New York, 4-6 May 1950, lot 500.
 Doyle Auction Galleries, New York, October 27, 1999, lot 313.
 Tom Devenish; sold Sotheby's, New York, 24 April 2008, lot 104.

LITERATURE:

F. Lewis Hinckley, *The More Significant Georgian Furniture*, New York, 1990, p. 33, pl. 39 (one of the pair illustrated).

These open armchairs are designed in the 'French' taste as promoted by Thomas Chippendale in the third edition of the *Director* (1762, plate XIX). Interestingly, in the description, Chippendale suggests that 'for the greater Variety, the Fret and Elbows are different'; the 'Fret' presumably the blind fret ornamentation. The fret-carved frieze on the seat-rails of these chairs relates to a fretwork interspersed with flower-heads from a book of designs

by Alexander Willson, *The Antique and Modern Embellisher: consisting of ornamented architraves, frizes, imposts, frets, cymas, astragals, ..* 1766 (see E. White, *Pictorial Dictionary of British 18th Century Furniture Design*, Woodbridge, 2000, pp. 420-421, plates 6, 18). While the maker remains obscure, it is interesting to note the appearance of carved cross-hatched decoration in cartouches. Paul Saunders and his partner George Smith Bradshaw frequently incorporated carved cross-hatching on arms, seat rails and supports combined with prominent scroll feet; see a set of eight giltwood armchairs and sofa *en suite* made in *circa* 1755-60, probably by Saunders, and supplied to Sir Matthew Fetherstonhaugh, as part of the refurnishing and redecoration of Uppark House, West Sussex, after his return from the Grand Tour in 1752 (NT 137632.1-8, NT 137632.9). See also a mahogany and parcel-gilt sofa attributed to Saunders, possibly part of a suite commissioned by Peregrine, 3rd Duke of Ancaster and Kesteven (d. 1778) for Grimsthorpe Castle, Lincolnshire, sold 'The Exceptional Sale', Christie's, London, 5 July 2018, lot 122. Another contender might be Messrs. Vile and Cobb, close neighbours of Chippendale in St. Martin's Lane and cabinet-makers to the Royal family; a set of six open armchairs with similar down-swept arms were supplied to the 6th Earl of Coventry for Croome Court, Worcestershire (NT 170972.1-6).

8

A GEORGE III ORMOLU AND CUT GLASS 'CANDLESTICK CLOCK' TIMEPIECE

ATTRIBUTED TO WILLIAM PARKER, THE GILT GLASS PEDESTAL POSSIBLY DECORATED BY JAMES GILES, LATE 18TH CENTURY

CASE: the drum-shaped glazed ormolu case with pineapple glass finial, cut-glass canopy below suspended with pendants, the concave-sided blue glass pedestal base gilt-decorated with paterae and swags, ram's masks to the angles, the spreading base on ball feet

DIAL: the 3 inch white enamel dial with Roman hours and Arabic minutes, pierced gilt hands

MOVEMENT: the four pillar single train timepiece movement with chain fusee and balance wheel verge escapement, unsigned, the underside of the urn with fitting stamped 'B'

15¾ in. (40 cm.) high; 4¾ in. (12 cm.) wide

£12,000-18,000

US\$17,000-24,000

€14,000-20,000

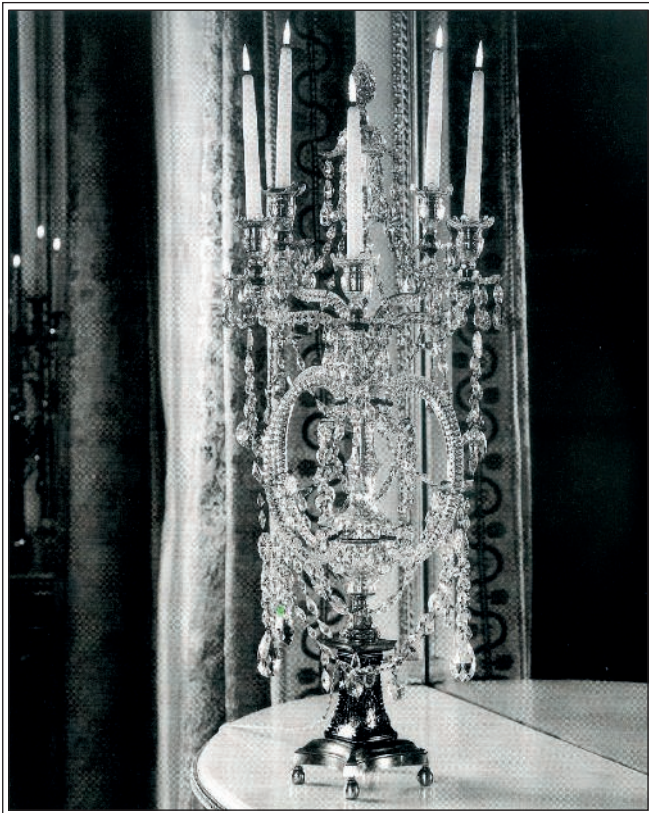
PROVENANCE:

Almost certainly purchased by Sir Albert Richardson (1880-1964) from F. Jones, Tavistock Street, Bedford, 25 March 1931, as an 18th century ormolu clock with cut-glass pendants (£121.12).

The Collection of Professor Sir Albert Richardson, P.R.A.; sold Christie's, London, 18-19 September 2013, lot 59.

LITERATURE:

C. Hussey, 'Avenue House, Amptill, Bedfordshire, The Residence of Prof. A.E. Richardson, F.S.A., F.R.I.B.A.', *Country Life*, 8 December 1934, p. 615, fig. 3, where illustrated in the Saloon.



One of a set of four complex candelabra on Parker 'patent' bases in green glass at Chatsworth, Derbyshire

9

A PAIR OF GEORGE III ORMOLU-MOUNTED CLEAR AND BLUE GLASS CANDLESTICKS

ATTRIBUTED TO WILLIAM PARKER, THE GILT GLASS PEDESTALS POSSIBLY DECORATED BY JAMES GILES, LATE 18TH CENTURY

Each with cut glass nozzle and 'Van Dyke' drip-pan hung with glass drops above a concave-sided blue glass pedestal with gilt foliate decoration, the spreading base on ball feet

12 in. (30.5 cm.) high

(2)

£4,000-6,000

US\$5,400-8,000

€4,500-6,600

For more information on this lot please visit christies.com





This rare and apparently unrecorded clock is closely related to a form of table candelabra attributed to the firm of William Parker. His patent of 28 March 1781 may well refer to this particular type and notes that this was a new method for making 'the pedestals or supports for candlesticks, girandoles, chandeliers, candelabrams, lamps, candle shades, eparns, clocks...' (Exhibition catalogue, *Country House Lighting 1660-1890*, Temple Newsam Country House Studies, 1992, pp. 44-45, cat. No. 10). A pair of candlesticks with the same model base as both this clock and the candelabra exhibited at Temple Newsam is included in this sale as the following lot; and two pairs of candelabra of varying numbers of branches were previously with Delomosne & Son Ltd. (M. Mortimer, *The English Glass Chandelier*, Suffolk, 2000, p. 15, colour pl. 6 & p. 96, pl. 42). Between 1782-3 Parker supplied a number of

items to the Duke of Devonshire including a set of four complex candelabra with this patent base, although in green glass, which remain at Chatsworth, and are recorded in Parker's bill to the duke (*ibid.*, p. 97, pl. 43).

The decoration to the glass of both the clock and candelabra is possibly by James Giles, one of the finest 18th-century glass and porcelain decorators. Working from London, and of Huguenot descent, Giles fabricated gilt and enamelled objects in the neoclassical style. Indeed Giles and Parker were strong business associates, with Giles' ledgers between 1771 and 1774 showing purchases totalling £234.7.8 from Parker's glass warehouse (A. McConnell, 'James Giles' Decoration', *The Magazine Antiques*, 10 October 2003, pp. 142-151).

WILLIAM GOMM



West Dean House, near Chichester, Sussex, *circa* 1900



■10

A NEAR PAIR OF GEORGE III MAHOGANY COMMODES
ATTRIBUTED TO WILLIAM GOMM, CIRCA 1763

Each with a shaped rectangular top with rosette-carved edge above four graduated drawers, one commode with the top drawer fitted, the angles carved with scrolls and foliate trails, with a C-scroll and rockwork apron and carved, shaped bracket feet and recessed castors, one stamped 'W.DAWSON', and with inventory label '1247',

One 33 in. (84 cm.) high; 46 in. (117 cm.) wide; 24¾ in. (63 cm.) deep
The other 33 in. (84 cm.) high; 47½ in. (121 cm.) wide; 25¼ in. (64 cm.) deep

(2)

£150,000-250,000

US\$210,000-330,000

€170,000-280,000

PROVENANCE:

One commode acquired by William James prior to 1912, possibly from George Sinclair, Shaftesbury Avenue, London, in May 1887 for £20.0s.0d. and by descent to Edward James (1907-1984).

A Surreal Legacy: Selected works of art from The Edward James Foundation; sold Christie's, London, 15 December 2016, lot 84.

The other sold Quinn & Farmer, Charlottesville, Virginia, USA, 18 April 2015, lot 74.

LITERATURE:

One possibly: William James, *Inventory*, WDMS. 3263, 1882-1904, '21.

Chippendale chest of drawers.... Sinclair. May 1887...£20.0s.0d'.

West Dean Park, *Inventory*, 1912, Vol. I WDMS. 336, p. 120 - VIOLET BEDROOM - A 3'9" mahogany Commode of 4 long drawers, carved moulding, serpentine shaped front with carved scroll trusses, brass drop handles.





These chests-of-drawers were almost certainly made by the cabinet-maker and upholsterer William Gomm & Son (*circa* 1697-1780) of Clerkenwell Close, London, based on a design for a related chest included in Gomm's sketchbook, *circa* early 1760s (now in the John Downs Collection, Winterthur Library, illustrated L. Boynton, 'William & Richard Gomm', *Burlington Magazine*, June 1980, fig. 33). This attribution is reinforced by commodes supplied to Edward, 5th Lord Leigh at Stoneleigh Park, Warwickshire, in *circa* 1763, by Gomm & Son, who were the principal suppliers of furniture to Stoneleigh Park in this period. The commission from 12 May 1763 to October 1764 totalled £8 18s 9d and comprised six 'Exceeding fine Serpentine Commode Dressing Tables'; five charged at 12 guineas each and one at 15 guineas (ed. G. Beard, C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, 1986, p. 350). A pair of commodes and a single commode removed from Stoneleigh and sold by the Right Hon. Lord Leigh at Christie's, London, 3 May 1962 (lots 53 and 54) are presumably three of these pieces as they share the same serpentine form and distinctive carved scrolling angles; lot 54 was sold again, anonymously, at Christie's, London, 5 July 1990, lot 149.

Commodes from this group are illustrated in: P. Macquoid, *The Age of Mahogany*, London, 1906, p. 146, fig. 129 (from the collection of Viscount Enfield); R.W. Symonds, *Masterpieces of English Furniture and Clocks*, London, 1940, p. 39, fig. 28; R.W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England*, London, 1955, pp. 110-111, figs. 163 and 164.

Other related examples include: a single chest-of-drawers formerly at Moccas Court, Herefordshire, sold from the collection of H.J. Joel, Childwickbury, Hertfordshire, Christie's House sale, 15 May 1978, lot 94; another pair sold anonymously at Christie's, New York, 27 January 1990, lot 121; a single chest-of-drawers sold from the collection of Sir Francis Corbett, Elsham Hall, Lincolnshire, and subsequently the Hascoe Family Collection, Sotheby's, New York, 23 January 2011, lot 231; a single chest-of-drawers sold anonymously at Christie's, London, 23 May 2013, lot 200 (£169,875 including premium); a pair of commodes sold Christie's, New York, 7-8 October 2015, lot 140; and most recently, a single chest was sold from the John Shaffer Phipps (1874-1958) Collection, New York, at Woolley & Wallis, Salisbury, 5 October 2016, lot 132.

One of the commodes from this near pair was formerly in the collection of William Dodge James (1854-1912), father to the surrealist, Edward James (1907-1984), and was recorded in the Violet Bedroom at West Dean House, West Sussex in 1912. This commode is stamped 'W. Dawson', which is likely to denote the name of a hitherto unknown mid-18th century cabinet-maker recorded in the *Dictionary of English Furniture Makers*, p. 235: 'Name impressed on high quality mahogany Rococo card table with concertina action' (although the dictionary does not cite where the card table is to be found). It is possible that this cabinet-maker was a journeyman working for William Gomm.





11

A PAIR OF GEORGE III ORMOLU-MOUNTED WHITE MARBLE CANDLE VASES

BY MATTHEW BOULTON, CIRCA 1770

Each with reversible nozzle and finial above a guilloche band and foliate loop handles, on a turned socle with laurel-wrapped foot and circular pedestal with egg-and-dart upper edge and foliate foot, one finial/nozzle replaced
8¾ in. (22 cm.) high

(2)

£5,000-8,000

US\$6,700-11,000
€5,600-8,800

These candle-vases follow the sketch in Boulton's factory pattern book numbered '859' (N. Goodison, *Matthew Boulton: Ormolu*, 2002, p. 304, pl. 275). The finials are reversible and are a popular Boulton feature that appear on other candle-vases, including an almost identical pair with the 'Blue Beef' vein of blue john, (sold by Mrs A. E. Gell, Sotheby's London, 11 April 1975, lot 41 and exhibited Hotspur, 'Golden Jubilee Exhibition', 1974) (*ibid.*, p. 298). A pair of these vases based on sketch '859' was in stock at Richard Bentley's workshop in Soho in 1782, listed as '1 pair vases 859 blue john bodies ready to gild £2 3s 0d' (*ibid.*, p. 184). Richard Bentley was noted as being of the 'management' of the ormolu department in 1770 and by 1782 was clearly the chief craftsman at Soho (*ibid.*, p. 150).

12

A PAIR OF GEORGE III GILT CARTON PIERRE OVAL MIRRORS

CIRCA 1765

Each oval plate within a gadrooned frame and surrounded by foliate and rocaille C-scrolls, surmounted by a basket of flowers, one plate apparently original, one replaced, with A.H. Tripp & Son depository label inscribed 'Howard-Vyse'

62½ x 35 in. (159 x 89 cm.)

(2)

£30,000-50,000

US\$41,000-67,000
€34,000-55,000

PROVENANCE:

Almost certainly supplied to Field Marshal Sir George Howard, after 1764, for Stoke Place, Buckinghamshire and by descent to The Howard-Vyse family, at Stoke Place until 1963, and by descent until sold Christie's, London, 8 June 2006, lot 31.

These 'picturesque' Roman-medallion pier-glasses with airy golden frames executed in French-fashioned 'carton pierre' are likely to have been designed *en suite* with a pair of abundantly flowered pier-tables (sold Christie's, London, 8 June 2006, lot 30). Their 'Pan' reed-gadrooned frames are wreathed by water-dripping and reed-scrolled pilasters, whose rustic arched pediments are crowned with flower-baskets evoking Arcadian festivities. Such furniture, appropriate for the pier of a garden salon, is likely to have formed part of the aggrandisement of Stoke Place, Buckinghamshire carried out by Field Marshal Sir George Howard following his purchase of the mansion in 1764 with the assistance of the fashionable architect Stiff Leadbetter (d. 1766). Leadbetter, who had trained as a carpenter builder and held the appointment of Surveyor of St. Paul's Cathedral, was already at the time in the employment of Thomas Penn at neighbouring Stoke Park.



Putto burning 'French paper machee', from Thomas Johnson's 1758 frontispiece



A related 'Oval Glass Frame' pattern, with reed-gadrooned border, and another crowned by a basket, were published in W. Ince and J. Mayhew's, *Universal System of Household Furniture*, 1762 (pls. 78 and 79). Their patterns also relate to those previously issued by Thomas Johnson (1723-99), the Rococo carver and designer who in 1758 published his *Designs for Picture-frames, Candelabra, Chimney pieces, etc.*, with a frontispiece dedicated to Lord Blakeney, Grand President of the Antigallican Association, who opposed 'the insidious arts from the French Nation', and included a winged cherub setting fire to a scroll entitled 'French Paper Machee' (P. Kirkham, 'The London Furniture Trade 1700-1870', *Furniture History*, 1988, Chapter IX, p. 9; E.3716-1903). Carton pierre was initially seen as a great threat to the professional carver and was associated with French *émigré* craftsmen like the Berwick Street carver, gilder and papier-mâché maker, William Duffour (fl. c. 1749-84), son of Joseph Duffour, who in 1749 was famous for his 'paper ornaments like stucco', and claimed to be the original maker of papier-mâché; he may have executed a pier-glass to an Adam design, acquired in 1926 by the Victoria & Albert Museum (*ibid.*; W.25-1926). However, by the mid-18th century, the use of carton pierre was, as the architect Isaac Ware

(1704-66) grudgingly acknowledged, 'all the rage of fashion', and went hand-in-hand with carving ('Mirrors of the Late 18th Century', *Country Life*, 9 October 1926, p. 558). John Linnell, renowned for his high quality carving (see lot 51), had a few carton pierre items such as gilt ornaments for a bed and a set of bed cornices in stock in 1763 (Kirkham, *op. cit.*, p. 118). Similarly, Thomas Chippendale (1718-79) bought carton pierre room borders, and in 1763 the Royal cabinet-maker William Vile (1700-67) supplied 'A neat oval glass in a 'Papier Machie' frame, painted white' (*ibid.*; *Country Life*, *op. cit.*).

13

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED
BLUE JOHN CASSETTES**

CIRCA 1780

Each in the form of a perfume burner, the milled rim hung with chains and tassels supported on three satyr-mask monopodiae with hoof feet, the reversible cover with pineapple finial and candle nozzle, on a circular base centred by a rosette
10 in. (25 cm.) high

(2)

£8,000-12,000

US\$11,000-16,000

€8,900-13,000

EXHIBITED:

The Art Treasures Exhibition, Bath, 1958, no. 128, pl. 41.



14

**AN ENGLISH ORMOLU-MOUNTED
BLUE JOHN URN**

19TH CENTURY

Of typical form with a ball finial, the body with ram's mask handles and berried laurel swags, on a turned socle and stepped slate, alabaster and blue john plinth and ball feet, the gilt composition swags later
15¼ in. (39 cm.) high

£3,000-5,000

US\$4,100-6,700

€3,400-5,500



■15

**A VICTORIAN 'NEO-CLASSICAL'
GILT-METAL VASE AND COVER**
CIRCA 1880

The part-reebed body with floral arabesques and oval vignettes of Apollo and Venus and with a rosette and guilloche band to the neck, the domed cover with spiral-fluting, on a stepped plinth of white-veined black marble
18½ in. (47 cm.) high

£2,000-3,000

US\$2,700-4,000

€2,300-3,300



■16

AN IRISH GEORGE III GILTWOOD AND VERRE EGLMISE MIRROR

THE VERRE EGLMISE PANEL BY JOSIAS PHILLIPS, 6 WARDS HILL, DUBLIN, DATED 1798

The rectangular frame surmounted by a displayed eagle and tablet carved with a torch, bow and quiver, flanked by flaming urns above a *verre eglomisé* panel depicting Charlotte at Werther's tomb, the panel signed and dated 'J. Phillips 1798', the original bevelled plate flanked by fluted columns with foliate capitals 56 x 27 in. (143 x 69 cm.)

£5,000-8,000

US\$6,700-11,000
€5,600-8,800

This elegant mirror, directly inspired by antiquity with Jupiter's eagle suspending 'planetary' orbs and above a tablet of Olympian attributes, was almost certainly made by a Dublin craftsman working alongside the painter and glazier Josias Phillips, whose workshop was located at 6 Wards Hill, Dublin. An overmantel mirror similarly signed to its *verre eglomisé* panel by 'J. Phillips' bears the trade label of George Beamish (of 17 Bride Street, Dublin, 1789-1795 and then 115 Capel Street, Dublin, 1806-1815) to its reverse and is dated 1809 (The Knight of Glin & James Peill, *Irish Furniture: Woodwork and Carving in Ireland from the Earliest Times to the Act of Union*, New Haven & London, 2007, p. 268, no. 252).

Charlotte at Werther's tomb was a famous scene from the novel *Die Leiden des Jungen Werthers*, (*The Sorrows of Young Werther*) by Johann Wolfgang von Goethe. The novel, published in 1774, recounts an unhappy romantic infatuation that came to an unfortunate end and turned the 24-year-old Goethe, who was previously relatively unknown, into an overnight literary sensation. The design to the top of this mirror was almost certainly inspired by one of the many versions of the scene produced by artists in the immediate aftermath of the publication, such as that engraved by John Raphael Smith after Miss Emma Crewe in 1783, a copy of which is in the British Museum (museum no. 1877,0512.602).

Verre eglomisé is a process of decorating glass by drawing and painting on the reverse side and backing the decoration with metal foil, generally gold or silver leaf. The process is credited to Jean-Baptiste Glomy (d.1786) who lived on the Rue de Bourbon, Paris. Thomas Sheraton utilised the concept in his designs published in *The Cabinet Makers' and Upholsterers Encyclopedia*, 1805.

■17

AN IRISH GEORGE II MAHOGANY DECANTER STAND CIRCA 1750

With carrying-handle above six divided compartments and waved gallery, on acanthus-headed cabriole legs with paw feet and castors, inscribed TC152 to underside 22 in. (56 cm.) high; 26 in. (66 cm.) wide; 16½ in. (42 cm.) deep

£6,000-10,000

US\$8,100-13,000
€6,700-11,000

Described in the *Dictionary of English Furniture* as a 'wine waiter', this form of bottle carrier was intended to contain bottles or decanters and was used in a dining room. They were fitted with castors to allow circulation amongst guests. The Knight of Glin and James Peill illustrate several Irish decanter stands from this period and note that the numbers that survive give an indication of the alcoholic consumption of the Irish aristocracy and gentry at the time - a fact supported by the figures in the official Bordeaux records which, between 1739 and 1740, note that Ireland imported 4,000 tuns of fine wine compared to England's 1,000 tuns and Scotland's 2,500 tuns (The Knight of Glin & J. Peill, *Irish Furniture*, New Haven and London, 2008, p. 116, cat. no. 154 and p. 246, cat. nos. 176, 178 & 179).





■18

AN IRISH GEORGE II MAHOGANY SIDE TABLE

CIRCA 1750

The rounded rectangular top with a moulded edge above a plain frieze, the apron centred by a cartouche with displayed eagle, and carved with foliage, shells and a strapwork-bordered lower edge, the sides with similar carving, on cabriole legs headed by acanthus and with paw feet, inscribed with an apotropaic or witches' mark underneath

31½ in. (77.5 cm) high; 60 in. (152.5 cm.) wide; 30¾ in. (78 cm.) deep

£25,000-40,000

US\$34,000-53,000

€28,000-44,000

PROVENANCE:

Private Collection, USA.

This table displays a number of features that distinguish Irish furniture from English counterparts. In this case the table's frieze is centred by an eagle adopting the same pose with wings spread as displayed on side tables probably supplied in the 1750s to Windham Quin of Adare, Co. Limerick (d. 1789) and to the 10th Viscount Gormanston of Co. Meath (d. 1757; The Knight of Glin and James Peill, *Irish Furniture*, New Haven and London, 2007, pp. 232, nos. 110 and 111), and also on the crests of writing-cabinets (themselves peculiarly Irish) such as was supplied to Sir Richard St George, 1st Bt., of Co. Kilkenny (d. 1762; *ibid.*, p. 75, fig. 90). The frieze also features upright scallop shells similar to those on a table now in the collection of the City Art Museum of St. Louis, Missouri and another in a private collection (*ibid.*, p. 224, no. 75 and p. 74, fig. 89), the pair to the latter now at Temple Newsam, Yorkshire. The frieze is edged with strapwork that is itself wrapped by dense acanthus foliage. Within the contours of the carving are traces of black varnish seen often on Irish furniture. Analysis and anecdotal evidence indicates that this was the result of 19th and 20th century interventions, possibly influenced by the fashion for Elizabethan and Jacobean furniture and architecture, and that the underlying original colour was a rich red-brown such as that that distinguishes the table offered here.





■19

AN IRISH GEORGE II MAHOGANY SIDE TABLE
MID-18TH CENTURY

The deep frieze centred by a double shell and with chamfered strapwork lower edge, on acanthus-headed splayed cabriole legs and claw-and-ball feet, the later veined white marble top covering a tin liner
35¾ in. (90 cm.) high; 33½ in. (85 cm.) wide; 19 in. (48 cm.) deep

£6,000-10,000

US\$8,100-13,000
€6,700-11,000

This purpose of this idiosyncratic table is unclear though it undoubtedly displays great quality and character. It has been suggested that it was intended as a sculpture stand and, given the presence of a metal liner, has evidently been used as a jardiniere or planter at some time. It bears comparison with a walnut stand supplied to the Crosbie family on Ballyheigue Castle, Co. Kerry around 1740-50 for the display of a Flemish small chest, and the prominent shells on the frieze and incised line accentuating the curves of the frieze (the latter also featured on the Crosbie stand) are commonly associated with Irish tables. The Crosbie chest-on-stand is now at Castletown House, Co. Kildare (The Knight of Glin and James Peill, *Irish Furniture*, New Haven and London, 2007, pp. 60-61, fig. 67).

■20

A REGENCY MAHOGANY TWENTY-EIGHT FOOT 'IMPERIAL' EXTENDING DINING-TABLE

BY GILLOWS OF LANCASTER, CIRCA 1809

The rounded rectangular top with a reeded edge and nine original leaves, on twenty turned tapering reeded legs with brass caps and castors
28¾ in. (73 cm.) high; 342½ in. (870 cm.) long, fully extended; 60 in. (152.5 cm.) wide

£50,000-80,000

US\$67,000-110,000
€56,000-88,000

PROVENANCE:

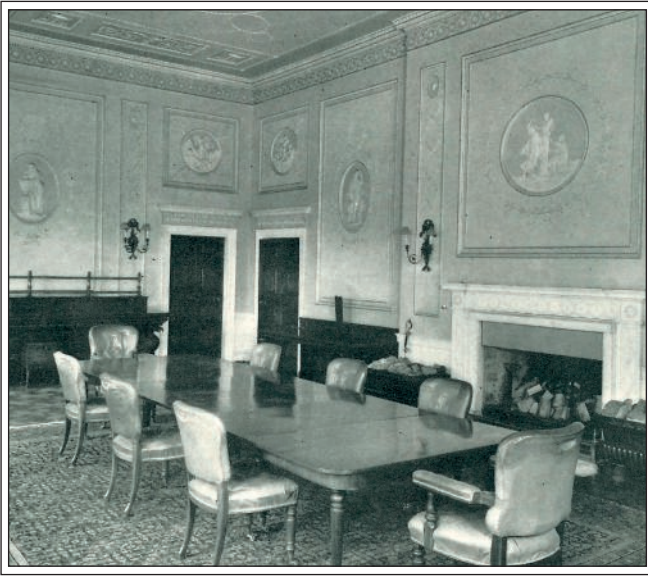
Supplied to Howe Peter Browne, 2nd Marquess of Sligo (1788-1845), in 1809, and by descent at Westport House, Co. Mayo, Ireland.

LITERATURE:

M. Girouard, 'Westport House, Co. Mayo, Ireland-II', *Country Life*, 6 May 1965, pp. 1075-6, fig. 3.
J. Harris, 'The Wyatts at Westport', *The Connoisseur* 62, August 1966, p. 224.
J. Altamont, 'Westport House', *Antique Collector*, April 1990, p. 83, fig. 5 and p. 86.
Susan E. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, p. 241, pl. 243.



WESTPORT HOUSE



The Dining Room at Westport House, circa 1962

Westport House, Co. Mayo was designed by the celebrated Irish Palladian architect Richard Castle (or Cassels; 1690-1751) for John Browne, later created 1st Earl of Altamont (1709-1776) in the 1730s. John Denis Browne, 1st Marquess of Sligo (1756-1809) commissioned the most fashionable London architect of the time, James Wyatt (1746-1831), to update the earlier house and modify the interiors in 1781, who added neo-classical plasterwork inspired by the paintings discovered at the archaeological sites of Pompeii and Herculaneum. Wyatt's designs for the dining room survive and he was still involved at Westport as late as 1796, when he designed a conservatory

for the house, which was apparently never completed and may have been his last Irish project. Howe Peter Browne, 2nd Marquess of Sligo (1788-1845) later employed James' son Benjamin Dean Wyatt between 1805 and 1821, to build a large new library and update the interiors again. Benjamin Dean's alterations resulted in the removal of much of his father's elegant plasterwork throughout Westport House, however it survives in magnificent detail in the dining room, illustrated with this dining-table in the 1960s (Jonathan Harris, 'The Wyatts at Westport', *The Connoisseur*, August 1966, p. 224).

The Wyatt family was closely associated with Gillows of Lancaster and sketches for furniture supplied to Westport appear in Gillows' *Estimate Sketch Books*. Gillows' first deliveries of furniture to Westport were in 1805, with this dining table being supplied in 1809 along with a large library table. Despite James Wyatt's involvement in the design of the dining room in 1781, none of the late 18th-century furniture for that room appears to have survived as the dining room furniture - the eagle sidetables, wine coolers, dining-chairs and this exceptionally long dining table - was all supplied by Gillows under the direction of Benjamin Dean Wyatt to the 2nd Marquess. Similarly, several items of library furniture were supplied by the firm, including the fine library bookcases, a pair of tripod tables, two mahogany bergeres and a pair of rosewood library tables. By March 1821, the Westport account with Gillows stood at the large figure of £3,826 2 s. 9d. - a sum tantamount to fitting out an entire house. The brass-inlaid mahogany dining-chairs from Westport were sold by a Family Trust, Christie's, London, 26 September 1996, lot 149.

The 2nd Marquess of Sligo had an estate in Jamaica where he worked for the emancipation of West Indian slaves - in 1828 he was presented with a silver candelabrum in recognition of his role, in the form of a former slave holding up his child, beside a palm tree; he was later appointed Governor of Jamaica (1834-7). The mahogany for the two matching dining room doors at Westport House came from the family's estate in Jamaica, as did the specimen woods contained in a games table attributed to Gillows, and it is possible that the superb mahogany of this table was also supplied from the same source.

For more information on this lot please visit christies.com





This 'Chinese' fret-railed table is designed in a fusion of ornamental styles in the 'Modern' taste discussed in Thomas Chippendale's, *The Gentleman and Cabinet-Maker's Director*, 1754-1762. Chippendale noted that such 'China Tables' served for 'holding each a Set of China' or else 'may be used as Tea-Tables' (*ibid.*, 3rd ed., 1762, pl. LI). This table's pilaster legs are etched with flowered-trellis within sunk compartments that are framed by fretted and 'gothic' cusp-arched ribbons in the manner of Chippendale's designs for a 'China Case' (1760) and 'China Shelves' (1761) (*ibid.*, pls. CXXXVI and CXLIII). The same pattern of bracketed leg features on a 'China Table' that is amongst the furniture that Chippendale is thought to have supplied for Wilton House, Wiltshire (A. Coleridge, *Chippendale Furniture*, London, 1968, fig. 212).

When sold at Christie's in 2003, this table was part of a small group of furniture (lots 40-45) that was sold anonymously (Property of a Lady), some of which had the provenance of 'Mrs. Alan Morley Wakefield Saunders (*née* Lothrop), 2 Hyde Park Gardens, London W2 and by descent', and of these some were included in a 1928 inventory of the property. This table was apparently omitted from the inventory, and so was probably a later acquisition by the Wakefield-Saunders family. The daughter of Mr and Mrs Alan Morley Wakefield-Saunders, Margaret Willes (*née* Wakefield-Saunders, 1915-2005) was the mother-in-law of the late Desmond FitzGerald, 29th Knight of Glin (1937-2011).



21

**A CHINESE PAINTED ENAMEL
TEA SERVICE**

QIANLONG PERIOD (1735-1796),
SECOND QUARTER 18TH CENTURY

Each piece enamelled in famille rose with a cluster of flowers and fruit, below *ruyi*-shaped lappets, and pink and blue narrow bands of densely scrolling foliage, comprising:

A teapot and cover

A milk jug and cover

Four coffee cups

Four teabowls

Four saucers

5 in. (12.5 cm.) high, the teapot (14)

£2,000-4,000

US\$2,700-5,300

€2,300-4,400

PROVENANCE:

Anonymous sale; Christie's, London,
15 May 2007, lot 407.

22

**A GEORGE III MAHOGANY CENTRE
TABLE**

CIRCA 1760

The figured rectangular top with fretwork gallery above a plain frieze, on Gothic blind-fretwork legs on an incised diaper ground, headed by pierced angle brackets and terminating in brass and leather castors

29¼ in. (74 cm.) high; 34½ in. (87.5 cm.) wide;
22 in. (56 cm.) deep

£15,000-25,000

US\$21,000-33,000

€17,000-28,000

PROVENANCE:

Probably acquired by Mr and Mrs. Alan Morley Wakefield-Saunders (*née* Lothrop), 2 Hyde Park Gardens, London W2 after 1928 or by their daughter, Margaret Willes.

Anonymous sale (Property of a Lady);
Christie's, London, 10 July 2003, lot 45.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■23

A GEORGE II MAHOGANY SIDE TABLE

CIRCA 1755

The later rectangular Breccia serraveza marble top above a blind fret-carved frieze with gadrooned lower border, on scrolled and acanthus-carved cabriole legs with claw-and-ball feet, the rails with screw-pockets and previously but not originally with wooden top, the front and back frieze with two filled holes 35¼ in. (91 cm.) high; 37 in. (94 cm.) wide; 22¼ in. (57 cm.) deep

£6,000-10,000

US\$8,100-13,000
€6,700-11,000

PROVENANCE:

Apter-Fredericks, Ltd.
Private collection, Long Island, USA.

■24

A GEORGE III GILTWOOD PIER MIRROR

CIRCA 1765

The divided plates within mirrored borders with carved gothic columns, cusps and arches, rockwork, foliage and surmounted by ho-ho birds flanked by flaming urns and with foliate-carved arched cresting, the lower plate and some of the border plates replaced 94 x 44 in. (239 x 112 cm.)

£20,000-30,000

US\$27,000-40,000
€23,000-33,000

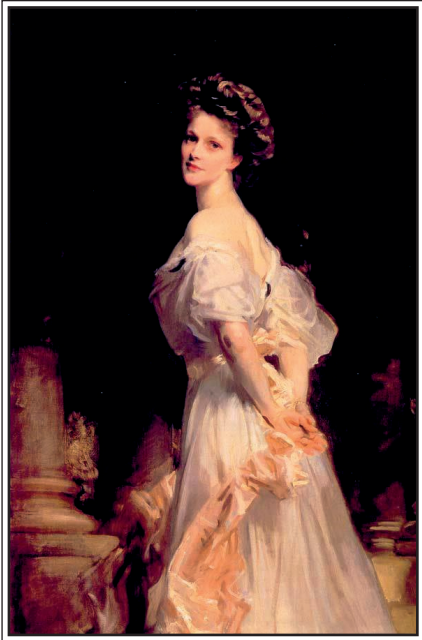
PROVENANCE:

A gift from William Waldorf Astor, 1st Viscount Astor (1848-1919) to his son Waldorf Astor, 2nd Viscount Astor (1879-1952) and his wife, Nancy Astor, who inherited the family estate at Cliveden, in Buckinghamshire.

This superb mirror, almost certainly after a design by the 18th-century cabinet makers, Ince & Mayhew, was formerly in the collection at Cliveden House, a 19th-century Italianate mansion in Buckinghamshire. The model is closely related to two designs in the firm's *Universal System of Household Furniture*, plates LXXXV and LXXXV. It was probably acquired by the New York born Waldorf Astor, 2nd Viscount Astor (1879-1952) and his wife, Nancy Astor, also of American descent, who inherited the family estate at Cliveden as an extravagant wedding gift from his father, William Waldorf Astor, 1st Viscount Astor. The 1st Viscount had purchased Cliveden from Hugh Lupus Grosvenor, 1st Duke of Westminster in 1893, but it was under the direction of his daughter-in-law Nancy that the mansion underwent significant restoration and re-decoration. In this period the mansion was acclaimed and revered for fine and exquisite entertaining, known as 'the Golden Period', amongst the wealthy and fashionable elite.

This glittering couple was actively involved in British politics for most of their lives. Lady Astor, with the influence of her husband, became the first female politician in Parliament, taking her seat on 1 December 1919 as a Conservative member, serving the Sutton division in Plymouth, until her retirement in 1945. During her period of office she championed numerous causes, such as State Health Care and Town Planning, votes for women at twenty-one and various other issues that advocated equality between men and women. The connection between Cliveden, politics and entertainment continued to grow. The famous comedienne Joyce Grenfell, who became such a hit in New York, was a frequent visitor, and was Nancy Astor's niece.

CLIVEDEN



John Singer Sargent, RA (Florence 1856 - London 1925), *Nancy Witcher Langhorne, Viscountess Astor CH, MP (1879-1964)*, 1908

Winston Churchill was a guest during the earlier days of entertaining and party to many a heated political debate with Nancy. On one known visit to nearby Blenheim, Lady Astor was prompted to say, 'Winston, if I were your wife I'd put poison in your coffee' to which Winston responded, 'Nancy if I were your husband I'd drink it'. Other prominent visitors included the artist John Singer Sargent, who painted portraits of several family members (see his portrait of Nancy illustrated here), and George Bernard Shaw, with whom Lady Astor enjoyed a close friendship and correspondence, and was once addressed by him as 'Dearest Fancy Nancy'. During the 1960s the house became linked with the infamous 'Profumo Affair', where John Profumo, the Secretary of State for War met the call girl Christine Keeler at a party hosted by Lord Astor in July 1961. It was this scandalous affair coupled with her illicit liaison with a soviet naval attaché that outraged parliament and in 1963, as the Cold War began to challenge Britain's political system, it led to his resignation from office.



LANGLEY PARK



The Library at Langley Park, circa 1927 © Country Life Picture Library

■25

A GEORGE II MAHOGANY BREAKFRONT LIBRARY BOOKCASE ATTRIBUTED TO WILLIAM HALLETT OR VILE AND COBB, CIRCA 1750

The leaf and half-flowerhead projecting cornice above four doors, lettered A, B, C and D and with egg-and-dart carved mullions, enclosing mahogany-fronted shelves, above four drawers with *rocaille* brasses, within leaf and rosette-carved moulded borders and on a conforming plinth, the carcase with contemporary ink inscription *No1* to each section, the back of the central cornice inscribed *N 19 G*P*, the backboards inscribed *N 23 G*P*, *N 26 G*P* and *N 27 G*P*, some metalwork replaced, some shelves replaced and some incorporating their original facings
99 in. (251.5 cm.) high; 152½ in. (387.5 cm.) wide; 17 in. (43 cm.) deep

£50,000-80,000

US\$67,000-110,000

€56,000-88,000

PROVENANCE:

One of a suite of four library bookcases supplied to Sir William Beauchamp-Proctor, 1st Bt. for Langley Park, Norfolk, when he inherited the house in 1744-5.

By descent to Sir Christopher R.P. Beauchamp-Proctor until sold Christie's, London, 10 April 1975, lots 135 (a pair, including the present lot), and 136 (the smaller pair).

A Private Collector, Glen Cove, Long Island; sold Sotheby's, New York, 21 April 1989, lots 291-294 (this bookcase lot 294).

Christopher Gibbs, London.

Anonymous sale; Christie's, New York, 14-15 April 2011, lot 480.

EXHIBITED:

Blickling Hall, Norfolk, 1969-1975

LITERATURE:

O. Brackett, *Thomas Chippendale*, 1924, pp.182-183, pl. XII.

O. Brackett, 'Langley Park, Norfolk', *Country Life*, 2 July 1927, LXII-no. 1589, pp. 16-22.

O. Brackett, 'The Furniture of Langley Park, Norfolk, II', *Country Life*, 31 March 1928, p. 469 and pl. 2.

R. Edwards, *The Dictionary of English Furniture*, rev. ed., 1954, pp. 85, figs. 16 and 87.

C. Gilbert, *The Life and Work of Thomas Chippendale*, New York, 1978, pp. 268 and 289.

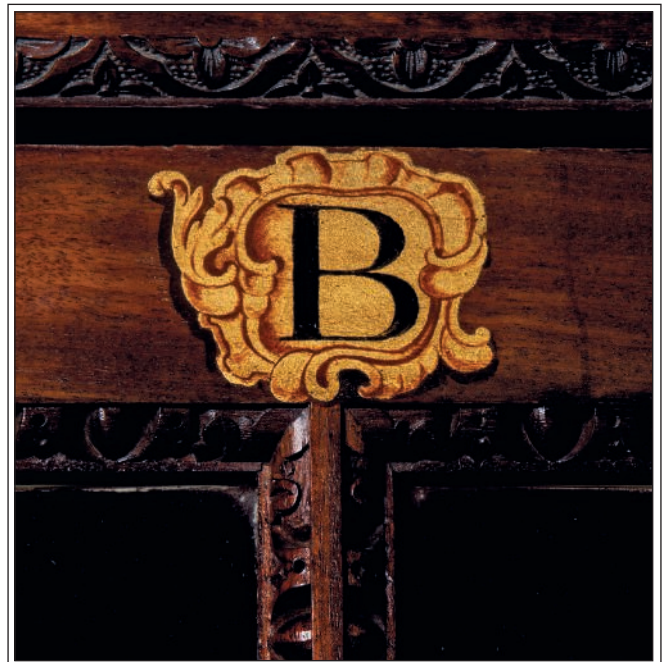
This bookcase forms part of a set of magnificent bookcases, lettered A-O, supplied for the library at Langley Park, Norfolk. Records at the Norfolk County Record Office (NCRO) indicate that several notable workshops supplied furnishings to Sir William Beauchamp-Proctor, 1st Baronet (1722-1773) at Langley Park, including William Hallett (d. 1781) and his disciple William Vile (1700/05-1767), who was in partnership with John Cobb (1715-1778) from 1751 to 1764. An existing 1748 bill from Hallett, as well as two 1754 bills from Vile and Cobb provide the strongest case for the authorship of the bookcases (NCRO, BEA 305/71, 305/79 and 305/45). The bills detail extensive work for William Beauchamp-Proctor, and the dates on the invoices, as well as several shared distinct stylistic elements, could place the library bookcase in either workshop. Hallett established his business at Great Newport Street, Long Acre, in 1730 and became the pre-eminent cabinet-maker in London. It is unknown when Hallett hired William Vile as a journeyman but after 1751 Hallett initially helped support the partnership of Vile and Cobb financially and the workshops remained close; by 1753 Hallett had moved his business next to



Vile and Cobb on St Martin's Lane (G. Beard, C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, London, 1986, p. 924). The strong relationship between the two firms makes it difficult to distinguish between the early work attributed to Vile and Cobb and that of Hallett.

A cabinet signed by Hallett and dated 1763 (sold from the collection of William F. Reilly at Christie's, New York, 14 October 2009, lot 54) shares some identical borders as does a writing-table from the same date attributed to Hallett from the library at Temple Newsam (C. Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, Leeds, 1998, pp. 662-3). A pair of bookcases attributed to Vile and Cobb sold anonymously at Christie's, London 5 December 1991, lot 131 has ornamental borders on the cornice and on the frieze in common with the Langley bookcases.

Langley Park, ten miles east of Norwich, was bought by George Proctor (d. 1744) from the Berney family in 1742. Proctor, a connoisseur and collector who had until then lived in Venice, employed the Norwich architect Matthew Brettingham (d. 1769), to build him a Palladian villa. Upon his death two years later, Langley passed to his twenty-two year old nephew and heir, Sir William Beauchamp, who assumed the name Beauchamp-Proctor when he inherited the estate and was awarded the baronetcy. He completed and enlarged the mansion and was largely responsible for building up the notable art collection at Langley. Works by artists such as Canaletto, Poussin and Van Dyck, some of which now reside in public collections, were complimented by equally refined interiors with furniture from London's leading cabinet-makers.





■26

A GEORGE III MAHOGANY AND SATINWOOD-INLAID ARCHITECT'S TABLE

LATE 18TH CENTURY

The later rectangular top above a simulated fluted frieze centred by paterae, the drawer with a later green baize-lined writing-slide and a mahogany-lined compartment with movable dividers, on simulated fluted square legs headed by oval paterae and terminating in stepped brass feet on leather castors, stamped 'AT' to the carcase

31 in. (78.5 cm.) high; 35¾ in. (91 cm.) wide; 23½ in. (59.5 cm.) deep

£4,000-6,000

US\$5,400-8,000
€4,500-6,600

■27

A GEORGE III MAHOGANY SERPENTINE COMMODE

ATTRIBUTED TO WILLIAM GOMM, CIRCA 1765

The eared cross-banded top above four graduated drawers, between hipped scroll-carved angles headed by acanthus scrolls, on panelled ogee bracket feet, with swan-neck handles and rockwork escutcheons

31¾ in. (81 cm.) high; 49 in. (124.5 cm.) wide; 24¾ in. (63 cm.) deep

£25,000-40,000

US\$34,000-53,000
€28,000-44,000

Please see lot 10 for a note on William Gomm.



■28

A GEORGE II MAHOGANY WINE COOLER
ATTRIBUTED TO JOHN HODSON,
CIRCA 1740

With gadrooned body above a flowerhead and
foliate-carved apron, on acanthus scroll-headed
legs and lion's-paw feet, later copper liner
21 in. (53 cm.) high; 28½ in. (72 cm.) wide;
19 in. (48 cm.) deep

£12,000-18,000

US\$17,000-24,000
€14,000-20,000

PROVENANCE:

With Hotspur, London.
The Jerome C. Newhoff Collection; sold Sotheby's,
New York, 25 January 1986, lot 194.
Anonymous sale (Property of a Lady);
Christie's, New York, 21 October 2014, lot 57.

For more information on this lot please
visit christies.com



■-29

A GEORGE III MAHOGANY DRUM TABLE
CIRCA 1765

The circular leather-lined top above an
arrangement of eight drawers inlaid with ivory
letters 'L, E, H, A, F, R, L, A', on a pedestal base with
two doors and two false doors with cut-cornered
panels, on a moulded plinth, with printed label 'III'
beneath the top
30 in. (76 cm.) high; 37½ in. (95 cm.) diameter

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Anonymous sale (An American Collector);
Tennant's, Leyburn, 6 December 2014, lot 373.





■30

A GEORGE II WALNUT SIDE TABLE

CIRCA 1740-50

The later rectangular Breccia di Medici marble top above a Greek key frieze with carved ogee mouldings of leaves above and ribbon and rosette below, on cabriole legs carved with acanthus, C-scrolls and cabochons terminating in hairy paw feet, previously but not originally with a wooden top
30¾ in. (78 cm.) high; 66 in. (168 cm.) wide; 33 in. (84 cm.) deep

£50,000-80,000

US\$67,000-110,000

€56,000-88,000

The pattern for this imposing side table derives from designs published in 1739 by the architect and designer William Jones in *The Gentlemen's or Builders Companion containing Variety of useful Designs for Doors, Gateways, Peers, Chimney-Pieces etc.*, which featured original designs showing the influence of William Kent's Palladianism while anticipating the curves and lighter forms of the Rococo. Among features promoted by Jones was the hairy paw foot, which was fashionable for only a short time, and indeed Jones's designs were almost entirely superseded in the 1740s by the publication of pattern books devoted almost entirely to the asymmetrical forms of the Rococo.

The Greek key ornament was a favoured architectural motif that appears in the designs of both Inigo Jones and William Kent - it featured on Kent's 1744 design for a pedestal table at Chiswick House (see P. Ward Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1958, pl. 15). Other tables that display the combination of Greek key frieze and hairy paw feet include most notably the mahogany side tables supplied for Langley Park, Norfolk, built in the early 1740s for George Proctor (d. 1744), the furnishing completed by his nephew Sir William Beauchamp-Proctor (d. 1777). A pair of Langley Park tables was sold Christie's, London, 6 July 1995, lot 100 (£452,500 including premium). Another similar table was formerly in the collection of Sir John H. Ward (d. 1938) at Dudley House, London (sold Christie's, New York, 18 October 2001, lot 225, \$64,625 including premium) and another sold from the Tom Devenish Collection, Sotheby's, New York, 24 April 2008, lot 45, (\$121,000 including premium). A giltwood centre table with Greek key frieze and hairy paw feet was supplied around 1725 to Penshurst Place for the display of an imported inlaid marble slab (R. Edwards, *The Shorter Dictionary of English Furniture*, Feltham, 1964, p. 608 and fig. 18).

An unusual feature of the table offered here is the manner in which the bold rockwork scrolls wrap the angles of the frieze giving an impression of great solidity. A similar form was employed on the giltwood tables supplied for Stowe, Buckinghamshire, around 1730-40 (A. Bowett, *Early Georgian Furniture*, Woodbridge, 2009, pp. 214-215, pl. 5:28) while a walnut writing or dressing-table of circa 1730 in the Noel Terry collection features legs of a similar style (*The Noel Terry Collection of Furniture & Clocks*, York, 1987, p. 101, pl. 100). Furthermore, the table is made of walnut, unusually at a time when mahogany had supplanted walnut as the first choice of timber for cabinet-makers. Yet important pieces were still being made in walnut, such as the pair of walnut side tables supplied by John Vardy around 1740 to the 5th Duke of Bolton for Hackwood Park, Hampshire (sold by The Lord Bolton, Christie's, London, 5 December 1991, lot 248, £319,000 including premium).



CAMPSEA ASHE

■31

A PAIR OF GEORGE I GILT-GESSO GIRANDOLE MIRRORS

CIRCA 1720, POSSIBLY BY MOORE AND GUMLEY

Each later shaped bevelled mirror plate within a carved border, surmounted by a swan-neck cresting flanking a cartouche surmounted by a plume and above scrolling relief-carved foliage, the scrolled apron carved with foliate trails, with replaced brass candle-arms

51 x 30 in. (129.5 x 76 cm.)

(2)

£25,000-40,000

US\$34,000-53,000

€28,000-44,000

PROVENANCE:

James William Lowther, Viscount Ullswater (d. 1949), Campsea Ashe High House, Campsea Ashe, Suffolk.

Possibly sold, Garrod, Turner & Son, Ipswich, The Contents of High House, 24-31 October 1949.

Sir James & Lady Horlick, Achamore House, The Isle of Gigha, Scotland, from at least 1985.

The Horlick Collection; sold Sotheby's, London, 5 June 2007, lot 31.

LITERATURE:

L.G.G. Ramsay, 'Chinoiserie in the Western Isles, The Collection of Sir James and Lady Horlick', *The Connoisseur*, June 1985, p. 3, fig. 3.

These girandole mirrors were probably executed by either the Royal cabinet-makers James Moore Snr. (1670-1726) and John Gumley (fl. 1691-1727), or alternatively by their contemporary John Belchier (fl. 1699-1753). A related carved giltwood and gesso pier glass, circa 1725, has a near-identical foliate-wrapped swan-neck cresting terminating in tight spiral scrolls (illustrated *The Connoisseur Magazine*, October 1951, advertisement for Norman Adams Ltd.; the property of the late Minnie Wingate, sold Sotheby's, London, 5 June 2007, lot 101). This comparable pier glass has a lappet 'collar', which closely relates to the lappet 'crown' of the girandole mirrors offered here. Other areas of commonality are the distinctive carved 'ribbon-wrapped ears' that flank the swan-neck scrolls on the cresting and the frilled 'S' scrolls on the mirror sides. Together with the flowering tendrils carved on the cresting – a motif usually associated to Moore Snr. – the present mirrors and the Norman Adams example are probably by the same workshop. The latter pier glass is described in the auction catalogue as being possibly by Belchier based on two pier glasses at Erddig; one of these has a similar Indian mask with headdress, and a bill dated 1723 from Belchier survives (NT 1146961). Some of the principal mirrors at Erddig were originally ascribed to Moore and Gumley, but later identified in the archives as by Belchier (M. Jourdain, 'For the Connoisseur: Furniture at Erthig, Denbighshire', *Country Life*, 22 March 1930, pp. 442-443). However, it seems just as likely that the present girandole mirrors may be by Moore and Gumley given their square form and the shallow and less dense carving, which is more akin to that found on Moore's giltwood and gesso table-tops (T. Murdoch, 'The king's cabinet-maker: the giltwood furniture of James Moore the Elder', *The Burlington Magazine*, June, 2003, pp. 408-420).

James Moore Snr. is recorded at Nottingham Court, St. Giles-in-the-Fields, London. In partnership with John Gumley from 1714, the pair was appointed Royal cabinet-makers to George I and subsequently George II, supplying gilt pier glasses, tables, torchères etc. to the Royal Palaces. In this period, although Moore continued to work in his own right, he was learning the looking-glass trade from Gumley; how to create carved and gilded mirrors, moulding and working with japanning and gesso. As an individual craftsman, Moore was commissioned by Ralph, 1st Duke of Montagu and Sarah, Duchess of Marlborough for the supply of items at Blenheim where he succeeded Vanbrugh as the Comptroller of Works.



Campsea Ashe, Suffolk, circa 1905

Campsea Ashe High House was rebuilt in the 19th Century by Anthony Salvin for the Hon William Lowther, younger brother of the 3rd Earl of Lonsdale. The house was designed to retain many of the original Georgian features. Lowther's son, James William, was speaker of the House of Commons from 1905 until 1921 at which point he became Viscount Ullswater. Upon his retirement he relocated to the house in Suffolk, which he had seldom used previously and with his wife undertook to maintain the intriguing gardens. Viscount Ullswater died in 1949 at which point a sale of the contents was undertaken by his estate and High House was passed into a trust where it remained until it was demolished in 1953.



The mirrors in the Horlick Collection, circa 1985.





32





■32

A GEORGE III ORMOLU-MOUNTED HAREWOOD, AMARANTH AND MARQUETRY COMMODE

CIRCA 1780, IN THE MANNER OF JOHN COBB

The crossbanded serpentine top inlaid with a classical urn and naturalistic trailing roses, the doors each inlaid with a classical urn below a ribbon-tied garland of flowers and enclosing a shelf, the angles with foliate scroll mounts, the sides inlaid with flower garland hoops suspended from a ribbon, on splayed legs terminating in foliate scroll sabots, inscribed in chalk '...D room' 34¾ in. (88 cm.) high; 54½ in. (138.5 cm.) wide; 23½ in. (60 cm.) deep

£20,000-30,000

US\$27,000-40,000
€23,000-33,000

This commode is designed in the George III 'French' fashion introduced around 1760 by the Paris-trained *ébéniste* Pierre Langlois (d. 1767) of Tottenham Court Road, and popularised by the most fashionable London designers and cabinet-makers. Of *bombé* form and enriched with gilt-bronze mounts and floral marquetry, it was most probably executed by John Cobb (d. 1778), a neighbour and contemporary of Thomas Chippendale. Langlois' name has become synonymous with this style of furniture and an attribution can be problematic. However Peter Thornton and William Rieder suggested in a series of articles on Langlois that the distinctive 'Corsham Group' of commodes (to which the present lot relates) should be attributed to Cobb on the basis of specific constructional and stylistic features. They noted that the 'doors are

hinged on the side faces and not on the front of the commode (as was Langlois' practice) so that each door moves as one piece with the corner. The apron forms an integral part of the doors and is thus divided in two when they are opened – Langlois' aprons are fixed to the carcass ('Pierre Langlois, *Ébéniste*'. Part 5', *The Connoisseur*, May 1972, p. 32). In addition, the finely chased gilt-bronze mounts of the present commode are found on other furniture attributed to Cobb, in particular a pair of serpentine marquetry side tables, formerly erroneously attributed to Chippendale, sold from the collection of the late Victor Alexander, 4th Baron Wrottesley (Sotheby's, London, 28 June 1968, lot 161; subsequently Christie's, London, 9 April 1981, lot 93; L. Wood, *Catalogue of Commodes*, London, 1994, p. 133). The corner mounts are virtually identical in form and the foot mounts are the same albeit slightly more attenuated on the Wrottesley tables. These tables relate to a group of marquetry tables recognised as having come from Cobb's workshop, including a pair from Kenwood House, London, and in turn to the 'Corsham commode' supplied by Cobb to Lord Methuen for Corsham Court, Wiltshire in 1772. Other related commodes include examples from the Victoria & Albert Museum, the Leverhulme Collection and another formerly owned by Lord Lever (G. Jackson-Stops, ed., *The Treasure Houses of Britain*, New Haven and London, 1985, pp. 328-329, no. 252; museum no. W.30-1937; L. Wood, *op. cit.*, pp. 88-97, no. 7 and p. 93, figs. 81-82). The same mounts also feature on a related marquetry side table, sold Christie's London, 23 November 1972, lot 83, and another attributed to Cobb, sold Christie's, London, 9 April 1981, lot 93.

■33

A PAIR OF GEORGE III MAHOGANY SIDE CHAIRS

CIRCA 1760

Each arched rectangular back and padded seat upholstered in blue cut-velvet, on square chamfered legs carved with foliage on an imbricated ground, joined by pierced stretchers, the feet with foliate collars, with remains of a label 'C.H VILLA LES ..RISES' 36 in. (99 cm.) high; 23½ in. (60 cm.) wide; 25¼ in. (64 cm.) deep (2)

£4,000-6,000

US\$5,400-8,000
€4,500-6,600

These side chairs, with their serpentine top rails, pierced stretchers and recessed panels of dolphin-scales to the legs, feature ash rails, the use of which as a secondary timber could suggest a north-country or Scottish origin.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■-34

A GEORGE III GILTWOOD MIRROR
CIRCA 1760

The two central plates within a giltwood frame and with foliate-carved dividing bar, bordered by marginal plates and within a pierced foliate, rockwork, shell and 'C'-scroll carved surround, surmounted by a mirrored confronting 'C'-scroll and rockwork-carved cresting, re-gilt
71 x 36 in. (180.5 x 91.5 cm.)

£12,000-18,000

US\$17,000-24,000
€14,000-20,000

PROVENANCE:

With Apter-Fredericks, Ltd.
A private collection, Long Island, USA.

■-35

A GEORGE III ORMOLU-MOUNTED ROSEWOOD, PLUM, WENGE, FUSTIC AND BOIS SATINE SERPENTINE COMMODE

ATTRIBUTED TO PIERRE LANGLOIS, CIRCA 1765

The top and doors inlaid with concentric specimen wood lozenges, enclosing three slides, the insides of the doors veneered with laburnum, the angles with foliate clasps and chutes, with a shaped apron and splayed feet with scrolled foliate sabots
36½ in. (92.5 cm.) high; 61½ in. (156 cm.) wide;
25¾ in. (65.5 cm.) deep

£15,000-25,000

US\$21,000-33,000
€17,000-28,000

This 'French' commode was almost certainly made by the cabinet-maker Pierre Langlois (1718-67), of 39 Tottenham Court Road, London, who was probably descended from a French *émigré* family and specialised in commodes in the Louis XV-style. The characteristics commonly associated with his workshop that feature on this commode include the *bombé* form, the skillful interplay of diagonally banded and quartered veneers, and the rough panelled construction of the back and top in black-stained softwood (echoing French construction).

The use of 'sliding shelves to hold cloaths' formed part of Chippendale's two designs for a 'French Commode Table' published in the 1st edition of the *Director*, plates XLVI, XLVII (1754), which could be made with doors in front. However, this French form appears most often in Langlois's production, including the famous '*Grande Commode Pour Mettre Des Abit*' supplied for Croome Court, Worcestershire in 1764, and now in the Metropolitan Museum of Art, New York (59.127). The present commode reflects Langlois's typical practice whereby the doors are hinged on the front of the commode and the apron is fixed to the carcase; a practice that differentiates his work from contemporaries such as the Royal cabinet-maker, John Cobb (1715-78), who incorporated 'doors hinged on the side faces so that each door moves as one piece with the corner and the apron forms an integral part of the doors and is thus divided in two when they are opened' (P. Thornton, W. Rieder, 'Pierre Langlois, Ébéniste', *Connoisseur*, May 1972, part V, p. 32). For an example of Cobb's construction, see the Corsham commode (with matching pedestals) supplied to Lord Methuen for Corsham Court, Wiltshire, in 1772 (L. Wood, *Catalogue of Commodes*, London, 1994, p. 91, figs. 75-77). Another commode was exhibited by M. Harris & Sons, London, at the Antique Dealers Fair, Grosvenor House, 1959 (illustrated in the catalogue p. 43); while no attribution or provenance was given, it featured an almost identical pattern of veneers including laburnum, rosewood and yew-wood.

However, the reliance on highly contrasted figured veneer for decorative impact, with three dominant lozenges on the top and the folding doors, is most unusual and has no exact parallel in Langlois's accredited work. The closest comparable commodes are possibly a pair of small commodes attributed to Langlois in the Saloon at West Wycombe Park, Hertfordshire, which have striking geometric parquetry tops, and a pair of commodes with outstanding parquetry trellis-work, attributed to Langlois by John Cornforth and Gervase Jackson-Stops, from the Gubbay Collection at Clandon House, Surrey (T. Knox, *West Wycombe Park Guidebook*, Swindon, 2001, p. 20; J. Cornforth, G. Jackson-Stops, 'The Gubbay Collection at Clandon', *Country Life*, 19 April 1971, p. 1008, fig. 9).

PIERRE LANGLOIS

The refined – almost austere – aesthetic of this commode is suggestive of a 1770s date of manufacture, notwithstanding the *bombé* form. Langlois died in 1767, and thereafter the workshop was run by his widow Tracey (to 1773) and then by their son Pierre Daniel Langlois (1774–81). This commode was very probably made in this latter period. Two auctions of the workshop stock were held during Tracey Langlois's tenure: in 1771 'some of the principal performances of that most ingenious workman Mr PETER LANGLOIS'; and in 1772, 'Some most elegant and matchless Pieces of inlaid work, begun by that famous artist Mr. Peter Langlois, and finished since his decease'. These sale announcements suggest that the workshop's output continued almost unchanged in the first few years after Langlois's death, relying on the high reputation of his established 'brand'. The rather different taste attested in the present commode could well reflect some innovations developed soon afterwards.

The bronze caster and gilder, Dominique Jean (fl. 1764-1807), is usually recognised as supplying Langlois's mounts. Jean married Langlois's daughter, Marie Françoise, and shared the Tottenham Court Road workshop

premises with the cabinet-maker; Pierre Daniel Langlois was apprenticed to Jean in 1771, and following Langlois Snr.'s death, Jean undoubtedly continued to supply mounts to the workshop in addition to furnishing other leading cabinet-makers (N. Goodison, 'Langlois and Dominique', *Furniture History*, 1968, pp. 105-106). Identical mounts to those found on this commode feature on a large number of commodes of the early 1770s; on a commode possibly from the Langlois workshop, with Mallett in 1968, on most of the gilt-metal-mounted commodes that Wood attributes to Henry Hill of Marlborough in the *Catalogue of Commodes* and on other unidentified maker's works (Mallett advertisement, *Country Life*, 30 May 1968; Wood, *op. cit.*, no. 4, figs. 56, 59-61; p. 139, no. 137; p. 170, no. 160). The prolific use of the same mounts in this period might suggest they were selected from a pattern book; see N. Goodison, 'The Victoria & Albert's Collection of Metal-work Pattern Books', *Furniture History*, 1975, pp. 1-30 for the use of pattern books by 18th and early 19th century furniture-makers.

We are grateful to Lucy Wood for her assistance in cataloguing this commode.



MATTHEW BOULTON

36

A PAIR OF GEORGE III ORMOLU-MOUNTED BLUE JOHN CANDLE VASES CIRCA 1770

Each urn-shaped body mounted with Greek key rim, scroll handles and hung with chains, the foliate nozzle reversible to a foliate finial, on a fluted socle and square plinth with key-pattern feet, faint pencil inscription under base of one '...600 la paire...'; chains replaced
7¾ in. (19.5 cm.) high (2)

£6,000-10,000

US\$8,100-13,000
€6,700-11,000

These delicate candle vases, with reversible nozzles and Greek key motifs, are reminiscent of the work of Matthew Boulton. Elements of the model can be seen in the patterns that feature in Boulton and Fothergill's *Pattern Book I*, p. 170 (N. Goodison, *Ormolu, The Work of Matthew Boulton*, London, 1974, pl. 163) such as the upspringing leaves issuing from a waisted socle, which feature on his goat's head vase design (see lot 61 in this catalogue). Furthermore, the Greek key is a motif that appears on vase designs by Boulton, notably his lion-faced vases. However the panelled base with key-pattern foot is not recorded by Goodison as a known model and the handles are similarly atypical – and have a distinctly more French quality to their overall design. A pair of closely related candle vases of the same overall form, though in white marble, with flaming finials and with laurel swags draped over the handles (rather than chains), were sold from the collection of William S. Paley, Christie's, New York, 14 October 2004, lot 20; a pair of the same model as these, though lacking handles and chains, was sold anonymously, Christie's, New York, 2 June 2002, lot 186.



37

A GEORGE III ORMOLU-MOUNTED BLUE JOHN AND WHITE MARBLE PERFUME BURNER BY MATTHEW BOULTON, CIRCA 1770

The pierced circular lid with an acorn finial, the body with a guilloche frieze hung with laurel swags and foliate loop handles above an acanthus leaf and fluted socle and concave-sided foot with guilloche decoration, the cylindrical white marble plinth with laurel swags hung from oval paterae, with egg-and-dart rim and stepped stiff-leaf cast base
9¼ in. (23.5 cm.) high

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROVENANCE:

The Princes of Pless, Schloss Fürstenstein, Silesia, and by descent. Anonymous sale; Christie's, London, 2 October 2013, lot 110.

COMPARATIVE LITERATURE:

N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, p. 300-302, fig. 268 and 269.

This model of vase with laurel swags was conceived as a perfume burner with a pierced lid to release the scent of aromatic herbs, and derives from an illustration in volume 1, p. 171 of Matthew Boulton's *Pattern Book*.

Matthew Boulton (d. 1809) established his manufactory in Soho, Birmingham and began his celebrated partnership with John Fothergill (d. 1782) in 1762. George III and Queen Charlotte were among their many illustrious patrons and a series of sales at Christie's and Ansell's Pall Mall rooms provided them with access to London's fashionable clientele. Boulton sought to expand his market to include international clients and already in 1769, long before he made enough objects to suffice, he was thinking of selling vases in Paris. By 1771 there is evidence that they made deliveries of their goods to various European countries, particularly to Russia. Their clients were reached through Boulton and Fothergill's representatives, often English ambassadors abroad and foreign ambassadors in England. Their early contacts were established when, in 1766, Fothergill travelled to the Baltic states, including Prussia and Poland. Boulton and Fothergill became widely known and had frequent foreign visitors to their workshop. In the autumn of 1772 Boulton wrote: '...We had last week Prince Ponitowski, the nephew of the King of Poland, the French, the Danish, the Sardinian and the Dutch ambassadors. Indeed, among Boulton and Fothergill's most prestigious foreign clients was the Empress Catherine of Russia, who in 1771 directed her Russian envoy to Boulton's factory to acquire objects. This appointment was subsequently followed by a delivery of vases to the English envoy in Russia which were designated for the Empress. A pair of vases, fashioned as the same model to the present lot but differing in the use of fluorspar plinths, are in the collection of the State Hermitage Museum, St Petersburg (illustrated in Nathalie Bondil, ed., *Catherine the Great: Art for Empire*, Montreal, 2005, p. 129). These vases are perhaps the pair recorded in Catherine's collection in 1772, although records show that Catherine ordered further items in 1774 and 1776. Catherine was reported in 1772 to have said that Boulton's vases were 'superior to those of the French in all respect'.

A pair of perfume burners of the same model have been recorded in the collection of Pavlovsk Palace, Saint Petersburg (see A. Koutchoumov, *Pavlovsk. Le Palais et le Parc*, Leningrad, 1976, pl. 92). Others were in the collections of the Earl of Bradford at Weston Park, Shropshire (see N. Goodison, *Ormolu, The Work of Matthew Boulton*, 1974, pl. 134) and Viscount Clifden, K.C.V.O (sold Christie's, London, 2 December 1966, lot 73). Further pairs sold at auction include: Christie's, London, 6 July 1995, lot 27 (£37,800 including premium); a pair from the collection of Mrs. Gabrielle Keiller, 4 July 1996, lot 278 (£58,700 including premium); and a pair with replaced lids, sold Christie's, London, 31 October 2012, lot 291 (£31,250 including premium).



The top of lot 38 shown here (see overleaf)



■ 38

A GEORGE III SYCAMORE, SATINWOOD AND FRUITWOOD MARQUETRY PEMBROKE TABLE

CIRCA 1770, POSSIBLY BY JOHN LINNELL

The twin-flap top centred by a lozenge radiating husk trails and with half-paterae, within a wide border of oval cartouches and small shells with reeds, palm fronds and further husk trails and fans to the corners, above a simulated fluted and rosette-inlaid frieze with fitted drawer, on square tapering legs headed by husk trails, with brass caps and leather castors

28¼ in. (71 cm.) high; 43¼ in. (110 cm.) wide; 21 in. (53.5 cm.) deep

£15,000-25,000

US\$21,000-33,000
€17,000-28,000

PROVENANCE:

The Private Collection of Bernard & Carole Apter, Harley Gardens, London.

This marquetry Pembroke table, with its light and spirited neoclassical ornamentation, is undoubtedly inspired by the designs of Robert Adam (1728-92) as promoted in his *Works in Architecture*, published in parts from 1773. Following his return from Rome in 1758, after a four-year stay in Italy, Adam called the Italian artist Michelangelo Pergolesi to London to work with him on the publications he was preparing. Adam appropriated some of Pergolesi's designs in addition to those of other Italian artists also in London, such as Cipriani and Bartolozzi, and made them his own. Pergolesi produced one publication in his own name, *Designs for various ornaments, etc.*, published from 1777 to 1801. These designs first appeared as loose sheets, and although they were intended to supersede the Rococo, in their lightness of touch they were in fact Rococo ornament in classical disguise. The ornamentation of this table appears to include at least one of Pergolesi's motifs, the entwined foliate marquetry border; a version of which appears in ed. E.A. Maser, *Classical Ornament of the Eighteenth Century, Designed & Engraved by Michelangelo Pergolesi*, New York, 1970, plate 58, no. 380. The ornament of this table, with its husk swags and demi-lune fan motifs, can further be related to the plaster and painted decoration of Adam's ceilings, such as the Adelphi ceiling designed by Adam in c. 1771, with painted neoclassical roundels by Antonio Zucchi (1728-92), now in the Victoria & Albert Museum, W.43:1 to 5-1936.

The marquetry motifs employed here recall the works of John Linnell who worked with and was undoubtedly greatly influenced by Adam. The two collaborated first at Kedleston Hall, Derbyshire, for the 1st Lord Scarsdale in the 1760s and later commissions included Syon House and Alnwick Castle for the Duke of Northumberland, and Osterley Park for Francis, Robert and Mrs Sarah Child, to name just some of the more notable patrons. For Alnwick Castle Linnell supplied a pair of writing-tables displaying a similar arrangement of palm leaves around an oval medallion (in the borders of the table top offered here) and a pair of pembroke tables with a similar arrangement of husk swags (centering the table top), both circa 1770 (H. Hayward & P. Kirkham, *William and John Linnell*, London, 1980, vol II, pp. 148-149, figs. 290 and 291) while rosettes with spiral arrangements of petals (again in the borders of the present lot) are similar to those on tables at Inverary Castle and at Heveningham Hall, circa 1780 (*ibid.*, pp. 161-162, figs. 307 and 309).



■-39

**A GEORGE III POLYCHROME-PAINTED, SATINWOOD,
TULIPWOOD-CROSSBANDED AND PARCEL-GILT SIDE TABLE**
CIRCA 1795, AFTER DESIGN BY THOMAS SHERATON

The D-shaped top decorated with floral swags, within a beaded border of ribbon scrolls and flowers, the base with ribbon-tied husks on turned tapering reeded legs joined by a pearled concave-fronted stretcher, with typewritten label 'PROPERTY OF MRS. SCHLESINGER BOUGHT AT LEVERHULME SALE PAID FOR BY UNION TRUST CHEQUE TO FRANK PARTRIDGE - FEBRUARY 16, 1926,' and with fragmentary paper label for Leverhulme collection 'X1703', and Sobell Collection sale label, re-gilt, the legs formerly with applied ribbon-twist decoration
35¼ in. (89.5 cm.) high; 47 in. (119.5 cm.) wide; 16¼ in. (42.5 cm.) deep

£8,000-12,000

US\$11,000-16,000
€8,900-13,000

PROVENANCE:

1st Viscount Leverhulme (then Sir William Lever, Bt.), acquired from Partridge on 14th August 1916.

The late Viscount Leverhulme, The Hill, Hampstead; sold Anderson Galleries, New York, 9 February 1926, lot 89 (\$1,700) where acquired by Mrs Schlesinger (through Frank Partridge).

Sir Michael Sobell, acquired from Mallet on 23 September 1959 (for £680).

The Sobell Collection; sold Christie's, London, 23 June 1994, lot 102.

Anonymous sale (Property from an Important Private Irish Collection); Christie's, London, 19 November 2015, lot 680.

The fashion for painted and gilded pier tables dominated drawing-room design in the late 1780s and early 1790s. The design of this table corresponds to a design published by Thomas Sheraton in his *Cabinet-Maker and Upholsterer's Drawing Book*, 1793, Appendix, pl. IV. A measure of the importance of floral decoration at this date is given by the frontispiece of *The Cabinet-Maker's London Book of Prices*, published in 1788, in which the frontispiece illustration is framed by ribbon-tied floral garlands. Furthermore it relates closely to a Gillows design for a card table, dated August 1794, but described as being executed in mahogany with kingwood crossbanding (L. Boynton, *Gillow Furniture Designs 1760-1800*, Royston, 1995, no. 7). In the text accompanying his design, Sheraton comments that '*pier tables are merely for ornament under a glass, they are generally made very light, and the style of finishing them is rich and elegant. Sometimes the tops are of solid marble, but most commonly are veneered in rich satin, or other valuable wood, with a crossband on the outside, a border about two inches richly japanned, and a narrow crossband beyond it, to go all round*'. In an article in *Connoisseur* in June 1967, pp. 110-111, Helena Hayward began to identify a group of similar tables with common features. The quality of the painted decoration is high and the tops frequently have an entwined ribbon banding.



LEINSTER HOUSE & THOMAS CHIPPENDALE JUNIOR



■40

A PAIR OF GEORGE III ORMOLU-MOUNTED SATINWOOD, AMARANTH, GREEN-STAINED, INLAID AND ENGRAVED CORNER CABINETS

CIRCA 1775-80, AFTER DESIGNS BY THOMAS CHIPPENDALE JUNIOR

Each crossbanded top inlaid and engraved with a shallow classical urn with a reeded body and anthemion finial, supported by a series of plinths, the lower plinth displaying ram's masks with draped swags in their mouths and flanked by seated griffins, all draped with trailing husks and entwined with foliate scrolls, the frieze centred by an ormolu ram's head flanked by conforming trailing husks and scrolls above a pair of doors similarly decorated, on turned tapering fluted feet decorated with leaves and fluted collars
33¼ in. (84.5 cm.) high; 34 in. (86.5 cm.) wide; 24 in. (61 cm.) deep (2)

£40,000-60,000

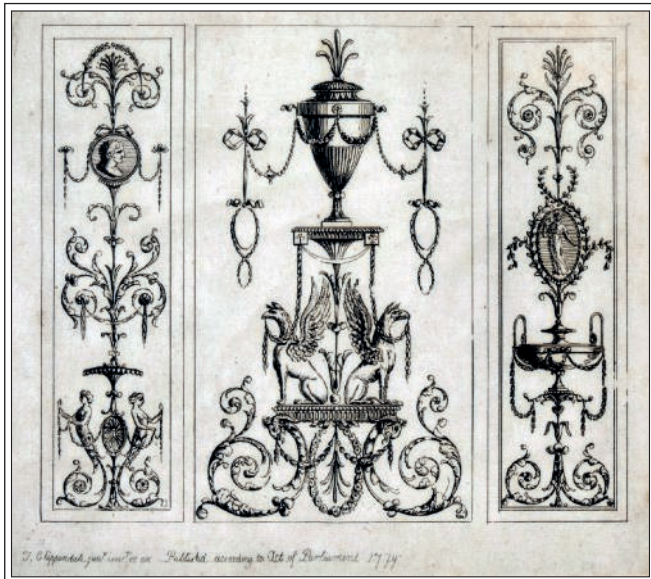
US\$54,000-80,000
€44,000-66,000

PROVENANCE:

Almost certainly commissioned by William FitzGerald, 2nd Duke of Leinster (1749-1804), for the Gallery at Leinster House, Dublin, and thence by descent to Augustus FitzGerald, 3rd Duke of Leinster (1791-1874), by whom removed to Carton House, Co. Kildare, following the sale of Leinster House to the Royal (Dublin) Society in 1815, and by descent to Edward FitzGerald, 7th Duke of Leinster (1892-1976), by whom removed to Kilkea Castle when Carlton House was sold in 1946, and thereafter to Ramsden, Oxfordshire, and by descent.
Sold by the Trustees of the Leinster Will Trust; Cheffins, Cambridge, 19 September 2013, lot 894.

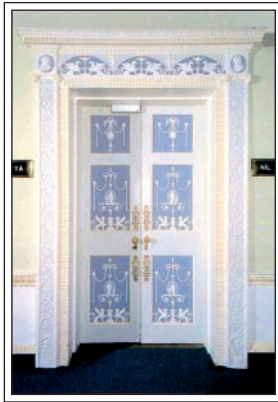
LITERATURE:

Recorded in the Billiard Room at Carton House as '2 [French inlaid] corner cabinets' in 1818 (Inventory of Furniture of Carton House, January 1st 1818. OPW Maynooth Archive & Research Centre, Castletown).
Recorded in the Ante-room at Carton House as 'A Pair of Inlaid Satinwood Encoigneurs, ormolu mounts ...£70' in 1887 (Schedule of Heirlooms at Carton, Kilkea Castle., Johnson Raymond-Barker & Co. 9 Lincoln's Inn PRONI 3/3078/2/10/18).



Thomas Chippendale Junior's design, 1779





Details from the Gallery at Leinster House, Dublin

This pair of ormolu-mounted satinwood and marquetry corner cabinets (*encoignures*) was almost certainly commissioned by William FitzGerald, 2nd Duke of Leinster (1749-1804) for the Gallery at Leinster House, Dublin, a mansion at the forefront of political and polite society. Although bills for the refurbishment of Leinster House, which began in *circa* October 1775, are no longer extant, extensive correspondence between the 2nd Duke and his mother, Emily, Duchess of Leinster, and maternal aunts, Lady Caroline Holland, and Louisa Conolly, *née* Lennox, illustrate the extent of his involvement in the decoration of his houses (ed. B. Fitzgerald, *Correspondence of Emily, Duchess of Leinster (1731-1814)*, Dublin, 1957, vol. III, p. 155; National Library of Ireland, Ms. 611-14, 615, 618-19, 632-34).

The corner cabinets were probably acquired to complement the new first-floor Gallery at Leinster House, designed by one of the leading neo-classical architects, James Wyatt (1746-1813), in 1775-76. They were possibly made prior to the completion of the Gallery in early 1777 but also to a Wyatt design. In September 1776, the 2nd Duke wrote: 'Mr Wyatt has sent delightful plans for the alteration of the Long Gallery... and I hope to do next spring as [I] have the furniture for it... Mr Wyatt (morning til night) seems laid out to please me, that is a comfort', and, in October 1776: 'Leinster House is new painted and cleaned.. I have got a beautiful plan from Mr Wyatt for the Gallery but cannot begin it until the spring' (National Library of Ireland, Ms. 615, 29 September 1776, 19 October 1776). The marquetry of the cabinet doors depicting winged griffins flanking an *athénienne* with ram's head masks and a classical urn is related to Wyatt's vaulted plaster-work ceiling and frieze in the Gallery, and ornamentation on the overdoors, doors and doorcases (D.J. Griffin, C. Pegum, *Leinster House: 1744-2000 An Architectural History*, Dublin, 2000, pp. 50-51). A design for the end wall of the Gallery from Wyatt's office, in the Penrose album, *circa* 1775, has survived – one of sixty architectural drawings related to the property, now in the National Library of Ireland – although the corner cabinets do not feature (*ibid.*, p. 49, plate 86). Thomas Penrose was Wyatt's agent and 'executant architect' in Ireland from 1772 until at least 1787, working at Leinster House, and also Harcourt Street, Dublin, for William Burton Conyngham [Cunningham]. Leinster House, including the Gallery, was later described in James Malton's *A Picturesque and Descriptive View of the City of Dublin*, issued between 1792 and 1799 (cited in H.F. Berry, *A History of the Royal Dublin Society*, London, 1915, pp. 98-104).

The cabinets are probably inspired by French models. The 2nd Duke was well acquainted with French fashion, and was not averse to spending profusely for the finest artworks; in June 1775, he was in Paris on a buying spree where he visited the Sèvres porcelain manufactory and in a letter to his mother complained: 'I have ruin'd myself with a sett of Seve [sic.] China – it is beautiful' (C. Lucey, 'Keeping up appearances: redecorating the domestic interior in late eighteenth-century Dublin', *Proceedings of the Royal Irish Academy*, 2011, p. 171). Furthermore, he was almost certainly

influenced by his aunts, who were equally at the vanguard of fashionable taste; in 1763, Lady Caroline Holland, purchased a pair of Rococo marquetry *encoignures* by RVLC (Lacroix) from Paris for her sister, Louisa Conolly for Castletown, Co. Kildare, which in 2014 were described as 'among the earliest pieces of French furniture documented as having been imported into England or Ireland' (W. Laffan, 'A gift between sisters', *Irish Arts Review*, Winter 2014, p. 152).

While it's not yet been possible to establish a firm attribution for these cabinets, their sophisticated design and technical proficiency could only have been executed by a small number of workshops and it seems likely that they were supplied by a London maker. By tradition, the Dukes of Leinster frequented Irish craftsmen and the family has always attributed these corner cabinets to William Moore (d. 1814). Moore's work displays a characteristic repertoire of motifs but the marquetry decoration of these cabinets does not seem to conform and indeed there are no direct parallels with anything in Moore's known (or attributed) *oeuvre* (R. Luddy, 'Every article in the inlaid way'; *The Furniture of William Moore*, *Irish Arts Review Yearbook*, 2002, pp. 44-54).

Before establishing his business in Dublin around 1782, Moore trained in the London workshops of Messrs. Mayhew and Ince, who were among an elite group of cabinet-makers supplying superb quality neo-classical marquetry furniture, often with brilliant metal embellishment. They counted among their clients a number of Anglo-Irish aristocrats with residences in London and Ireland, such as James Alexander, 1st Earl of Caledon, Francis Thomas-FitzMaurice, 3rd Earl of Kerry and George Brodrick, 4th Viscount Midleton (although Lord Kerry did not reside at his Irish seat) (Roberts, *op. cit.*; C. Cator, 'The Earl of Kerry and Mayhew & Ince', *Furniture History*, 1990, pp. 27-33). Furthermore, related marquetry designs featured on a commode attributed to Ince & Mayhew, formerly in the collection of Dudley Coutts Marjoribanks, 1st Baron Tweedmouth (1820-94) at Guisachan House, Inverness, Scotland, now in the Metropolitan Museum of Art, New York (accession no. 64.101.1145). Connections may also be drawn between the Duke of Leinster and Mayhew and Ince through James Wyatt and also William Chambers, who was proposed as architect for Leinster House by William FitzGerald's father the 1st Duke.

However, until more information comes to light the identity of the maker of these remarkable cabinets remains unknown.

A detailed metallurgical analysis of the mounts, commissioned by Apter-Fredericks from Dr Peter Northover of Metallurgy and Archaeology, shows that the mounts examined have compositions typical of the second half of the 18th century, particularly the period 1750-80, after which compositions changed. The full report is available on request.



WILLIAM INCE & JOHN MAYHEW



■ 41

A GEORGE III GILTWOOD OVERMANTEL MIRROR ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1775

The mirror plate within narrow giltwood border and wide border plates within an arched and fluted frame centred by crossed palm fronds and hung with husk swags draped over rosettes, re-gilt
46½ x 72 in. (118 x 183 cm.)

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Purchased by the previous owner from Apter-Fredericks in 1995.
Anonymous sale; Christie's, New York, 11 October 2007, lot 1.

This arched temple-pedimented overmantel mirror is designed in the antique fashion promoted in the 1770s by George III's Rome-trained architect Robert Adam (d. 1792). The overall shape of the frame, its fluted base and its arched cresting applied with wreath, husk swags and roundels is closely related to that of an overmantel mirror that is likely to have been commissioned by John Papillon Twisden at the time of his inheritance of the Bradbourne estate in Kent in 1772. The latter mirror displays a ram's-mask tablet to the centre of the base and is surmounted by an elaborate further carved cresting of a Grecian urn guarded by Apollo's sacred griffins issuing scrolling tendrils, intended to evoke sacrifices at Love's altar in antiquity. The Bradbourne mirror, acquired in 1938 by the Victoria and Albert Museum, is illustrated by H.F. Schiffer, *The Mirror Book: English, American & European*, Pennsylvania, 1938, figs. 469 and 470. A late 18th-century mirror with Greek key-pattern terminals to the uprights, similar to those of the present mirror, is also illustrated by Schiffer on the same page (*ibid*, fig. 473).

■42

A GEORGE III MAHOGANY SERVING-TABLE

ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1780

The rectangular top above a stop-fluted frieze with three tablets hung with drapery swags and husk trails, on six square tapering legs headed by rosettes issuing bell flower trails, minor restorations to mouldings and carving

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

This mahogany serving-table is attributed to Ince & Mayhew based on a number of stylistic attributes. The most distinctive is the carved husk pendants headed by florets. Similar ornamentation is found on furniture by or attributed to the firm, either as ormolu or bronzed mounts, marquetry or, as in this example, carved decoration. Their number includes: an ormolu-mounted serving table from Lord Kerry's dining room at Portman Square, London, supplied by Ince & Mayhew in c. 1770, now in the Lady Lever Art Gallery, Port Sunlight (C. Cator, 'The Earl of Kerry and Mayhew and Ince: "The Idlest Ostentation"', *Furniture History*, 1990, fig. 1). Interestingly, the sculpted swags on Lord Kerry's table can be compared to swags featured in the pair of side tablets on the present serving table. An important patinated bronze-mounted marquetry commode with an Italian scagliola top, the commode attributed to Ince & Mayhew, circa 1775, formerly in the Leverhulme collection (sold 'The Exceptional Sale',

Christie's, London, 9 July 2015, lot 154, £80,500 including premium) also includes husk pendants as do a pair of pedestals from a set of dining room furniture formerly in the collection of the Bouverie family at Delapré Abbey, Northamptonshire (part of the suite sold 'The Exceptional Sale', Christie's, London, 6 July 2017, lot 12, £137,000 including premium). The bank ledger for the Hon. Edward Bouverie shows that Ince & Mayhew were his principal furniture suppliers to whom he authorised substantial payments of £1,412.09 (C. Hoare & Co., London, customer ledger 79, f. 36, 38, 215, 216; ledger 81, f. 322; ledger 84, f. 395). Furthermore, the carved central tablet on the table offered here relates to the frieze of a commode attributed to Ince & Mayhew, and supplied to George Finch, 9th Earl of Winchilsea and 4th Earl of Nottingham for Burley-on-the-Hill, Rutland, sold from the collection of the Hon. Simon Sainsbury (Christie's, London, 18 June 2008, lot 250, £679,650 including premium). An identical frieze is found on a serpentine serving-table from the collection of the Mytton family, Cleobury Hall, Shropshire, who can be linked to Ince & Mayhew through their distant relative, Sir Thomas Edwardes Bt., a known patron of the firm. Finally, a related serving-table with a carved central tablet depicting an urn and with a fluted frieze was supplied by Ince & Mayhew to James Alexander, 1st Earl of Caledon, for the 'Large Dining Parlour' of Caledon House (H. Roberts, "'Unequall'd Elegance': Mayhew and Ince's Furniture for James Alexander, 1st Earl of Caledon", *Furniture History*, 2009, pp. 107 & 109, figs. 9-10).





43



44



54

~43

**A GEORGE III YEW, SYCAMORE
AND MARQUETRY TEA CADDY**
CIRCA 1780

The top with satinwood reserve, the front with paper transfer depicting Venus and putti, the borders inlaid with berries and foliage, the tea compartment with original lid and ivory knob and a compartment for a mixing bowl, original silver-plated carrying-handles, the interior of the cover with label 'This belonged to Rev'd. G. Foxton, 1793 - 40 years vicar of Steyning'

5½ in. (14 cm.) high; 10¼ in. (26 cm.) wide;
5½ in. (14 cm.) deep

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

PROVENANCE:

Reverend G. Foxton, 1793, Vicar of Steyning.

*44

**A GEORGE III STAINED FRUITWOOD
MELON-SHAPED TEA CADDY**
CIRCA 1800

Realistically modelled with stalk finial, with oval escutcheon

5¼ in. (13 cm.) high

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

■45

**A PAIR OF GEORGE III MAHOGANY
TRIPOD STANDS**
CIRCA 1800

Each circular top on a square shaft and hexagonal undertier, on three scroll legs joined by a hoop stretcher, with scrolled feet and rectangular pads, repairs and replacement to feet

31½ in. (80 cm.) high; 16 in. (40.5 cm.) wide, the base; 11¼ in. (30 cm.) diameter (2)

£2,000-3,000

US\$2,700-4,000
€2,300-3,300

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



Matthew Boulton: ORMOLU

Nicholas Goodwin

Masterpieces of English Furniture

by the Victoria and Albert Museum

GILLOW & WYATT



■46

A PAIR OF GEORGE III MAHOGANY 'WYATT PATTERN' ARMCHAIRS

BY GILLOWS OF LANCASTER, CIRCA 1785

The heart shaped backs with a central splat of carved acanthus, downswep moulded arms and on fluted square tapering legs and stretchers, inscribed in pencil 99839 to both

37½ in. (95 cm.) high; 24 in. (61 cm.) wide; 20¾ in. (52.5 cm.) deep (2)

£3,000-5,000

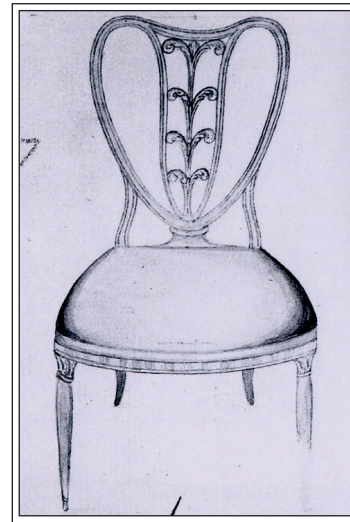
US\$4,100-6,700

€3,400-5,500

LITERATURE:

S. Stuart, *Gillows of Lancaster and London 1730-1840*, London, 2008, vol II, p. 369, pl. GG14.

These chairs are remarkable in that the architect/designer and cabinet-maker can be firmly identified. Executed by Gillow of Lancaster and London, probably in the early 1780s, to a design by the architect-designer brothers Samuel (1737-1807) and James Wyatt (1746-1813), the model, known as 'Wyatt's pattern chair', is illustrated in ed. Lindsay Boynton, *Gillow furniture designs 1760-1800*, Royston, 1995, fig. 275. The Wyatts' spare neo-classical style, famous for the restraint of their interiors and the use of minimal ornament, gilding and inlay, which concentrated on the beauty of the timbers and the form of furniture, raised Gillow's designs to new levels; Boynton describes the model as 'unquestionably the hallmark of the best Gillow furniture of the last quarter of the Eighteenth century' (*ibid.*). The design of these chairs was the second Wyatt pattern adopted by Gillow. It was illustrated in the *Journeyman's Price Agreement* (1785) and had become the widely accepted form of Wyatt chair by the 1780s, being of more elegant proportions than the first version produced in 1774 (S. Stuart, *Gillows of Lancaster and London, 1730-1840*, vol. I, Woodbridge, 2008, pp. 134, 158-9, pl. 111). As was frequently the case with a popular model, Gillow continued to make this chair over a relatively long period of time, between 1782 and 1791. A virtually identical 'compass-seat' chair upholstered in close-studded needlework is in the Henry du Pont Library & Museum, Winterthur, Delaware



Gillow's design for 'Wyatt's pattern chair'

(*ibid.*, pl. 110). A related set [of fourteen] of this pattern was sold by the Trustees of the J.S. Sykes Marriage Settlement Trust, Christie's, London, 28 June 1984, lot 162 (£43,200).

The friendship and alliance between Robert Gillow (1745-95) and Samuel Wyatt, which was to result in numerous important commissions for furnishing country houses, began sometime after 1776 when Robert moved from Lancaster to London to run the Oxford Street shop. In January 1779 Richard Gillow (1734-1811) wrote to a Liverpool cabinet-maker and timber merchant: '... Mr. Wyatt lived in London & my brother & he are intimately acquainted' (S. Stuart, 'More eighteenth-century Gillow furniture discovered at Tatton Park', *Regional Furniture Society*, 2013, no. 3, p. 101).

■47

A PAIR OF GEORGE III MAHOGANY 'HARVEY' OPEN ARMCHAIRS

ATTRIBUTED TO GILLOWS, CIRCA 1780

Each shield-shaped back centred by wheatsheaves above plumes, a roundel and quarter-rossette, the shoulders carved with trailing husks, above channelled arms and a bowed caned seat, on tapering channelled square legs and block feet, stamped RE to backrail, with yellow squab cushion 37 in. (94 cm.) high; 23 in. (58 cm.) wide; 20½ in. (52 cm.) deep (2)

£8,000-12,000

US\$11,000-16,000

€8,900-13,000

PROVENANCE:

Almost certainly supplied to John Harvey and by descent with the Harvey Family, Ickwell Bury, Bedfordshire (part of a set of ten or more armchairs and a pair of window seats *en suite*) and by descent until it the house was sold by John Audley Harvey in 1924.

With Norman Adams, mid-1980s, by whom sold to D.K.F. Heathcote Esq., Badlingham Manor; sold Vosts, Newmarket, 16 September 1999, lot 37 (part lot).

With Norman Adams, circa 2000.

LITERATURE:

1819 *Inventory*, Ickwell Bury.

One chair (from a group of six sold by Norman Adams in 1965): C. Claxton Stevens and S. Whittington, *18th Century English Furniture, The Norman Adams Collection*, London, 1983, p. 82.

C. Claxton Stevens 'A group of Seat Furniture stamped RE', *The Journal of the Regional Furniture Society*, Vol. XII, 1998, pp.156-159.

C. Claxton Stevens and S. Whittington, *Norman Adams*, London, 2000, pl. 10 (two pairs of armchairs, including this pair, and a pair of windowseats).

Designed in the antique fashion promoted in the 1770s by the architect James Wyatt (d. 1813), the suite of furniture to which this pair of chairs belong is likely to have been commissioned by John Harvey for the Breakfast parlour at Ickwell Bury, Bedfordshire. It would have originally comprised twelve armchairs and two window-seats. Harvey was described by the Hon. John Byng (1742/3-1811), later 5th Viscount Torrington, as 'studious, quiet, prudent, and polite with never failing duty ...' (*The*

Torrington Diaries, vol. IV, 1794). Ickwell Bury was built for the John Harvey (the first of many descendents of that name) in the 1680s, and the Harvey family lived in the house until 1924. Sadly Ickwell Bury was destroyed by a fire in 1937; the house was illustrated before the fire in *Country Life*, 5 May 1955, p. 1177, no. 10.

The suite was probably supplied to John Harvey by the firm of Gillows of London and Lancaster. A comparable design for the heart-shaped back of the chairs and seats is illustrated in L. Boynton, *Gillows Furniture Designs 1760-1800*, Royston, 1995, fig. 272. Though the design is typical of the furniture Gillows was producing at this time, the 'RE' stamp found on all the components of this suite may suggest it was made by another cabinet-making firm, sub-contracted by Gillows. Claxton Stevens suggests one possible explanation for the 'RE' stamp: it may refer to Richard and Robert Edmunson or Edmonson. This Liverpool-based cabinet-making firm was started in 1781, with an upholstery branch added in 1788. Both Richard and Robert are recorded as freemen of Lancaster and are known to have worked for Gillows on a number of occasions. Further evidence is provided by a pair of George III hall chairs, also stamped 'RE', sold anonymously, Christie's, London, 11 February 1999, lot 2. These chairs follow a design by Gillows, illustrated *ibid*, as fig. 255.

It is also possible, however, that the RE stamp is the brand of a journeyman in the employ of Messrs. George Seddon, Sons and Shackleton, as it can be found on a caned painted beech chair similar in design to a set of eighteen painted satinwood chairs supplied by George Seddon, Sons and Shackleton to D. Tupper for Hauteville House, Guernsey, in 1790 (C. Claxton Stevens, 'A group of Seat Furniture stamped RE', *The Journal of the Regional Furniture Society*, Vol. XII, 1998, p. 158, fig. 6).

Norman Adams sold six armchairs from the suite in 1959 and again in 1963. A further set of four armchairs, including the present pair, and the window-seats from the suite were also handled by Norman Adams in the mid-1980s, who sold them to Mr Heathcote of Badlingham Manor. Norman Adams subsequently reacquired them following the sale of Heathcote's collection in 1999.



■~48

**A GEORGE III SATINWOOD AND BURR-YEW
HARLEQUIN PEMBROKE TABLE**

CIRCA 1785, IN THE MANNER OF HENRY KETTLE

The rectangular tulipwood-banded twin-flap top with a rising compartment with pigeon-holes and mahogany-lined drawers, above two frieze drawers, on square tapering legs with brass caps and castors

28 in. (71 cm.) high; 37½ in. (95 cm.) wide, open;

28¾ in. (73 cm.) deep

£5,000-8,000

US\$6,700-11,000

€5,600-8,800



This ingenious table, which mechanically transforms itself from a conventional Pembroke table into a reading and writing table, is in the manner of Henry Kettle (1773-1797), cabinet maker and upholsterer, of 18 St. Paul's Churchyard, London, and from 1774, no. 23, when Kettle took over the business of Philip Bell. It closely relates to a pair of Pembroke tables at Saltram, Devon, veneered with satinwood, cross-banded with kingwood and inlaid with oval and shaped rectangular mahogany panels, one of which bears Kettle's trade label on the inside of a drawer (G. Wills, 'Some Labelled Furniture at Saltram', *Furniture History*, 1966, plate XVII; NT 871330). However, unlike the present table, the Saltram tables are not metamorphic. The Saltram collection also has a secretaire bookcase bearing Kettle's trade label (NT 871382). Surviving bills at Saltram dating from 1796 and 1797 are headed 'Oakley & Kettle' suggesting a short-lived partnership with George Oakley, who had a workshop at no. 22 St. Paul's Churchyard, presumably next door to Kettle's premises at no. 23. As Kettle customarily placed a paper trade label on his work, where these survive, his furniture can be firmly identified. His labeled furniture includes bureau bookcases, chests of drawers, tables with drawers underneath and Pembroke tables (see C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, London, 1996, figs. 541-556). Much of the furniture for Ralph Leeke of Longford Hall, Shropshire, for which bills exist, was supplied in the early 1790s by Kettle (J. Cornforth, 'Longford Hall, Shropshire: The Home of Mr. and Mrs. Patrick Hall', *Country Life*, 16 August 1962, pp. 356-357).

Kettle's distinctive style of satinwood veneers, cross-banding, stringing and mahogany panels corresponds closely to the work of Ince and Mayhew in his use of contrasting and striking timbers and the addition of block feet as found on the Saltram Pembroke tables. Therefore, it is interesting to note that both of these London cabinet-making firms had a Shropshire patronage - Kettle at Longford Hall, and Ince & Mayhew working for Sir Thomas Edwardes, a Shropshire baronet, in Marylebone (a set of four giltwood open armchairs and a giltwood stool *en suite* sold from the collection of the late Sir Jasper & Lady More, Linley Hall, Shropshire, Christie's, London, 9 March 2016, lots 74 and 75).

■49

A GEORGE III MAHOGANY WINDOW SEAT

CIRCA 1790, POSSIBLY BY GILLOWS

Each end with pierced splat centred by an anthemion-carved tablet and with drapery swags, the padded seat covered in peach-coloured cut-velvet, on panelled square tapering legs headed by rosettes

29¼ in. (74.5 cm.) high; 44¾ in. (114 cm.) wide; 13 in. (33 cm.) deep

£2,000-3,000

US\$2,700-4,000

€2,300-3,300



PROVENANCE:

The Private Collection of Bernard & Carole Apter, Harley Gardens, London.



SPENCER HOUSE

■50

A GEORGE II FUSTIC AND SATINWOOD SOFA

ALMOST CERTAINLY DESIGNED BY JAMES 'ATHENIAN' STUART
AND PROBABLY SUPPLIED BY JOHN GORDON, CIRCA 1758-65

The serpentine padded back, outscrolled arms and serpentine seat covered in green damask-pattern cut-silk velvet, the acanthus and husk-carved top rail centred by a C-scroll cresting, the scrolled arm supports carved with acanthus and with keeled foliate angles rising from a palm leaf-carved oval cartouche, the serpentine arched and fluted seat-rail with three palmflower-carved beaded reserves, the side rails similar, the back rail plain, on fluted and beaded cabriole legs each headed by a further palm-carved cartouche and with scrolled feet, restorations to the legs and carving, the back right leg replaced 40½ in. (103 cm.) high; 86 in. (219 cm.) wide; 36 in. (91 cm.) deep

£80,000-120,000

US\$110,000-160,000

€89,000-130,000

PROVENANCE:

Supplied to John Spencer, later 1st Earl Spencer (1734-83), almost certainly for the Ground Floor Apartments at Spencer House, London.

Thence by descent to George John, 2nd Earl Spencer (1758-1834), by whom possibly moved to the new Holland Library at Althorp House, Northamptonshire by 1814.

Thence by descent to John Poyntz, 5th Earl Spencer (1835-1910), where it is recorded in the Patchwork Bedroom by 1910 and thence by descent until sold The Spencer House Sale; Christie's, London, 8 July 2010, lot 1010.

LITERATURE:

H. Avray Tipping, 'Althorp I', *Country Life*, 11 June 1921, p. 719, photographed in the Picture Gallery.

Albert Edward John, 7th Earl Spencer (1892-1975), *Althorp, Furniture*, Vol. I, circa 1937 and later.

The distinctive model of this sofa was made in several sets in the late 1750s/early 1760s. The largest, painted white and gold on frames of mahogany and lime, and comprising twenty-six armchairs, eighteen plain chairs and four sofas, was supplied to John Spencer (created Earl Spencer in 1765) for the Great Ball Room at Spencer House, his fashionable new townhouse overlooking Green Park (built 1756-65; P. Thornton, J. Hardy, 'The Spencer Furniture at Althorp - II', *Apollo*, June 1968, pp. 442-46, figs. 6-7; two armchairs from the set are in the Victoria and Albert Museum, W.51-1984). Part of this set was sold at Christie's, London, 8 July 2010, lots 1016-17 (two pairs of armchairs) and lot 1018 (four plain chairs), and the majority of the set remains at Althorp.



The sofa, with armchairs and stools en suite, in the Picture Gallery at Althorp, circa 1910

Lord Spencer commissioned another set of seat-furniture of this model but in polished hardwood – at least nine armchairs and eight stools of varying size, as well as the present sofa; part of this set was likewise sold at Christie's in the same 'Spencer House Sale', lots 1005-1006 (two pairs of armchairs), lot 1007 (a pair of stools), lots 1008-1009 (two long stools) and lot 1010 (the present sofa). Interestingly, this set was made in a mixture of fustic and satinwood: on the sofa, fustic has been used for the front and side seat rails and the front legs, and satinwood for the top rail, arm facings, back seat rail and back legs. Like the white and gold set, it was probably supplied to Spencer House, perhaps for the family Drawing Room (now the Library), situated between the family Dining Parlour and the Great Eating Room, which led to the celebrated Palm Room, the climax of the ground-floor apartments. The original Drawing Room suite including this sofa may have been removed to Althorp during alterations to Spencer House carried out by Henry Holland from 1785. Parts of this suite can possibly be identified in an inventory of Althorp taken in 1814-19 (six 'Large [Mahogany] Elbow Chairs' dispersed between the Great Library, the New Library and Lady Spencer's Sitting Room). The suite is first securely recorded at Althorp in 1874, when an armchair was photographed in the Picture Gallery. Photographs taken from 1892 onwards show more of the suite in the same room (and some in other rooms), and by 1921, including the present sofa.

This sofa was altered and redecorated in the 19th century, perhaps to be displayed alongside the white and gold set at Spencer House, which had been repaired and regilded in 1847 by a Mr. Wakeling, possibly Giles Wakeling, 'Upholsterer to the Admiralty', of 36 Gerard Street, Soho, or a relative. In his 1930s inventory of furniture at Althorp, the 'curator' earl, Albert, 7th Earl Spencer (1892-1975) notes correspondence from Philip Hardwick to Frederick, 4th Earl Spencer (1798-1857) on 4 November 1847:

'I have this morning been to Mr. Wakeling, the upholsterer and examined the furniture which has been removed from the principal rooms of Spencer House - it is very fine old furniture - the carving of the large sofas very good, and also altho' it will require a good deal of repairing, yet it appears to me to be well worth doing. I received from Mr. Wakeling the enclosed estimate of repairing and regilding it, which amounts to £580. It is very difficult to form a judgement upon these estimates, but to have the furniture well done and restored in white & gold as it was formerly, it does not appear an excessive estimate altho' the amount is large.' (Hardwick's letter transcribed in Spencer, *Furniture, Althorp*, Vol. II, 1960s). The traces of white paint to the underside of the seat-rail of this sofa together with remains of an underframe for a new sprung seat and the consequential heightening above the front legs that this required (subsequently removed) would appear to date from Mr. Wakeling's intervention in 1847.

By the early 20th century the sofa was in the Patchwork Bedroom at Althorp, as noted by the 7th Earl in his manuscript catalogue: 'A fifth sofa, similar but in mahogany [sic] was in the Patchwork Bedroom, covered in chintz'. In 1911, it was upholstered in red velvet and together with the rest of the suite photographed in the Picture Gallery by *Country Life*. By 1921, its polished wood frame was revealed again, but presumably stained to its present mahogany colour. The paint may have been stripped in 1911, or perhaps long before then since the 7th Earl makes no mention of this surface. Since the 2010 Christie's sale the 19th-century palm frond additions have been removed and the upholstery re-constructed to restore the sofa's 18th-century profile.



JAMES 'ATHENIAN' STUART AND JOHN GORDON

The neo-classical design seems to be the result of a collaboration between James 'Athenian' Stuart (1713-1788), who replaced John Vardy as architect of Spencer House in 1758, and John Gordon (fl. 1748-d. 1777), cabinet-maker and upholsterer, later in partnership with John Taitt. James Stuart's involvement in the design is endorsed by the survival of a suite of the same pattern, possibly oil-gilded originally, from Nuneham Park, Nuneham Courtenay, Oxfordshire, presumably made for Simon Harcourt, 1st Earl Harcourt (1714-1777; six armchairs from this suite sold Sotheby's, London, 3 July 2003, lots 104-107; the single chair in lot 104 was thought to retain its original oil-gilt surface). Stuart was engaged by Lord Harcourt at Nuneham from 1760 to 1764 – coinciding closely with his work for Lord Spencer. Lord Harcourt and Lord Spencer, and indeed Stuart himself, were all members of the Society of Dilettanti; it was under the Society's patronage that Stuart travelled with Nicholas Revett to Athens in 1751, resulting in the publication of Stuart and Revett's *The Antiquities of Athens* (1762-1794). The earliest record of Lord Spencer employing the firm of Gordon and Taitt dates from 1772.

However, it seems likely that Gordon had long been retained by the family, not least since Lord Spencer's steward, Thomas Townsend, acted as Gordon's executor in 1777. Moreover, another set of chairs at Althorp (probably originating at Spencer House) is very closely related to a suite supplied by Gordon to the Duke of Atholl at Blair Castle in 1756-7 strengthening the evidence that he was involved in furnishing Spencer House from the beginning. It seems likely that Gordon contributed to the development of the design, or that in executing a design by Stuart he freely interpreted it in his own idiom.

The use of both fustic and satinwood on this suite is extremely unusual – and perhaps underlines the involvement of a specialist carver. The use of both woods as well as limewood is consistent throughout the white-painted and giltwood suite – although elsewhere identified as Honduran mahogany rather than fustic (S. Weber Soros, ed., *James "Athenian" Stuart: The Rediscovery of Antiquity*, New Haven and London, 2006, p. 432, fig. 10-52, p. 446).

JOHN LINNELL



Workshop of John Linnell (1729 – 1796), drawing, Ink, pencil, yellow and grey watercolour
© Victoria & Albert Museum

■ 51

A PAIR OF GEORGE III GILTWOOD AND CARTON PIERRE OVAL MIRRORS

ATTRIBUTED TO JOHN LINNELL, CIRCA 1774

Each oval plate within a fluted, beaded and gadrooned border issuing further scrolling foliage, the cresting with crossed palms and classical urn draped with trailing bell-flowers

71 x 42½ in. (180 x 108 cm.) (2)

£25,000-40,000

US\$34,000-53,000

€28,000-44,000

PROVENANCE:

Private Collection, Freston Lodge, Ipswich.

This elegant pair of giltwood and carton pierre (*papier-mâché*) mirrors may be attributed to the Berkeley Square cabinet-maker John Linnell (1729-96) based on a series of original drawings for closely related oval mirrors dated between 1773-74, held in the Prints & Drawings department of the Victoria & Albert Museum, London (in particular, E.3466-1911 – illustrated). Linnell's designs for oval mirrors include many of the motifs found on the present pair; the urn, the crossed palms, the trailing bell flowers and the fluted frame. Linnell studied Rococo design, particularly by French exponents of the style, at St. Martin's Lane Academy, founded by William Hogarth in 1735 (ed. G. Beard & C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 543). From an early age, he was inspired by the 'antique' taste promoted by the fashionable architect Robert Adam (1728-92), with whom John Linnell and his father William worked on early commissions, including for the 6th Earl of Coventry at Croome Court, Worcestershire and Coventry House, Piccadilly from 1751-63, and for Nathaniel Curzon, 1st Baron Scarsdale at Kedleston Hall, Derbyshire and London from 1759 (*ibid.*, p. 547; H. Hayward, P. Kirkham, *William and John Linnell*, London, 1980, pp. 108-113). In 1758 the Rococo carver and designer Thomas Johnson (1723-99) published his *Designs for Picture-frames, Candelabra, Chimney pieces, etc.*,

with a frontispiece dedicated to Lord Blakeney, Grand President of the Antigallican Association, who opposed 'the insidious arts from the French Nation', and included a winged cherub setting fire to a scroll entitled 'French Paper Machée' (see the illustration by lot 12 in this catalogue; P. Kirkham, 'The London Furniture Trade 1700-1870', *Furniture History*, 1988, Chapter IX, p. 9; E.3716-1903). *Carton-pierre* was initially seen as a great threat to the professional carver and was associated with French *émigré* craftsmen like the Berwick Street carver, gilder and *papier-mâché* maker, William Duffour (fl. c. 1749-84), son of Joseph Duffour, who in 1749 was famous for his 'paper ornaments like stucco', and claimed to be the original maker of *papier-mâché*; he may have executed a pier-glass to an Adam design, acquired in 1926 by the Victoria & Albert Museum (*ibid.*; W.25-1926). However, by the mid-18th century, the use of *carton pierre* was, as the architect Isaac Ware (1704-66) grudgingly acknowledged, 'all the rage of fashion', and went hand-in-hand with carving ('Mirrors of the Late 18th Century', *Country Life*, 9 October 1926, p. 558). Linnell, renowned for his high quality carving, had a few *carton pierre* items, such as gilt ornaments for a bed and a set of bed cornices, in stock in 1763 (Kirkham, *op. cit.*, p. 118). Similarly, Thomas Chippendale (1718-79) bought *carton pierre* room borders, and in 1763 the Royal cabinet-maker William Vile (1700-67) supplied 'A neat oval glass in a 'Papier Machie' frame, painted white' (*ibid.*; *Mirrors of the Late 18th Century*, *op. cit.*).

FRESTON LODGE, IPSWICH

The manor of Freston was acquired in 1773 by William Berners of Woolverstone Hall, near Ipswich. Woolverstone was a Palladian mansion built in 1776 to the designs of the architect John Johnson with interiors by Robert Adam. Little remains of the Freston estate today except for Freston Tower, a 16th-century pleasure-retreat or watch tower that was on the 18th and early 19th century tourist route as described in *The Suffolk Traveller* (2nd edition, 1764) and *Excursions in the county of Suffolk* (1819). This building is now owned by the Landmark Trust.



JOHN COBB



52



■52

A PAIR OF GEORGE III MAHOGANY ARMCHAIRS ATTRIBUTED TO JOHN COBB, CIRCA 1775

Each with cartouche-shaped back and carved gadrooned frame, with curved moulded padded arms, cabriole legs with gadrooned edge, foliage and cabochon to the knee and terminating in scroll toes, upholstered in yellow watered 'repp'

36¾ in. (93.5 cm.) high; 24¼ in. (61.5 cm.) wide; 19½ in. (49.5 cm.) deep (2)

£8,000-12,000

US\$11,000-16,000
€8,900-13,000

PROVENANCE:

John Stuart Esq, Stonehurst, Ardingly, Sussex.

With Moss Harris & Sons, Oxford Street, London.

Sold in December 1926 to Alfred Salmon Esq, London and thence by descent.



53

■53

A GEORGE III MAHOGANY ARMCHAIR ATTRIBUTED TO JOHN COBB, CIRCA 1775

With a curved cartouche-shaped back and carved gadrooned frame, curved moulded padded arms, cabriole legs carved with gadrooned edge, foliage and cabochon to the knee and terminating in scroll toes, upholstered in yellow watered 'repp'

36¾ in. (93.5 cm.) high; 24¼ in. (61.5 cm.) wide; 19½ in. (49.5 cm.) deep

£2,000-3,000

US\$2,700-4,000
€2,300-3,300

PROVENANCE:

John Stuart Esq, Stonehurst, Ardingly, Sussex.

With Moss Harris & Sons, Oxford Street, London.

Sold in December 1926 to Alfred Salmon Esq, London and thence by descent.



■-54

A GEORGE III SATINWOOD, TULIPWOOD, HAREWOOD, INDIAN ROSEWOOD AND MARQUETRY SERPENTINE SIDE TABLE
CIRCA 1770, IN THE MANNER OF JOHN COBB

The top centred by an oval cartouche inlaid with a ribbon-tied bouquet, on a flowerhead trellis-patterned ground, the apron inlaid with a central trellis pattern oval, flanked by bellflower swags to the front, the sides with conforming oval panels, on slender cabriole legs with three simulated panels, gilt-metal sabots, with batten-carrying holes, bearing a circular paper label to underside inscribed *TM/6*, and with a Stair & Co. label inscribed *McCormick* 35½ in. (90 cm.) high; 48 in. (122 cm.) wide; 26½ in. (67 cm.) deep

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROVENANCE:

With Stair & Co., New York.
Anonymous sale; Christie's, New York, 14 October 2004, lot 165.

This elegant serpentine form side table originates from French design sources and can be related to a group of tables of similar form and decoration, many of which feature the same basket weave / trellis pattern top. While its overall form can be found amongst the production of several top cabinet-makers and was probably introduced by the emigré cabinet-maker Pierre Langlois, the group is most commonly attributed to the celebrated Royal cabinet-maker John Cobb (d. 1778) of St. Martin's Lane. His authorship is based on a comparison with the celebrated suite supplied for Paul Methuen at Corsham Court in 1772. Lucy Wood links a commode in the Leverhulme collection at the Lady Lever Art Gallery to the Corsham suite; both pieces are identified within a much larger opus comprising several furniture forms, but largely commodes and tables (L. Wood, *Catalogue of Commodes*, London, 1994, no. 7, pp. 97). The Lady Lever commode itself features this basket-weave inlay as well as displaying the arms of Baron Hyde of Hindon, later 1st Earl of Clarendon.

For more information on this lot please visit christies.com



WEALD HALL

■-55

A GEORGE III SATINWOOD, HAREWOOD, BURR-YEW, TULIPWOOD AND MARQUETRY BREAKFRONT BOOKCASE ATTRIBUTED TO INCE AND MAYHEW, LATE 18TH CENTURY

Crossbanded overall in tulipwood, the moulded and dentil cornice with an arched central pediment inlaid with Erato in ivory and ribbon-tied swags above a frieze with simulated stop-fluting and roundels, the crossbanded and astragal glazed doors enclosing three long and six short adjustable baize-lined later shelves, the base inlaid with husk-wreathed oval panels, with one double door to the right enclosing two slides and two shelves, the left-hand door enclosing three graduated drawers, on a mahogany plinth base, the backboards inscribed in pencil 'TOWER', two slides missing, shrinkage splits to lower doors, the shelf re-veneered in satin birch, three panes cracked 100 in. (254 cm.) high; 81½ in. (207 cm.) wide; 24 in. (61 cm.) deep

£30,000-50,000

US\$41,000-67,000
€34,000-55,000

PROVENANCE:

Almost certainly supplied to Christopher Tower (d. 1810), Weald Hall, Brentwood, Essex and by descent.
Weald Hall, Alfred Savill & Sons house sale, 1-13 July 1946, lot 431; retained by the Tower family following the sale.
The property of the late Miss Pamela Tower, formerly at Weald Hall, Essex; sold Christie's, London, 19 November 2009, lot 80.

The satinwood bookcase displays a number of features closely associated with the cabinet-making partnership of William Ince (1737-1804) and John Mayhew (1736-1811) of Broad Street, Soho. The same Muse figure features in a painted medallion embellishing a tambour writing-table formerly at Durdans, Epsom (L. Wood, *Catalogue of Commodes*, London, 1994, p. 229, fig. 215). Ince and Mayhew also favoured the use of richly-figured yew veneer, as seen on a bureau-writing-table at Burghley, Lincolnshire. An arched pediment featured on a mahogany bookcase also attributed to the firm ('Dealing in Excellence: A Celebration of Hotspur and Jeremy; Christie's, London, 20 November 2009, lot 90).

WEALD HALL

Weald Hall was purchased by Thomas Tower (1700-78) in 1759. He died unmarried and the house passed to his nephew Christopher Tower (d. 1810) of Huntsmoor Park, Buckinghamshire, in 1778. In October and November of that year, the celebrated architect-designer, Robert Adam (1728-92), was engaged to refurbish the interiors including designing 'fresh decorations for the new 'eating-room' to the left of the great hall ('Weald Hall, Essex: The seat of Mr Christopher Tower', *Country Life*, 3 October 1914, p. 456). The extant Adam drawings in the Soane museum include twenty-one designs for alterations to the house including designs for the interior decoration of the saloon, drawing room and dining room, and preliminary designs for a table and curtain cornice for the dining room. From 1764, Ince and Mayhew worked with Adam on several notable commissions, culminating in their 'ability to produce very early on furniture in the most startling advanced Neo-classical taste' (G. Beard, C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 592). Their joint commissions included Coventry House, Piccadilly and Croome Court for the 6th Earl of Coventry followed by work at Sherborne Castle, Audley End, Shelburne House, Northumberland House, Kimbolton and Derby House.

THE ICONOGRAPHY

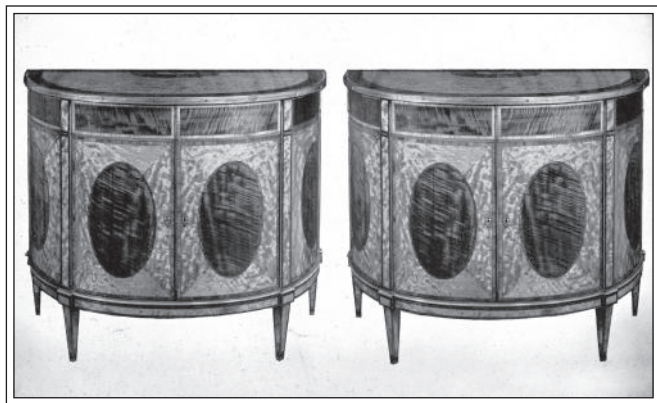
The bookcase celebrates lyric poetry and is designed in the elegant George III 'Roman' fashion of the 1770s. Its triumphal-arched temple pediment, intended to be crowned by sacred urns, has its tympanum labelled with a beribboned medallion of Erato, the lyre-playing Muse of Love Poetry and Mount Parnassus companion of Apollo as leader of Artistic Inspiration. Its architecture corresponds to that of a 'Design for [a bookcase] for a Gentleman's Villa', illustrated in 1774 in John Carter's, *Builder's Magazine* (see E. White, *Pictorial Dictionary of British 18th Century Furniture Designs*, Woodbridge, 1990, p. 243). Its 'commode' base is mosaic-parquetry with golden Apollonian laurels entwining Roman medallions of burr-yew, such as featured on a pattern for an urn-capped 'Lady's Secretary and Library' published the following year in Thomas Malton's *Compleat Treatise on Perspective*, 1775 (*ibid.*, p. 228).

The glazing pattern was invented and engraved in 1753 by the St. Martin's Lane cabinet-maker Thomas Chippendale (1718-1779) and featured in his *Gentleman and Cabinet-Maker's Director*, 3rd edition, 1762, plate XC.





MONTREAL PARK



The related commodes in the Untermyer Collection, Metropolitan Museum of Art, New York

■~56

A PAIR OF GEORGE III SATINWOOD, INDIAN ROSEWOOD, AMARANTH, TULIPWOOD-CROSSBANDED AND POLYCHROME-PAINTED COMMODES
CIRCA 1780

Each of demi-lune form, the frieze with a drawer with silver-plated handles above two doors and conforming side panels, each with central oval painted with oak leaf and acorn and berried laurel wreaths, on square tapering feet, one labelled 'Exhibited Art Treasures 1967'

32¾ in. (83 cm.) high; 57 in. (145 cm.) wide; 20½ in. (52 cm.) deep (2)

£60,000-100,000

US\$81,000-130,000

€67,000-110,000

PROVENANCE:

Jeffrey, 1st Baron Amherst of Holmesdale (1717-1797), Montreal Park, Riverhead, Kent.

With Stair & Co., New York.

Private collection, UK.

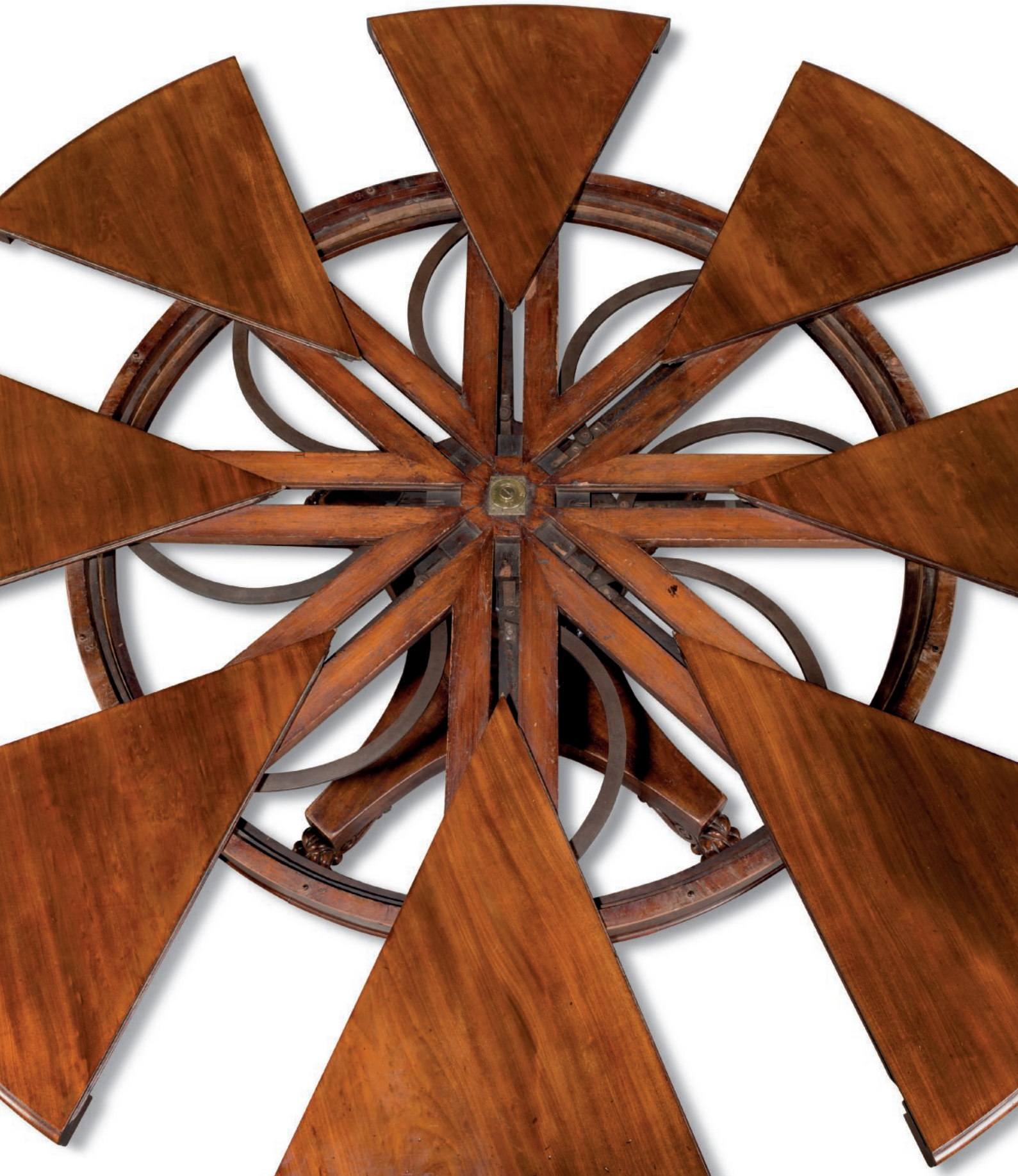
EXHIBITED:

The Art Treasures Exhibition, New York, 1967, no. 27 (exhibited by Stair & Co.).



These neo-classical satinwood and painted commodes are closely related to a pair of commodes, which differ only in their lack of painted decoration to the ovals, formerly in the collection of Charles Richard John Spencer-Churchill, 9th Duke of Marlborough. They were sold to Irwin Untermyer, and are now in the Metropolitan Museum of Art, New York (Y. Hackenbroch, *English furniture: with some furniture of other countries in the Irwin Untermyer Collection*, Cambridge, Mass., 1958, pl. 287, fig. 329). The commodes offered here can be compared aesthetically to three commodes attributed to Thomas Chippendale Junior, which feature marquetry rather than painted Grecian laurel wreaths to their fronts: one, made *en suite* with two pier tables, almost certainly supplied by Chippendale to Sir James Ibbetson, 2nd Baronet (1745-95) for Denton Hall, Yorkshire, now in the Carnegie Museum of Art, Pittsburgh; and a pair of commodes, previously with Ronald Phillips Ltd., one of which was sold Christie's, London, 14 June 2001, lot 90 (£135,750 inc. premium; the Denton commode and one of the pair are illustrated in J. Goodison, *The Life and Work of Thomas Chippendale Junior*, London, 2017, figs. 146-149). A commode of this form but with painted oval medallions depicting allegorical figures is in the Lady Lever Art Gallery, Port Sunlight, although no cabinet-maker can be identified (L. Wood, *Catalogue of Commodes*, London, 1994, pp. 283-289, no. 37). Similarly, another commode

in the collection is decorated with a marquetry husk-swagged urn with a laurel wreath, which is likened to a number of other commodes with laurel wreath ornamentation almost certainly from the same workshop, one in the Royal Ontario Museum (*ibid.*, pp. 293-298, no. 39, and figs. 265-267). These commodes have an interesting provenance having formerly been in the collection of Jeffrey, 1st Baron Amherst of Holmesdale (1717-1797) at Montreal Park, Riverhead, Kent. Lord Amherst was Commander-in-chief of the British forces in North America during the Seven Years War and became the first British Governor-General in the territories that are now Canada. He played an active role in the American Revolutionary War, and returned home to organise Britain's land defences in anticipation of a French invasion, which never materialised. Montreal Park in Kent was built in the 1760s following Lord Amherst's return from Canada. After the death of his first wife in 1765, Amherst razed the family seat at Riverhead (which he had inherited on the death of his brother Sackville in 1763) and built a new house that he christened 'Montreal'. On 26 March 1767, at St James's, Westminster, he married Elizabeth Cary (1739/40-1830), the daughter of Lieutenant-General George Cary. Lord Amherst had no legitimate children, and on his death the estate passed to his nephew William Pitt Amherst (1773-1857), who in 1823 was appointed Governor-General of India.



JUPE

■57

AN EARLY VICTORIAN MAHOGANY 'JUPE' CIRCULAR EXTENDING DINING-TABLE

BY ROBERT JUPE, CIRCA 1840-50

The segmented extending top on a fluted ring-turned baluster support and quadripartite base on lappet-carved paw feet, the stem stamped 7782, with two sets of eight leaves, each stamped thrice with numbers 1-8 and the larger leaves stencilled with numbers 1-8, some leaves with printed depository label 'JOSCELYNE'S DEPOSITORY BISHOP'S STORTFORD' and pencil inscription 'COLVIN / 66 / 14-2-41', the metalwork ribs of the mechanism each stamped 'JUPE'S PATENT' and stamped to the central brass boss 28½ in. (73 cm.) high; 86¼ in. (219 cm.) diameter, fully extended; 74½ in. (189.5 cm.) diameter, with smaller leaves; 60 in. (152.5 cm.) diameter, closed

£50,000-80,000

US\$67,000-110,000

€56,000-88,000

PROVENANCE:

Anonymous sale (A Palm Beach Collection); Christie's, New York, 2 June 2015, lot 83.

In March 1835, Robert Jupe, upholder of 47 Welbeck Street, Cavendish Square, patented a design for '*an improved expanding table so constructed that the sections composing its surface may be caused to diverge from a common centre and that the spaces caused thereby may be filled up by inserting leaves or filling pieces*'. The first examples were produced between 1835 and 1840 in partnership with John Johnstone of New Bond Street and were stamped Johnstone, Jupe & Co. London. By 1840 Robert Jupe had left the partnership to form his own firm in Welbeck Street, and his name alone usually appears on later tables with this mechanism.



Several tables stamped Johnstone Jupe & Co. are illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, pp. 283-285, figs. 530-534. Related tables with similar bases sold at auction include: one sold anonymously at Sotheby's, London 6 June 2006, lot 368 (£88,000 inc. premium); another also with two sets of leaves sold anonymously, Bonham's, London, 9 April 2002, lot 124 (£120,000 inc. premium); an example with carved lion-form feet by Johnstone and Jeanes sold at Sotheby's, London, 22 November 2006, lot 239 (£176,000); another example by Johnstone and Jupe sold at Sotheby's, London, 6 June 2006, lot 368 (£148,000); an example acquired by Sir Hew Hamilton-Dalrymple of North Berwick, 6th Baronet (1814-1887), for the Dining Room at Leuchie House, North Berwick, East Lothian, sold by his descendants at Sotheby's, London, 12 November 2019, lot 24 (£125,000 inc. premium); and most recently, one stamped 'Johnstone, Jupe and Co.' and 'Johnstone & Jeanes', with original leaf case, sold anonymously at Woolley & Wallis, Salisbury, 8 January 2020, lot 405 (£100,000 inc. premium).





■58

A PAIR OF FRENCH BRONZE FIGURES OF VOLTAIRE AND ROUSSEAU

19TH CENTURY, AFTER THE MODELS BY JEAN-CLAUDE ROSSET, CALLED ROSSET PÉRE (1706-1786)

Each realistically modelled, wearing a frock coat with a hat tucked under the arm and scrolls appearing out of their pockets, on a Valence yellow marble plinth and bronze base, with later additional stepped base
18¼ in. (46.5 cm) high, excluding base

(2)

£2,000-3,000

US\$2,700-4,000

€2,300-3,300

■59

A REGENCY PAINTED TOLE TRAY
CIRCA 1820, POSSIBLY BIRMINGHAM

Decorated with butterflies, flowers and fruit including a pineapple, peaches, grapes, strawberries and a potted auricula, on a modern painted stand

The tray: 29½ x 21 in. (75 x 53 cm.)

The stand: 19¾ in. (50 cm.) high

(2)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700



■60

A VICTORIAN BLACK, GILT AND POLYCHROME-DECORATED TOLE JARDINIÈRE

MID-19TH CENTURY

The egg-shaped bowl with pierced gallery and decorated with chinoiserie scenes, with a later brass liner, on a waisted faceted support headed by Chinese characters and decorated with flowers, on a stepped octagonal base with bun feet, inscribed in chalk 'S508' and 'B3112/1612000'
31½ in. (80 cm.) high; 16 in. (41 cm.) diameter

£5,000-8,000

US\$6,700-11,000

€5,600-8,800

PROVENANCE:

With Partridge, London, 1984.

Anonymous sale; Christie's, New York, 27 October 2006, lot 53.

This jardinière or plant stand for a palm or exotic shrub combines antique with French and Chinese ornament in the eclectic fashion introduced by George IV at The Pavilion, Brighton. Its bowl, japanned as *trompe l'oeil* black and polychrome lacquer with an ormolu gallery, features a *chinoiserie* vignette of birds, butterflies and figures set amongst garden pavilions. The latter, comprising kiosks and a pagoda, recall the 'Prospect of the Porcelain Tower at Nan King in China' engraved in John Hamilton Moore's *New and Complete Collection of Voyages and Travels*, 1778. A Chinese inscription adorns the top of its octagonal, reed-banded and hollow-sided pillar, which is festooned in flowering acanthus, while the triumphal palms and laurels which wreath its Grecian triple-stepped plinth recall an altar to Apollo.







61

**A PAIR OF GEORGE III
ORMOLU-MOUNTED BLUE JOHN
'GOAT'S HEAD' CANDLE VASES**

BY MATTHEW BOULTON, CIRCA 1768-82

Each with a reversible cover with spirally-fluted finial and similar nozzle, with goat's masks to the rim hung with laurel swags, above a stiff-leaf cradle and spreading spiral-fluted socle on a square stepped plinth and ball feet, one incised 'VIII' 8¾ in. (22 cm.) high (2)

£12,000-18,000

US\$17,000-24,000

€14,000-20,000

COMPARATIVE LITERATURE:

N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, figs. 119-125.

N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, pp. 332-3, figs. 331-335.

The 'goat's head vase' is derived from a sketch illustrated in Boulton and Fothergill's pattern books preserved in the Birmingham City Archives (Pattern Book 1, p. 171). The design was one of the most popular of Boulton's smaller candle vases and was produced from 1769,

with the first recorded sale to a Mrs Yeats who ordered '1 pair of goat's head vases light blue cheny or enamelled'. In the same year, Sir William Guise ordered a pair with blue john bodies 'of the purpel stone no medals on' (N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, p. 331). Other buyers of goat's head vases include Lord Digby in 1774 and Lord Scarsdale in 1772, who paid £4 4s a pair. The model was produced until certainly 1782, when at least 17 were listed amongst the stock. Whilst the metalwork was almost always ormolu, the bodies varied and included blue and green enamel, alabaster, leopard and tiger stone and, as in this pair, blue john. Closely related pairs of vases with blue john bodies were sold from the estate of Guy Fairfax Cary, Christie's, New York, 18 October 2005, lot 554, (\$54,000 including premium), another from the collection of Benjamin Edwards III, Christie's, New York, 21-22 October 2010, lot 144 (\$25,000 including premium), and another from the estate of the late Robert Moss Harris, Christie's, London, 23 May 2012, lot 304 (£51,650 including premium).



Design from Boulton and Fothergill's *Pattern Book*, p. 171



62

A PAIR OF GEORGE III ORMOLU, CUT-GLASS AND WEDGWOOD TRI-COLOUR JASPERWARE TWO-LIGHT CANDELABRA
EARLY 19TH CENTURY

Each with central pineapple finial and scrolling, twisted foliate branches supporting Van Dyke drip-pans and nozzles hung with cut-glass drops, the Wedgwood drum bases in blue, white and purple with classical scenes within decorative and foliate borders, stamped 'WEDGWOOD' and '3', the mount struck '3'

13¾ in. (35 cm.) high; 14 in. (35.5 cm.) wide

(2)

£6,000-10,000

US\$8,100-13,000

€6,700-11,000

63

A GEORGE III GILTWOOD MIRROR
CIRCA 1790

The rectangular plate with border plates in a gadrooned frame, surmounted by an entablature with ribbon swags issuing scrolling foliate tendrils and surmounted by a Prince-of-Wales feathered finial within a coronet

78½ x 42 in. (199.5 x 106.5 cm.)

£8,000-12,000

US\$11,000-16,000

€8,900-13,000



The chivalric plume of 'three-ribboned feathers' adopted in 1780 by George, Prince of Wales (later George IV), was popularised in 1788 as an ornamental patriotic motif through Messrs A. Hepplewhite & Co.'s pattern-book entitled, *The Cabinet-Maker and Upholsterer's Guide*, whose publication coincided with a time that the Prince was expected to act as Regent during his father's temporary illness. The Prince's badge featured at this period on the furnishings of his apartments at the Queen's House, St. James's (now Buckingham Palace). They appear, for instance, on the Prince's torches invoiced in January 1782 by the St. Martin's Lane cabinet-maker William Gates (d. circa 1800), a pair of which was sold by the Richard Ormonde Shuttleworth Charitable Trust, removed from Old Warden Park, Biggleswade, Bedfordshire, Christie's, London, 8 July 1993 lot 50 (£144,500).



64

64

AN ENGLISH BLUE JOHN URN
EARLY 19TH CENTURY

The purple-veined urn with an oval finial and waisted socle, on a flourspar, alabaster and black Ashford marble plinth
18½ in. (47 cm.) high

£8,000-12,000

US\$11,000-16,000
€8,900-13,000

65

AN ENGLISH ORMOLU-MOUNTED BLUE JOHN URN

CIRCA 1840

The body of vase form, with Vitruvian scroll rim mount, the handles with satyr masks and surmounted by a pinecone finial, the socle with laurel wreath foot, on a flourspar, alabaster and slate plinth base

15¾ in. (40 cm.) high

£5,000-8,000

US\$6,700-11,000
€5,500-8,800

PROVENANCE:

Acquired from Hyde Park Antiques, New York, 1987.
Anonymous sale; Christie's, New York, 29-30 November 2012, lot 25.

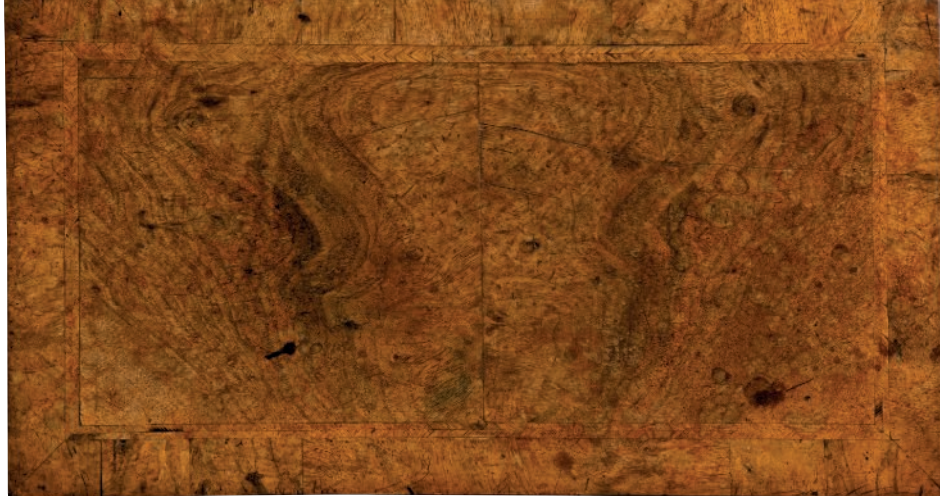


65



68





■68

AN ANGLO-DUTCH WALNUT WING ARMCHAIR
EARLY 18TH CENTURY

The back, wings, outscrolled arms and loose cushion upholstered in green velvet, on foliate-carved cabriole legs and pad feet, stamped 'PIN'
46 in. (117 cm.) high; 37 in. (114 cm.) wide; 29 in. (73.5 cm.) deep

£5,000-8,000

US\$6,700-11,000
€5,600-8,800

■69

A GEORGE I WALNUT SMALL BACHELOR'S CHEST
CIRCA 1720

The herringbone-inlaid and crossbanded folding top with book-matched veneers, opening to reveal a figured quarter-veneered surface, above two short and two long drawers, on bracket feet
29 in. (73.5 cm.) high; 21¼ in. (55 cm.) wide; 11¼ in. (30 cm.) deep

£5,000-8,000

US\$6,700-11,000
€5,600-8,800

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■-70

A VICTORIAN BURR-WALNUT AND TULIPWOOD-BANDED KIDNEY-SHAPED DESK

BY GILLOWS, DATED FEBRUARY 1859,
THE CRAFTSMAN JOHN BARROW

The crossbanded top inset with gilt-tooled green leather, above a frieze drawer flanked by two banks of five graduated drawers with locking stiles, the reverse of the kneehole with two adjustable shelves, stamped GILLOW, the locks struck J.T. NEEDS/ 100 NEW BOND ST and LATE J. BRAMAH / 124 PICCADILLY beneath a crown, on a plinth base with recessed castors, the frieze drawer signed in pencil *John Barrow / Febry 1859* and with label indistinctly inscribed *'...after consideration ...this writing table...daughter... Her Godfather gave it to... W. Sterling Crawford (?) there are other...for... I give to her this & she is also my eldest child (?)'*
29 in. (73.5 cm.) high; 51½ in. (131 cm.) wide; 27½ in. (70 cm.) deep

£15,000-25,000

US\$21,000-33,000

€17,000-28,000

PROVENANCE:

(According to the label) W. Sterling Crawford (?).
Anonymous sale; Bonhams, London, 12 June 2013, lot 183.

This model of desk is based on a Gillow design, which first appeared in 1792 (*Estimate Sketch Book* 344/96, p. 896, September 1792) although Thomas Sheraton is generally credited with having introduced the pattern, see a design published in his *The Cabinet-Maker and Upholsterer's Drawing-Book*, London, 1802, pl. 58. The form, with open bookshelves to the reverse, was made by Gillows of London and Lancaster from 1840 to circa 1860 and became one of the firm's best-known models. It corresponds to two sketches for 'An Oak pedestal and Kidney table' in one of Gillows' *Estimate Sketch Books*, dated 1840. A stamped Gillow example with the same Bramah lock is illustrated in S.E. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, vol. I, p. 339, fig. 393. Both John Barrow,



the craftsman, and his father, William, worked for Gillows; John from about 1825-60. From 1826, he served a seven year apprenticeship to Leonard Redmayne for which he was paid 7s per week after two years' service. This desk appears to be the last signed and dated piece of furniture made by him, as the latest recorded item cited by Susan Stuart is dated 1848 (*ibid.*, vol. II, p. 215).

Closely related examples in burr-walnut, with the same or similar gilded handles and also fitted with Bramah locks were sold from the collection of Richard Mellon Scaife, Christie's, New York, 30 June - 1 July 2015, lot 451 (\$32,500 including premium) and another was sold anonymously by a Rhode Island Collector, Christie's, New York, 9 April 2019, lot 74 (\$22,500).



■71

**A VICTORIAN BRASS-MOUNTED AMBOYNA, EBONY,
EBONISED AND MARQUETRY OCTAGONAL BOOKSTAND**
CIRCA 1860

The beaded and ebony-banded top inlaid with geometric decoration, the sides with open adjustable shelves alternating banded amboyna panels with star-inlaid corners, on a key-pattern inlaid plinth and castors

£3,000-5,000

US\$4,100-6,700
€3,400-5,500



■72

A VICTORIAN AMBOYNA AND EBONISED CENTRE TABLE
CIRCA 1865

The moulded rectangular top with canted corners with a burr-elm border inlaid with rosettes, on standard end supports with gothic tracery and cluster columns united by a stretcher with a further colonnade of cluster columns, the downturned feet with brass and wooden castors

£4,000-6,000

US\$5,400-8,000
€4,500-6,600





73



***73**

A PAIR OF CHINESE EXPORT OVAL REVERSE-GLASS PAINTINGS
LATE 18TH CENTURY

One depicting a lady wearing a hat with a background of trees, the other a lady in a floral headdress, holding a flower and seated at a window, each with details highlighted in gilt, in giltwood frames, each with various trade labels to the reverse 5¼ x 5½ in. (14.5 x 13 cm.) framed (2)

£800-1,200

US\$1,100-1,600

€890-1,300

PROVENANCE:

G.W. Keep, Shepherd's Gallery, Market Place, Nottingham.

74

A PAIR OF CHINESE EXPORT REVERSE-GLASS PAINTINGS

18TH CENTURY

Depicting a lady and a gentleman seated before water with boats and a landscape, the mounts of pierced carved mother-of-pearl set within walnut frames

4 in. (10 cm.) high; 5 in. (12.5 cm.) wide, overall (2)

£1,000-2,000

US\$1,400-2,700

€1,200-2,200



74



75

A COLLECTION OF TEN CHINESE EXPORT REVERSE-GLASS PAINTINGS

LATE 18TH CENTURY

Framed as two sets of four and one set of two, most depicting a figure holding a pipe, fan, falcon or flower and with a river landscape beyond, details in gilt, each in a giltwood frame, on a green velvet mount, each group framed in a giltwood and green-painted frame

The sets of four: 14 x 15¼ in. (35.5 x 39 cm.) overall;

each framed picture 3 x 3¼ in. (7.5 x 9.5 cm.)

The pair: 14 x 10½ in. (35.5 x 27 cm.) overall;

each framed picture 3¼ x 3 in. (9.5 x 7.5 cm.) (3)

£3,000-5,000

US\$4,100-6,700

€3,400-5,500

PROVENANCE:

The Private Collection of Bernard & Carole Apter, Harley Gardens, London.

75



■76

A QUEEN ANNE GILT-GESSO PIER MIRROR

CIRCA 1710

The replaced shaped bevelled plate in foliate and bead-and-reel carved frame, the shaped cresting surmounted by a central scrolled plume hung with lambrequins and tassels and flanked by eagles' heads, above scrolling foliate trails on a pounced ground, with scrolled candle branches below, the branches, holders and brackets later, with label to reverse inscribed '125/G...', re-gilt
47½ x 23 in. (121 x 59 cm.)

£4,000-6,000

US\$5,400-8,000
€4,500-6,600



77

A CHINESE PAINTED ENAMEL WINE EWER AND COVER

QIANLONG PERIOD (1736-1795)

The pear-shaped ewer with spout terminating in a phoenix head, each side with a reserve enclosing a river landscape including boatmen and pavilions, the domed cover with blue lappets over a pink scrolling leaf pattern, gilt finial, the base decorated with pink blossom and yellow citron
6¾ in. (17 cm.) high

£1,000-1,500

US\$1,400-2,000
€1,200-1,700



■78

A GEORGE II GILT-GESSO AND GILTWOOD SIDE TABLE

CIRCA 1720-30

The later brown breccia marble top above a frieze of acanthus and scrolls, the knees carved with shells on a pounced ground, with claw-and-ball feet, re-gilt, front to back batten-carrying holes
32 in. (81 cm.) high; 39 in. (99 cm.) wide; 24 in. (61 cm.) deep

£8,000-12,000

US\$11,000-16,000
€8,900-13,000



PROVENANCE:

Baron Etienne van Zuylen van Nijevelt (1860-1934) and his wife Baroness Helene, née de Rothschild (1864-1947), Kasteel de Haar, Utrecht, and by descent in a private collection, England.

For more information on this lot please visit christies.com

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■79

**A REGENCY PARCEL-GILT AND CREAM-PAINTED DAYBED
CIRCA 1810**

The scrolled ends painted with figurative roundels, on turned legs with brass caps and castors stamped COPES PATENT, upholstered in brown and cream striped silk

27 in. (68.5 cm.) high; 76 in. (193 cm.) wide; 28½ in. (72.5 cm.) deep

£5,000-8,000

US\$6,700-11,000

€5,600-8,800

The pastoral medallions applied to the 'antique' scrolled arms at either end of this daybed relate to engravings from contemporary novels. In one scene a seated female figure is attended by a gleaner bearing a corn sheaf, while in the other a pensive seated figure listens while her companion reads to her.



■80

A REGENCY MAHOGANY GAMES AND WRITING-TABLE

ATTRIBUTED TO GILLOWS OF LANCASTER, CIRCA 1810

The satinwood banded and leather-lined top with rounded ends, each end with a hinged top enclosing a compartment, the central sliding panel with a stained pearwood and holly chequerboard to one side and leather to the other, enclosing a backgammon board, with one frieze drawer and an opposing false drawer, on turned tapering reeded legs with brass caps and castors

28¾ in. (73 cm.) high; 54¼ in. (138 cm.) wide; 24 in. (61 cm.) deep

£5,000-8,000

US\$6,700-11,000

€5,500-8,800



■81

A GEORGE IV PARCEL-GILT AMBOYNA CENTRE TABLE

CIRCA 1820, IN THE MANNER OF MOREL AND SEDDON

The gilded-edged top supported on a triangular column with gilded mouldings, on a tripartite base with gilded bun feet and Cope's patent castors

28 in. (72 cm.) high; 51½ in. (131 cm.) diameter

£6,000-10,000

US\$8,000-13,000

€6,600-11,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■82

A REGENCY CUT-GLASS AND GILT-METAL SIX-LIGHT CHANDELIER

CIRCA 1810

The arms with cut-glass drip-pans, nozzles and lustre drops issuing from a pierced rim with strawberry leaves, surmounted by 'tent' draping and an acanthus corona issuing cascading prisms, the base hung with lustre drops and centred by a faceted boss, restorations and replacements, later fitted for electricity

37½ in. (95.5 cm.) high; 26½ in. (67.5 cm.) diameter

£7,000-10,000

US\$9,400-13,000

€7,800-11,000

■-83

A REGENCY GILT-BRASS-MOUNTED INDIAN ROSEWOOD SECRETAIRE CABINET

ATTRIBUTED TO NICHOLAS MOREL, CIRCA 1810

The temple-pediment cornice centred by a wreath above a pair of glazed doors enclosing a later silk-lined interior and glass shelves (the original wooden shelves present), above a secretaire drawer mounted with chimerae enclosing a reverse-hide writing-surface and two pairs of drawers, above a cupboard enclosing a shelf flanked by hermed Isis priestess pilasters 88¼ in. (224 cm.) high; 40¼ in. (102 cm.) wide; 17¾ in. (45 cm.) deep

£5,000-8,000

US\$6,700-11,000

€5,600-8,800

This cabinet is designed in the French/antique fashion promoted around 1800 by George IV, when Prince of Wales, by connoisseurs such as Thomas Hope and by Rome-trained architect C.H. Tatham. It was later popularised by Thomas Sheraton, whose related 'Bookcase' pattern with hermed busts of Homer and Hesiod, featured in *The Cabinet-maker and Upholsterer and General Artist's Encyclopedia*, 1804-6 (pl. 4).

The French fashioned chimerae mounts, in the manner of Vulliamy, correspond to 'the ornaments in frieze finished in bronze' featured on a marble-top pier-commode table supplied in 1806 by Messrs Nicholas Morel & Robert Hughes to Lord Bradford for Weston Park, Staffordshire. The latter was designed in 1805 together with a French-fashioned bookcase with Egyptian hermed pilasters that furnished the Drawing room of Lady Bradford's apartment. Morel had also worked with the architect Henry Holland on the Carlton House Palace for the Prince of Wales.



■84

**A PAIR OF REGENCY GREEN AND GILT-PAINTED TOLE
OCTAGONAL BALUSTER VASE LAMPS**

EARLY 19TH CENTURY, LATER ADAPTED

Now with wooden plinths, decoration refreshed, fitted for electricity
12¾ in. (37.5 cm.) high, excluding fitments (2)

£800-1,200

US\$1,100-1,600
€880-1,300



■-85

**A REGENCY ORMOLU-MOUNTED, BRASS-INLAID, PARCEL-GILT
AND CALAMANDER-CROSSBANDED BRAZILIAN ROSEWOOD
SOFA TABLE**

CIRCA 1815

The twin-flap top with three navette-shaped cartouches with stylised anthemion and scrolled foliate ornament, above two frieze drawers and two false drawers to the reverse further inlaid with fleur-de-lys, on a turned and gadrooned urn-shaped column and scrolled supports on a concave-sided platform and scrolling quadrupartite base, the acanthus capped legs on brass covered castors

28¾ in. (73 cm.) high; 64½ in. (163 cm.) wide, open; 31 in. (79 cm.) deep

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROVENANCE:

Acquired by Sir Sydney Barratt from Temple Williams Ltd., London, 27 June 1960 (as probably by Louis Constantin Le Gaigneur of Queen Street) and by descent.

The Barratt Collection - From Crowe Hall, Bath; sold Christie's, London, 16 December 2010, lot 133.

This elegant table typifies the revived taste for Boulle furniture among English *cognoscenti* of the 1820s as popularised by such influential collectors as the Prince Regent, later George IV, and William Beckford. The demand for Boulle furniture (or 'Buhl', as it was known) was catered to by a range of antiquarian dealers in London who not only dealt in old furniture

but would also adapt 18th-century Boulle pieces, or even make examples in the Boulle style. Such dealers and cabinet-makers included Louis Constantin le Gaigneur, who termed himself a 'French Buhl Manufacturer' and worked almost exclusively for the Prince Regent, later George IV, and his circle (a pair of Louis XIV-style 'Boulle' *bureaux plats* were delivered to the Royal Pavilion, Brighton in 1815, RCIN 35289), Thomas Parker of Air St., Piccadilly, who in 1813 supplied a pair of Boulle marquetry coffer-on-stands to the Prince Regent, which remain in the Royal Collection (RCIN 21624), and later the firm of Town and Emmanuel who traded between 1830-49 from 103 Bond St, 'Manufacturers of Buhl Marqueterie'





■~86

A GEORGE III INDIAN AND BRAZILIAN ROSEWOOD AND TULIPWOOD-BANDED BREAKFRONT CABINET

CIRCA 1800

The superstructure surmounted by an urn and with three shelves flanked by a pair of cupboards opening to reveal various shaped compartments, the cabinet with a frieze of three drawers above four mirror-glazed doors opening to reveal adjustable shelves, on giltwood bun feet, with partridge-wood handles

67½ in. (171 cm.) high; 48 in. (123 cm.) wide; 17¾ in. (45 cm.) deep

£5,000-8,000

US\$6,700-11,000

€5,600-8,800

A cabinet, clearly by the same maker, was exhibited by Mallett & Son at the Grosvenor House Art & Antiques Fair in 1966.

■~87

A REGENCY BRASS-MOUNTED AND BRASS-INLAID INDIAN ROSEWOOD AND MAHOGANY WRITING-TABLE

ATTRIBUTED TO JOHN MCLEAN, CIRCA 1815

The rectangular gilt-tooled red leather-lined top above three crossbanded cedar-lined frieze drawers and opposing false drawers, on turned tapering legs with brass caps and castors, labelled 'W', and to underside of drawer 'Dining Room'

28¼ in. (72 cm.) high; 58 in. (148 cm.) wide; 35½ in. (90 cm.) deep

£12,000-18,000

US\$17,000-24,000

€14,000-20,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 November 1986, lot 170.
Anonymous sale; Christie's, London, 19 November 2015, lot 655.

For more information on this lot please visit christies.com



■88

**A PAIR OF REGENCY REVIVAL
PARCEL-GILT AND 'BRONZED'
CANED LIBRARY BERGERES**
LATE 19TH CENTURY

Each with square back and
downswept arms terminating in
leopard's heads, on sabre legs with
brass caps and castors, upholstered in
red fabric, redecorated
35¾ in. (91 cm.) high;
26 in. (66 cm.) wide;
28 in. (71 cm.) deep

(2)

£7,000-10,000 US\$9,400-13,000
€7,800-11,000



■-89

**A REGENCY ORMOLU-MOUNTED BRAZILIAN ROSEWOOD
WRITING-TABLE**

ATTRIBUTED TO JOHN MCLEAN, CIRCA 1810

The rectangular top inset with olive green leather and pierced three-quarter
gallery above two cedar-lined drawers, opposed by conforming false drawers,
on lyre-shape supports and stepped plinths, joined by an arched stretcher,
with label 'APTER FREDERICKS'
29¾ in. (75.5 cm.) high; 48½ in. (123 cm.) wide; 25 in. (64 cm.) deep

£12,000-18,000

US\$17,000-24,000
€14,000-20,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 July 1990, lot 139.
With Apter-Fredericks, London.
Anonymous collection sale (From Roentgen to Fabergé: A European Private
Collection); Christie's, London, 20 May 2015, lot 93 (sold after sale).

This elegant 'Grecian' writing-table, with its gilt-bead edged drawers,
belongs to a group of closely related Regency tables linked by a number of
common features, most notably the lyre support. These tables have been
associated with the Regency cabinet-makers John and William McLean, who
established 'Elegant Parisian Furniture Warerooms' in Marylebone Street and
illustrated their work in Thomas Sheraton's Cabinet Dictionary, 1803. Close
variants of this model exist bearing the characteristic reeded ormolu panels,
which appear on much of Mclean's documented work, such as the example
from Leigh Court, Somerset (sold Christie's London, 6 April 2000, lot 30,
£75,250 including premium). A closely related lyre-end table, which shares
the distinctive stepped beaded feet seen here, is illustrated by R.W. Symonds
(*Furniture Making in 17th and 18th Century England*, London, 1955, p. 133, fig.
187). A further related example was photographed *in situ* by Country Life at
Londonderry House, Park Lane, circa 1937, and a further related table was
sold at Christie's London, 9 July 1998, lot 130 (£45,500 including premium).





90

A. SCHÜCK (GERMAN, 19TH/20TH CENTURY)

Portrait of a lady, full length, in a black dress, stole and hat

signed and dated 'A.Schück./1919' (lower left)

oil on canvas

72 x 33½ in. (183 x 85.2 cm.)

£6,000-10,000

US\$8,100-13,000

€6,700-11,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington,
6 April 2000, lot 177.

The Private Collection of Bernard & Carole Apter,
Harley Gardens, London.

■~91

A REGENCY MAHOGANY BREAKFAST TABLE

CIRCA 1810

The rounded rectangular tilt-top with satinwood, Brazilian rosewood and tulipwood crossbanding and a reeded edge, above a turned column and scroll-hipped legs, each inlaid with geometric boxwood inlay and terminating in original brass lion's-paw feet and castors.

28.1.2 in. (73 cm.) high; 71½ in. (182 cm.) wide;

52¼ in. (133 cm.) deep

£4,000-6,000

US\$5,400-8,000

€4,500-6,600





■92

A GEORGE III BURR-YEW AND BURR-ELM SOFA TABLE
CIRCA 1790

The rounded rectangular twin-flap top centred by a large sycamore-crossbanded oval and with pear and boxwood-strung borders, above two frieze drawers opposing false drawers, on end standard supports and sabre legs with brass caps and castors

28¾ in. (73 cm.) high; 36 (91.5 cm.) wide, closed;
56¼ in. (143 cm.) wide, open; 25¼ in. (64 cm.) deep

£6,000-10,000

US\$8,100-13,000
€6,700-11,000

■93

A VICTORIAN BURR-WALNUT PARTNERS' PEDESTAL DESK
MID-19TH CENTURY

The inverted breakfront top inset with gilt-tooled black leather, the frieze with three drawers to each side, each pedestal with three further drawers and an opposing cupboard enclosing shelves, on a plinth base, with two printed labels 'A&N AUX. C.S.L.'

29¾ in. (75.5 cm.) high; 59½ in. (151 cm.) wide; 34¾ in (88 cm.) deep

£5,000-8,000

US\$6,700-11,000
€5,600-8,800

PROVENANCE:

The Private Collection of Bernard & Carole Apter, Harley Gardens, London.





■94

A SET OF TWELVE GEORGE III MAHOGANY DINING-CHAIRS

CIRCA 1795, AFTER A DESIGN BY GILLOWS

Including two armchairs, each with a pierced rectangular trellis and rosette back surmounted by a tablet carved with rose stems, above a caned seat with later striped silk squab cushion, on tapering turned and fluted legs with toupie feet

The armchairs: 35 in. (89 cm.) high; 22 in. (56 cm.) wide; 20 in. (51 cm.) deep
(12)

£50,000-80,000

US\$67,000-110,000

€56,000-88,000

PROVENANCE:

The Private Collection of Bernard & Carole Apter, Harley Gardens, London.

These chairs correspond to Gillows' 'Garforth pattern', which first appeared in 1795 and was probably an adaptation of Georges Jacob's design of circa 1792 for Marie-Antoinette's dairy at Rambouillet. Gillows made the chairs not only in mahogany but also japanned and they appear to have been particularly popular among the genteel, professional and merchant classes in the north of England. In 1796 the Earl of Strafford purchased six white and green japanned chairs for Wentworth

Woodhouse, and Sir William Gerard ordered thirty-six mahogany chairs for Garswood New Hall, Lancashire. While the design featured a round or 'compass-fronted' seat (see the set of twelve sold anonymously, Christie's, London, 29 April 2010, lot 86, £46,850 including premium) they were also made with a more conventional square seat. A set of fourteen chairs of this pattern with square seats are illustrated in S. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, p. 195, pl. 166.

The design was adopted by the influential architect/designer Sir John Soane (d. 1837). He commissioned the set of twenty 'mahogany trellis chairs' for the Governor's Room at The Bank, supplied in 1809 by the cabinet-maker David Bruce (d. 1823) of Aldersgate Street, London (see M. Jourdain, 'Early 19th-Century Furniture at the Bank of England', *Country Life*, 3 October 1947, p. 676, fig. 2). Soane owned a pair of armchairs of the Bank design at his own home at Lincoln's Inn Fields, now the Soane Museum, and adapted the design for a set of dining-chairs supplied by John Robins in 1821. Robins' invoice described these as 'trellis back chairs moulded & Paneled [sic] seats French stuffed covered with black Spanish Morocco red welts [and] stout turned feet to pattern'.

■95

**A REGENCY MAHOGANY CIRCULAR EXTENDING
DINING-TABLE**

CIRCA 1815

The circular tilt-top with four sets of leaves of graduated size, on a turned pedestal and four downswept legs with brass caps and castors, the largest and smallest sets of leaves later; together with a later mahogany lazy Susan (not illustrated)

The table: 28¼ in. (71.5 cm.) high; 65½ in. (144 cm.) diameter without leaves; 91¼ in. (232 cm.) diameter with the largest set of leaves

The lazy Susan: 38 in. (96.5 cm.) diameter (2)

£20,000-40,000

US\$27,000-53,000

€23,000-44,000

PROVENANCE:

The Private Collection of Bernard & Carole Apter, Harley Gardens, London.



(alternate view)





■96

A GEORGE III BRASS-BOUND MAHOGANY PLATE BUCKET
CIRCA 1800

With pierced vertically-slatted sides, two brass bands and swing handle, fitted with a copper and brass liner
The bucket 11 in. (28 cm.) high; 13 in. (38 cm.) diameter

£1,000-1,500

US\$1,400-2,000
€1,200-1,700



■97

A GEORGE III BRASS-BOUND MAHOGANY OVAL WINE COOLER
CIRCA 1790

Of coopered form with brass bands to top and bottom and swan neck handles, the removable lid with two openings, two metal canisters and lined in lead
9½ in. (24 cm.) high; 16¼ in. (41 cm.) wide; 8¼ in. (21 cm.) deep

£1,500-2,500

US\$2,100-3,300
€1,700-2,800

PROVENANCE:

The Collection of the late C.N. Barlow Esq.



■98

A REGENCY MAHOGANY TRIPLE PEDESTAL DINING-TABLE
EARLY 19TH CENTURY

The reeded edge top above a boxwood strung frieze, on three ring-turned column supports with four splayed square legs, brass caps and castors, each pedestal top revolving ninety degrees to support three additional associated leaves, the button mechanisms struck 'LO' beneath a crown
28¾ in. (73 cm.) high; 49¼ in. (125 cm.) wide; 92¼ in. (234.5 cm.) long, with three pedestals; 167½ in. (425.5 cm.) long, fully extended

£12,000-18,000

US\$17,000-24,000
€14,000-20,000

GILLOWS



■ 99

**A SET OF TEN GEORGE III MAHOGANY,
BOXWOOD AND MARQUETRY ARMCHAIRS**
ATTRIBUTED TO GILLOWS, CIRCA 1790

Each with a shield-shaped back with carved Prince of Wales feathers and drapery swags, joined by an engraved sunburst, above down-curved arms and a bowed seat on square tapering legs headed by shell medallions with husk trails, one upholstered in calico, the others unupholstered
37½ in. (95 cm.) high; 23½ in. (60 cm.) wide; 22 in. (56 cm.) deep (10)

£15,000-25,000

US\$21,000-33,000

€17,000-28,000

PROVENANCE:

Anonymous sale (Property of a Gentleman); Christie's, London, 14 November 2013, lot 150.

This chair pattern with distinctive drapery and feather-carved back was introduced by Gillows of Lancaster in 1787, for Croxton Johnson Esq., of Timperley, Cheshire, described as 'ten handsome mahogany chairs carved backs (plumes of feathers) with drapery tapered, legs fluted', and this may be the same design that Gillows supplied to Samuel Birch of Manchester, six chairs in the summer of 1787 and twenty more in the following months. The design proved extremely popular and there were many variations on the pattern. The present chairs are executed in Gillows' typically fine quality mahogany with marquetry decoration, but painted chairs were also supplied, sometimes with the feathers replaced with a painted vase of flowers (S.E. Stuart, *Gillows of Lancaster and London 1730 - 1840*, Woodbridge, 2008, vol. I, pp. 160 - 163, pl. 112 - 118).





■-100

A PAIR OF GEORGE III INDIAN ROSEWOOD, HAREWOOD AND SYCAMORE SEMI-ELLIPTICAL CONSOLE TABLES
CIRCA 1775

Each with fan inlay to the segmented mahogany crossbanded top, framed by inlaid holly ribbons and swags centred by paterae, the frieze similarly inlaid, on husk-inlaid and boxwood-strung square tapering legs
34 in. (86.5 cm.) high; 48¼ in. (122.5 cm.) wide; 20¾ in. (52.5 cm.) deep (2)

£15,000-25,000

US\$21,000-33,000

€17,000-28,000

101 No Lot



102

**A PAIR OF GEORGE III MAHOGANY
LARGE WINE COASTERS**

LATE 18TH/EARLY 19TH CENTURY

Each with pierced foliate carving, one inscribed
in ink to the underside A4578
2¼ in. (5.5 cm.) high; 10 in. (25 cm.) diameter (2)

£2,000-3,000

US\$2,700-4,000

€2,300-3,300

PROVENANCE:

Acquired by the late Tom Craig from Hotspur,
London, 7 November 1975.

A House on Ham Common: The Collection of Tom
Craig; sold Christie's, London, 18 November 2015,
lot 179.



103

**A PAIR OF GEORGE III MAHOGANY
KNIFE BOXES**

LATE 18TH CENTURY

Each of urn form with inlaid band of foliage
above a part-fluted body, with foliate scroll
handles, the domed cover with acorn finial,
on a waisted socle, restorations
20½ in. (52 cm.) high;
14 in. (35.5 cm.) wide over handles (2)

£2,000-3,000

US\$2,700-4,000

€2,300-3,300

104

**A GEORGE III MAHOGANY
SERVING-TABLE**

CIRCA 1780

The serpentine top above a frieze with two drawers
and two false drawers separated by sycamore
panels engraved with urns and musical trophies,
on square tapering legs with collars to the base,
the drawers added
35½ in. (90 cm.) high; 80½ in. (203.5 cm.) wide;
31½ in. (80 cm.) deep

£5,000-8,000

US\$6,700-11,000

€5,600-8,800





■105

A PAIR OF GEORGE III MAHOGANY KNIFE BOXES

CIRCA 1780

Of serpentine outline, satinwood and purpleheart banded, each sloping hinged lid inlaid with a shell, with a star to the inside and with silver handle and escutcheon

15¼ in. (39 cm.) high; 9¼ in. (23.5 cm) wide; 12 in. (30.5 cm.) deep

(2)

£1,500-2,500

US\$2,100-3,300
€1,700-2,800



■106

A PAIR OF GEORGE IV MAHOGANY CELLARETTES

CIRCA 1820-30

Each cover with a gadrooned finial above a spreading socle, the cylindrical body with carved rosettes and lotus-leaf base on a spreading foot, lead liner, minor variations in details, one apparently refinished, variously inscribed 'WB 1989' and 'WB 1990', branded 'WB' within a shield, Warner Bros. logo and barcode sticker 'P00001989', the covers inscribed 'M25674WB' and 'M25675WB'

23½ in. (60 cm.) high; 19½ in. (49.5 cm.) diameter

(2)

£4,000-6,000

US\$5,400-8,000
€4,500-6,600

PROVENANCE:

Warner Brothers Studios, Los Angeles.
One sold Bonhams, San Francisco, 15 June 2009, lot 1311.
The other sold Bonhams, San Francisco, 8 December 2014, lot 1384.

■107

A REGENCY BRASS-INLAID MAHOGANY, EBONISED AND SATINWOOD-CROSSBANDED SERVING-TABLE AND PAIR OF PEDESTALS

CIRCA 1810, IN THE MANNER OF GEORGE OAKLEY

The sideboard with brass bound D-form top over four frieze drawers with Greek key inlay, above turned tapering reeded legs headed by lion's masks and with paw feet, the conforming pedestals each with a drawer over cupboard, on paw feet, the handles associated

The sideboard: 36 in. (91.5 cm.) high; 80¼ in. (219 cm.) wide; 28¾ in. (73 cm.) deep

The pedestals: 41 in. (104.5 cm.) high; 20¼ in. (51.5 cm.) wide; 23¾ in. (60.5 cm.) deep

(3)

£15,000-25,000

US\$21,000-33,000
€17,000-28,000



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

This Regency brass-inlaid mahogany serving-table and pair of pedestals *en suite* is possibly by the celebrated and prolific firm of George Oakley (c. 1765-1841). Although not conclusive, there are at least four rectangular tables, either by or attributed to the cabinet-maker, with similar characteristics, such as the brass 'buhl' inlay, ebony stringing, applied bronzed lion masks and tapering reeded supports terminating in bronzed lion's paw feet; one in the Royal Collection, another supplied to the Bank of England, a third from Papworth Hall, Cambridgeshire, and one in the Ballroom of the Mansion House, London.

The firm recorded at 22 St. Paul's Churchyard, and thereafter, 8 Old Bond Street, London, who described themselves as the 'Manufactory and Magazine for fashionable Furniture', attracted the patronage of the Royal Family, including the Prince of Wales (later George IV, r. 1820-1830) at Carlton House, London. A related serving table in the fashionable Greek Revival-style acquired from Oakley is in the Royal Collection, now at Holyrood House, Edinburgh (RCIN 28079). Another important commission included the extensive refurbishment of the Bank of England between 1793 and 1815, the furniture of which reflected the austerity of

the interior decoration designed by Sir John Soane (1753-1837). This comprised a serving-table virtually identical to the Royal table (M. Jourdain, 'Early 19th-Century Furniture at the Bank of England', *Country Life*, 3 October 1947, p. 677, fig. 8). The Bank of England table resembles a further table made in 1810 for Charles Madryll Cheere of Papworth Hall, Cambridgeshire, described in the accounts as a: 'capital mahogany sideboard supported on a stand, reeded legs and carved and bronzed paw feet, with antique bronze heads...£26' (*ibid.*, p. 676). The Papworth Hall table was accompanied by a pair of pedestals, which similarly to the furniture offered here has the distinctive Oakley brass banding bordered with ebony (one illustrated M. Jourdain, 'Decoration & Furniture from the Restoration to the Regency: English Empire Furniture made by George Oakley', *Architectural Review*, December 1920, pp. 151-152, plate IV). There is also another mahogany serving-table of the same model attributed to Oakley in the Ballroom of the Mansion House, London.

The table's rectilinear form, with indented columnar corners, corresponds to that of a pattern introduced in the 1780s for a 'French' ormolu-enriched sideboard, designed by the

Prince's principal architect Henry Holland (1745-1806), for Spencer House, London (P. Thornton and J. Hardy, 'The Spencer Furniture at Althorp,' *Apollo*, May 1968, p. 272, fig. 11). The lion masks were undoubtedly inspired by the Roman antique fragments recorded in the Rome-trained architect/designer C.H. Tatham's *Etchings Representing the Best Examples of Ancient Ornamental Architecture* (1799). Tatham (1772-1842) was Holland's protégé, and went on to assist Thomas Hope (1769-1831) in the designs for Hope's Duchess Street residence, published in the latter's *Household Furniture and Interior Decoration* (1807).





■-108

A GEORGE III SATINWOOD, AMARANTH, FIDDLEBACK SYCAMORE, MAHOGANY, TULIPWOOD AND PAINTED CLOTHES PRESS
CIRCA 1770

The arched sunflower and patera-painted cornice above a ribbon and pearl frieze, the cut-cornered panelled doors with flowerheads to the corners enclosing five part cedar-lined trays with satinbirch fronts, above two short and two long ebony cockbeaded drawers on a plinth base, with ivorine labels 'LADY LUDLOW COLLECTION' and '747', red wash to the backboards 92 in. (234 cm.) high; 55½ in. (141 cm.) wide; 24¼ in. (62 cm.) deep

£3,000-5,000

US\$4,100-6,700
€3,400-5,500

PROVENANCE:

Probably Sir Julius Wernher (1850-1912), Bath House, Piccadilly, or Luton Hoo, Bedfordshire; his widow, Alice, Lady Wernher and later Lady Ludlow from 1912.

Lady Ludlow was the widow of Sir Julius Wernher (d. 1912) of Bath House, Piccadilly, and Luton Hoo, Bedfordshire. She inherited a significant portion of his collections and this clothes press could have come from either house. A number of pieces of furniture with this label remained at Luton Hoo and were included in a sale at Sotheby's, London, 24-25 May 1995.

■-109

A GEORGE III SATINWOOD SMALL DRUM TABLE
CIRCA 1790

Crossbanded in tulipwood and amaranth, the top with red long-grain Morocco leather lining above six frieze drawers, the turned tapering pedestal with sabre legs and brass caps and castors

28 in. (71 cm.) high; 24 in. (61 cm.) diameter

£3,000-5,000

US\$4,100-6,700
€3,400-5,500

PROVENANCE:

Possibly Lord FitzRoy Somerset, 1st Baron Raglan (1788-1855) and by descent in the Raglan Collection, Cefntilla Court, Monmouthshire until sold Christie's, London, 22-23 May 2014, lot 148.





■-110

**A PAIR OF GEORGE III SATINWOOD, AMARANTH, TULIPWOOD
AND POLYCHROME-PAINTED SIDE TABLES**

CIRCA 1790

Each breakfront top decorated with borders of foliage and acorns laid down
on paper, on turned tapering simulated-fluted legs joined by curved stretchers,
on toupie and ball feet

34 in. (86.5 cm.) high; 57 in. (145 cm.) wide; 17 $\frac{3}{4}$ in. (45 cm.) deep (2)

£15,000-25,000

US\$21,000-33,000

€17,000-28,000





In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■111

**A PAIR OF GEORGE II WALNUT
SIDE CHAIRS**

ATTRIBUTED TO WILLIAM BASTARD,
CIRCA 1755

Each with a horizontal top rail carved with entwined scrolling dragons, the rectangular backs filled with Chinese paling, the uprights with key-pattern and S-scrolls, the padded seat covered in chinoiserie pattern crimson silk, the rails with further panels of paling, on chamfered square legs carved with key-pattern joined by box stretchers on splayed feet, the stretchers at slightly different heights

36 in. (92 cm.) high; 23 in. (59 cm.) wide;
23 in. (59 cm.) deep

(2)

£12,000-18,000

US\$17,000-24,000

€14,000-20,000

PROVENANCE:

Almost certainly supplied to Edward Weld, Esq. (1705-1761), for Lulworth Castle, Dorset

LITERATURE:

For the suite:
'Lulworth Castle', *Country Life*, vol. LIX, 1926, p. 52.
P. Lacquoid and R. Edwards, *The Dictionary of English Furniture*, rev. ed. 1954, p. 286, pl. 190
J. Goodall, 'Lulworth Castle', *Country Life*, 13 January 2000, p. 38, fig. 7.

For more information on this lot please
visit christies.com

■112

**A CHINESE BLACK AND GILT LACQUER
EIGHT-LEAF SCREEN**

JIAQING PERIOD (1796-1820),
EARLY 19TH CENTURY

Decorated in two-tone gold and red with an extensive lake scene with pagodas and pavilions, bridges, boats and figures at work and leisure, within borders of alternating birds and auspicious objects and foliage, the reverse decorated with bamboo and birds in blossom, with brass feet
Each leaf: 82¾ x 20¼ in. (210 x 51 cm.);
160 in. (408 cm.) wide, overall

£20,000-30,000

US\$27,000-40,000

€23,000-33,000





■113

A REGENCY POLYCHROME-PAINTED PLASTER NODDING CHINESE FIGURE

ATTRIBUTED TO GIOVANNI DOMENICO GIANELLI, CIRCA 1810

Depicted in flowing robes, holding a removable painted frosted glass storm shade and a cloth, restorations and refreshments to paint
5 1/4 in. (130 cm.) high; 20 in. (51 cm.) wide; 13 1/4 in. (33.5 cm.) deep

£7,000-10,000

US\$9,400-13,000
€7,800-11,000

This large scale figure can be attributed to the Danish-born sculptor/ modeler Giovanni Domenico Gianelli of Cock Lane, West Smithfield, based on the similar modeling and decoration to pairs of Regency polychrome-decorated and parcel-gilt plaster figures of similar size, formerly in the collection of David Style, Esq., at Watlingbury Place in Kent (sold Christie's house sale, 31 May-2 June 1978, lots 200-204; and one pair subsequently sold anonymously, Christie's, London, 23 November 2006, lot 93). At least one pair bears the maker's inscription 'Publish As The act Directed August 25 1807, by J.D. Giannelli No 3 Cock Lane Snow Hill'. Each figure holds a handkerchief in one hand and storm shade in the other (four of which were original when in the collection of David Style), and their robes are gathered in a similar way to those of this figure.

Gianelli studied at the Copenhagen Academy, winning gold and silver medals in 1797 and 1799, after which he departed for London in 1801 where he exhibited wax sculptures at the Royal Academy from 1809-1820. His 'bronzed' busts of British heroes appear on a bookcase at the Victoria & Albert Museum (D. Fitz-Gerald, 'A Sheraton designed bookcase and the Gianellis', *Victoria & Albert Museum Bulletin*, January 1968). His plaster figures often served as candelabrum stands, such as a pair of Gianelli's gilded plaster figures of reclining maidens, emblematic of study, bearing his 1809 patent (J. Bourne, *Lighting in the Domestic Interior*, London, 1991, fig. 545; sold Christie's, London, 19 February 2003, lot 459).

The fascination for the far East and specifically the popularity of Chinese 'nodding head' figures, which were imported by the East India Companies and served as ornaments for mantelpieces and general decoration, was increased circa 1800 by the dissemination of the Chinese style evident in the redecoration of Carlton House, London and Brighton Pavilion for George, Prince of Wales, later George IV.



(mark)

114

A CHINESE PAINTED ENAMEL TEAPOT AND COVER AND TEA CADDY AND COVER ENSUITE

QIANLONG PERIOD (1735-1796), SECOND QUARTER 18TH CENTURY

Decorated with flowers and foliage on a yellow ground, the base of the teapot with two-character *shang xin* seal mark, which can be translated as 'appreciated from the heart'

The teapot: 6 3/4 in. (17 cm.) high

The caddy: 4 in. (10 cm.) high

(2)

£1,000-1,500

US\$1,400-2,000
€1,200-1,700



■-115

A PAIR OF REGENCY BRAZILIAN ROSEWOOD SIDE CHAIRS
CIRCA 1825

The arched crest rail surmounted by foliate scroll carving, the front legs headed by acanthus clasps and with paw feet, upholstered in leopard-print fabric, batten-carrying holes
38½ in. (97.5 cm.) high; 22 in. (56 cm.) wide; 31 in. (78.5 cm.) deep (2)

£2,500-4,000

US\$3,400-5,300
€2,800-4,400

PROVENANCE:

Anonymous sale; Sotheby's, New York, 24 October 1992, lot 135.
Anonymous sale; Sotheby's, New York, 16 March 2012, lot 10.

■-116

A PAIR OF REGENCY BRASS-MOUNTED, PARCEL-GILT INDIAN ROSEWOOD CORNER SHELVES
CIRCA 1820

Each with a grey-veined white marble top and pierced gilt-metal gallery above pilasters enclosing two mirror-backed and galleried shelves, on tapering bobbin feet, re-gilt
34 in. (86.5 cm.) high; 23 in. (58 cm.) wide;
16 in. (40.5 cm.) deep (2)

£4,000-6,000

US\$5,400-8,000
€4,500-6,600



■117

A CHINESE PAINTED WALLPAPER SIX-PANEL SCREEN

THE WALLPAPER QING DYNASTY, CIRCA 1800, LATER MOUNTED

Depicting scenes of a summer house or small palace of an important family

Each leaf: 86 x 23½ in. (218.5 x 59.5 cm.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

The scene depicted in these panels portrays family happiness and joyful play during the heat of the summer. The balustrade of the central house is pierced with bat shapes - a symbol of happiness. Many figures gently wave fans to cool themselves. Two servant carriers rest on rocks in the shade of a tree waiting for their next journey to fetch something from

the market. All the attendants are gardening or carrying food or playing instruments. The central character sitting under the tree smoking his pipe is perhaps a mandarin or prince of the Royal Court. His dress is informal, which could be of any colour, and is dark as was usually worn by those of more advanced age. A female figure, perhaps one of his wives, is bringing a small child across the bridge whilst the elder children play in the pavilion to the right. The sage in the blue robe can be identified by his staff and gourd, both symbols of a perfected soul; his attendant carries a green vase with a sprig of new growth, symbolising long life.





118



119



***118**

A PAIR OF CHINESE EXPORT PAINTED CLAY NODDING-HEAD FIGURES OF A MANDARIN AND HIS WIFE
EARLY 19TH CENTURY

Each with an arm raised to the chest, in elaborately decorated robes, she with flowers in her hair, wearing earrings and holding a scarf, he with an official's hat and horsehair plait, refreshments to decoration
11½ in. (29.5 cm.) high

£2,500-4,000

(2)
US\$3,400-5,300
€2,800-4,400

PROVENANCE:

Anonymous sale; Christie's, New York, 26 January 2015, lot 193.

■119

A CHINESE EXPORT PAINTED CLAY NODDING-HEAD FIGURE OF A COURTIER
FIRST HALF 19TH CENTURY

Modelled standing with a handkerchief in one hand, wearing a hat and his hair in a plait of horsehair, his robes elaborately decorated with clouds and dragons, an old paper label to the reverse illegibly inscribed, refreshments to decoration
13½ in. (34.5 cm.) high

£1,500-2,500

US\$2,100-3,300
€1,700-2,800

■120

A GEORGE II CARVED GILTWOOD SIDE TABLE
CIRCA 1745, IN THE MANNER OF MATTHIAS LOCK

The associated *rouge Languedoc* marble top above a carved and pierced foliate frieze centred by a C-scroll cartouche, on similarly carved cabriole legs and *rocaille* feet, re-gilt
32 in. (81 cm.) high; 38½ in. (98 cm) wide; 22 in. (56 cm.) deep

£15,000-25,000

US\$20,000-33,000
€17,000-27,000

PROVENANCE:

Property from a Distinguished European Estate; sold Christie's, London, 17 May 2017, lot 14.

Designed in the French 'Picturesque' manner, with acanthus entwined C-scrolls and floral garlands, this table is inspired by patterns for tables by Matthias Lock, in particular, plate 5, as published in *Six Tables* (1746). Along with his other publications, these designs epitomise the advanced early rococo style of English furniture, some ten years before Chippendale's first edition (M. Heckscher, 'Lock and Copland: A Catalogue of the Engraved Ornament', *Furniture History*, vol. 15, 1979, plate 9).

Matthias Lock, of Long Acre, London, was one of the outstanding carvers and designers in the rococo style, and was acclaimed by the upholster James Cullen as '*reputed the best draftsman in that way that had ever been in England*'. The first of his several published works was issued in 1740, he collaborated with Henry Copland in 1752, and then apparently worked in some form of partnership with Thomas Chippendale. Many of Lock's designs, including furniture for Earl Poulet at Hinton House, Dorset, are preserved in the Victoria and Albert Museum, London and in the Metropolitan Museum, New York.





■121

A GEORGE III GILTWOOD MIRROR

CIRCA 1765

The later rectangular mirror plate surmounted by an asymmetric portico and ho-ho bird, the frame carved with rusticated columns intertwined with foliage, flower heads and 'C'-scrolls, re-gilt
54 x 25¼ in. (137 x 64 cm.)

£4,000-6,000

US\$5,400-8,000

€4,500-6,600



■122

A PAIR OF GEORGE III MAHOGANY CORNER CABINETS

CIRCA 1770-80

Of bowed outline, each with a tambour front, shaped apron and on cabriole legs, one inscribed '122A...' to reverse

One: 35¾ in. (91 cm.) high; 19 in. (48.5 in.) wide; 13½ in. (34 cm.) deep

The other: 35¾ in. (91 cm.) high; 18½ in. (47 cm.) wide;

14¼ in. (36 cm.) deep

(2)

£4,000-6,000

US\$5,400-8,000

€4,500-6,600

PROVENANCE:

The Private Collection of Bernard & Carole Apter, Harley Gardens, London.

■*123

A GEORGE II GILTWOOD CONSOLE TABLE

CIRCA 1750, IN THE MANNER OF MATTHIAS LOCK

The later onyx-veneered top above a pierced apron carved with C-scrolls, columns and foliage, on acanthus-carved conjoined C-scroll legs and waisted stepped pad feet, re-gilt

36 in. (91.5 cm.) high; 43½ in. (110.5 cm.) wide; 32½ in. (59.5 cm.) deep

£6,000-10,000

US\$8,100-13,000

€6,700-11,000

This table can be related to the designs and work of the carver and designer Matthias Lock (c. 1710-1765), of Long Acre, London. In particular to two pen and ink drawings for pier tables and mirrors, now in the collection of the Victoria and Albert Museum, acquired by the museum in 1862 and 1863 from his grandson George Lock. This drawing shows a table with the same conjoined C-scroll leg profile, similarly treated elevated feet and pierced frieze.



■124

A GEORGE III-STYLE GILT-BRASS AND GLASS HANGING-LIGHT
20TH CENTURY

With glass dome and three chains suspending eagle's heads joined by a husk-swagged guilloche rim, with knob finial, containing a three-branch candelabrum
29½ in. (75 cm.) high, approx.; 13 in. (33 cm.) diameter

£700-1,000

US\$940-1,300
€780-1,100



124



125

■125

A GEORGE III-STYLE GILT-BRASS AND GLASS HANGING-LIGHT
19TH CENTURY

With glass dome and four chains suspending husk-swagged paterae and ram's masks, with pinecone finial and stiff-leaf boss, containing a four-branch candelabrum
32 in. (81.5 cm.) high, approx.; 13½ in. (34 cm.) diameter

£2,000-3,000

US\$2,700-4,000
€2,300-3,300

PROVENANCE:

The Private Collection of Bernard & Carole Apter, Harley Gardens, London.



■127

A GEORGE II WALNUT TALLBOY

SECOND QUARTER 18TH CENTURY, POSSIBLY EAST ANGLIA

The broken arched and moulded broken pediment above an arrangement of eleven variously-sized drawers, the upper section with a central arched door, flanked by reeded canted angles, the shaped bracket feet partially replaced
75 in. (190.5 cm.) high; 38 in. (96.5 cm.) wide; 21½ in. (54.5 cm.) deep

£4,000-6,000

US\$5,400-8,000
€4,500-6,600

PROVENANCE:

The Albrecht Collection, Lake Forest, USA.

The chest is also constructed in three pieces, which is commonly associated with chests made in East Anglia.

■126

A QUEEN ANNE BURR-YEW AND ASH-FEATHERBANDED CHEST
CIRCA 1710

The rectangular top with herringbone-inlaid border and centred by a diamond, above three short and four long graduated drawers, the sides herringbone-inlaid and centred by an oval, original handles and escutcheons, on bracket feet
38½ in. (98 cm.) high; 36¼ in. (92.5 cm.) wide; 19¼ in. (49 cm.) deep

£5,000-8,000

US\$6,700-11,000
€5,600-8,800



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■128

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Uneven light wear, localised minor repiling,
overall good condition

14ft.8in. x 9ft.11in. (448 x 304cm.)

£6,000-8,000

US\$8,000-11,000

€6,600-8,800

PROVENANCE:

The Private Collection of Bernard & Carole Apter,
Harley Gardens, London.

■129

**A LOUIS PHILIPPE BIRD'S-EYE MAPLE AND
AMARANTH PEDESTAL DESK**

CIRCA 1840

The brown leather writing-surface above a frieze of three
drawers and on twin pedestals each with three graduated
drawers, a writing-slide at each end, the reverse panelled, with
printed labels '*LE GARDE MEUBLE PUBLIC / BEDEL & CIE / 18,
RUE ST. AUGUSTINE / 7354 / AVENUE VICTOR HUGO 6e...*'

30 in. (76 cm.) high; 57½ in. (146 cm.) wide;

29¾ in. (75.5 cm.) deep

£4,000-6,000

US\$5,400-8,000

€4,500-6,600



■130

A VICTORIAN 'DUTCH' MAHOGANY, SATINWOOD AND LACQUER SIDE CABINET

BY GILLOWS, SECOND HALF 19TH CENTURY

The quarter-veneered top with three-quarter brass gallery, the quarter-veneered door inlaid with a ribboned cartouche enclosing an oval lacquer panel depicting a bird and flowers and framed by two further lacquer panels of birds similarly hung from inlaid ribbons, on square tapering legs with brass feet, stamped 'GILLOWS' to the top of the door
34½ in. (87.5 cm.) high; 34¾ in. (88 cm.) wide; 15¾ in. (40 cm.) deep

£2,000-3,000

US\$2,700-4,000
€2,300-3,300



■131

A CHINESE BLACK AND GILT LACQUER EIGHT-FOLD SCREEN

LATE 19TH/EARLY 20TH CENTURY

Depicting an extensive riverscape with pavilions, figures, boats, trees and mountains beyond, the borders with cartouches of auspicious objects or the 'Hundred Antiquities'
Each leaf: 70¾ x 17¾ in. (180 x 45 cm.); 142 in. (361 cm.) wide, overall

£5,000-8,000

US\$6,700-11,000
€5,600-8,800





■132

A GEORGE II-STYLE MAHOGANY HANGING-CABINET
20TH CENTURY, INCORPORATING EARLIER ELEMENTS

The triangular pediment supported by scrolled foliate corbels above an arched glazed door carved with egg-and-dart and gadrooning, with bold rosettes to the lower corners, with a waisted boss, inscribed 'A7352' in red chalk and with label inscribed 6329

52 in. (132 cm.) high; 38½ in. (98 cm.) wide; 12 in. (30.5 cm.) deep

£2,000-3,000

US\$2,700-4,000

€2,300-3,300

PROVENANCE:

Mr and Mrs Benjamin Sonnenberg, 19 Gramercy Park, New York; sold Sotheby Parke Bernet, New York, 5-9 June 1979, lot 1684 (when it was set into the wall as a display cabinet, described as George II and adapted from a larger cabinet with replaced glass, lacking the side panels and bracket beneath).



■133

A GEORGE II MAHOGANY TRIPOD TABLE
CIRCA 1755, THE TOP AND BASE ASSOCIATED

The circular tilt-top with a pie-crust carved edge above a spiral turned and knopped shaft and a tripod base with cabochon and foliate carved hipped legs and scrolled feet with brass castors, repairs to the carved table edge

29 in. (74 cm) high; 23½ in. (60 cm.) diameter

£1,500-2,500

US\$2,100-3,300

€1,700-2,800

PROVENANCE:

The Private Collection of Bernard & Carole Apter, Harley Gardens, London.



■134

A CHIPPENDALE REVIVAL MAHOGANY
SIDE TABLE
19TH CENTURY

The rectangular 18th-century marble top later inlaid with portor, bleu turquin and other specimen marbles, above a pierced fretwork frieze, on blind fret-carved square chamfered legs headed by 'C' scroll brackets

30½ in. (77 cm.) high; 40 in. (102 cm.) wide;

24 in. (61 cm.) deep

£5,000-8,000

US\$6,700-11,000

€5,600-8,800



135

**AN ENGLISH BRASS-MOUNTED
MAHOGANY JARDINIÈRE**
20TH CENTURY

Of circular form, the sides with waved carving, lion's-head handles and on paw feet, stamped 'R1987/89' to the underside
13¼ in. (33.5 cm.) high;
18 in. (46 cm.) wide over handles

£1,500-2,500

US\$2,100-3,300
€1,700-2,800



136

**A GEORGE III MAHOGANY THREE-TIER
WHATNOT**
CIRCA 1775

Each tier with ribbon-carved edge above fluting, on rosette-headed fluted supports, tapering legs and spade feet, with two paper labels inscribed '362' and 'one printed...Chapman dealers Antique furniture and works of art Upholsters and decorators... West St., Bri...'; with pencil inscription 'left... Melton Hall (?)'
40¾ in. (103 cm.) high; 21 in. (53.5 cm.) wide;
21 in. (53.5 cm.) deep

£2,500-4,000

US\$3,400-5,300
€2,800-4,400

137

**A 'CHIPPENDALE' MAHOGANY
PEMBROKE TABLE**

FIRST HALF 19TH CENTURY, THE DESIGN
BY THOMAS CHIPPENDALE

The shaped top with reeded edge above a drawer, on tapering square legs joined by a pierced X-form stretcher and with foliate feet
27¾ in. (71.5 cm.) high; 47½ in. (121 cm.) wide;
43 in. (109.5 cm.) deep

£5,000-8,000

US\$6,700-11,000
€5,600-8,800



The design for this Pembroke table is directly taken from the 1st edition of Thomas Chippendale's *Gentleman and Cabinet-Maker's Director*, 1754, pl. XXXIII (re-issued in the 3rd edition, 1762).



■-138

A GEORGE III POLYCHROME-PAINTED AND TULIPWOOD-CROSSBANDED SATINWOOD DEMI-LUNE SIDE TABLE
CIRCA 1790

The top decorated with a border of foliage within ribbons and coral beads within ebony stringing and centred by a semi-circular panel of mahogany painted with a basket of flowers below swags, the back edge with a mahogany strip, on square tapering legs headed by rosettes, bands of pearls and trailing bellflowers, blue chalk inscription to reverse 'Drawing Landing Left'
36 in. (91 cm.) high; 57 in. (145 cm.) wide; 23¼ in. (59 cm.) deep

£4,000-6,000

US\$5,400-8,000
€4,500-6,600

■139

TWO GEORGE I POLYCHROME-PAINTED DUMMY BOARDS
CIRCA 1720

One depicting a young lady holding a fan in one hand, her dress in the other; the other depicting a boy wearing a wig and holding his hat; each with easel support

The lady: 43¼ in. (110 cm.) high; 16¼ in. (42.5 cm.) wide; 9½ in. (24 cm.) deep

The boy: 39½ in. (100 cm.) high; 10½ in. (27 cm.) wide; 8 in. (20 cm.) deep (2)

£1,000-2,000

US\$1,400-2,700
€1,200-2,200

Figures such as these probably originated in the early 17th century and were popular through to the 19th century. There are written references to such figures through this period, including several examples that were listed as

'cut out pieces to stand upon the stairs' in the inventory at Cobham Hall, Kent (1672); a figure of the 'Housewife with her Broom' was, according to Ned Ward in *The London Spy*, 1700, 'very usually set up in Great Families as good Examples to Servant Wenches, to make 'em mindful of their Cleanliness'; and one was noted by John Abdy Repton in the *Gentleman's Magazine*, November 1845 (p. 590) as 'a painting...cut out of a board'. Such wooden templates, both 'large as life' and smaller examples such as these two, have been known since the 19th century as 'picture board dummies'. Dummy-boards had a variety of purposes, but primarily they were used as whimsical decoration in private houses, where they depicted maid servants or butlers who welcomed the guests. They were also used to disguise empty fireplaces in the summer.



■140

A PAIR OF EARLY VICTORIAN BRONZE AND OAK SALUTING CANNON
MID-19TH CENTURY

The tapering barrels bearing the maker's mark of 'FRED BARNES & Co, 109 Fenchurch Street LONDON', on oak four-wheeled carriages, also stamped V with a crown, and CP with a crown, and with later rusticated stands

The cannon: 24 in. long

The oak carriage: 9¼ in. (24.5 cm.) high

Overall including stands: 19½ in. (49.5 cm.) high; 23½ in. (60 cm.) wide; 19½ in. (49.5 cm.) deep (2)

£8,000-12,000

US\$11,000-16,000
€8,900-13,000



END OF SALE



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

(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 who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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.aspx>.

(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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making conservative 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 £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the 'VAT refunds: what can I reclaim?' section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT and Customs rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retroactively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

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

3 ARTIST'S RESALE ROYALTY

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

The artist's resale royalty applies if the **hammer price** of the **lot** is 1000 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

0.5% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

(v) **lots** 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)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

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_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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, walrus bone, 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.

(d) 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.

(e) 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.

(f) Gold

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

(g) 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.

(h) 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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; 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

auctioneer: the individual auctioneer and/or Christie's.

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.

Subheading: 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

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you. You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

Brexit

If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. For information on VAT refunds please refer to the "VAT refunds" section below. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme VATA 1995, s50A & SI 1995/1268) Art. 12. 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. 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU/non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) 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 or UK (as applicable above) 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 price . 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?

Non-VAT registered UK buyer or Non-VAT registered EU buyer		No VAT refund is possible If the UK has withdrawn from the EU without an agreed transition deal, please refer to the Brexit section below.
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 the UK has withdrawn from the EU without an agreed transition deal, please refer to the Brexit section below.
	†	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. If the UK has withdrawn from the EU without an agreed transition deal, please refer to the Brexit section below.
	* and Ω	The VAT amount on the hammer price 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. If the UK has withdrawn from the EU without an agreed transition deal, please refer to the Brexit section below.

Brexit

The following rules will apply if the UK has withdrawn from the EU without an agreed transition deal.

Non-EU buyer, Non-VAT registered EU buyer or EU VAT registered 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 or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK 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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and
b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, 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 7389 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

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(c) 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(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

○ **Minimum Price Guarantees**

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

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

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

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

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is 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.

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**.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Cast from a model by...": in Christie's **qualified** opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"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.

"Bearing the signature..."/"Bearing the date..."/"Bearing the inscription..."/"Bearing the stamp...": in Christie's **qualified** opinion the signature/date/ inscription/stamp is not by the artist or manufacturer.

FOR SILVER AND GOLD BOXES

QUALIFIED HEADINGS

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's **qualified** 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 **qualified** 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 **qualified** 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.

GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in Christie's opinion, made in that factory, place or region (e.g. "A Worcester plate").

"A Meissen cup and saucer": in Christie's opinion both were made at the factory named and match.

"A Meissen cup and a saucer": in Christie's opinion both pieces were made at the factory named but do not necessarily match.

"Painted by...": in Christie's opinion can properly be attributed to that decorator on stylistic grounds.

QUALIFIED HEADINGS

"A plate in the Worcester style": in Christie's **qualified** opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-style plate": in Christie's **qualified** opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Pratt-ware plate": in Christie's **qualified** opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"Modelled by...": in Christie's **qualified** opinion made from the original master mould made by the modeller and under his supervision.

"After the model by...": in Christie's **qualified** opinion made from the original master mould made by that modeller but from a later mould based on the original.

"A composite Herend porcelain table-service": in Christie's **qualified** opinion the service has been put together, possibly at different times, with pieces from different factories and periods.

"A Baccarat cut-glass part table-service": in Christie's **qualified** opinion the service may be missing some pieces it was originally intended to have.

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. Please see section A8 of the Conditions of Sale for further information on the sale of clocks.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"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.

ELECTRICAL GOODS

All electrical goods offered in this catalogue must be reconditioned prior to use, regardless of whether the **lot** is shown lit or in working condition in this catalogue. We strongly advise that any re-conditioning is undertaken by an appropriately **qualified** electrician.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

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

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

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.

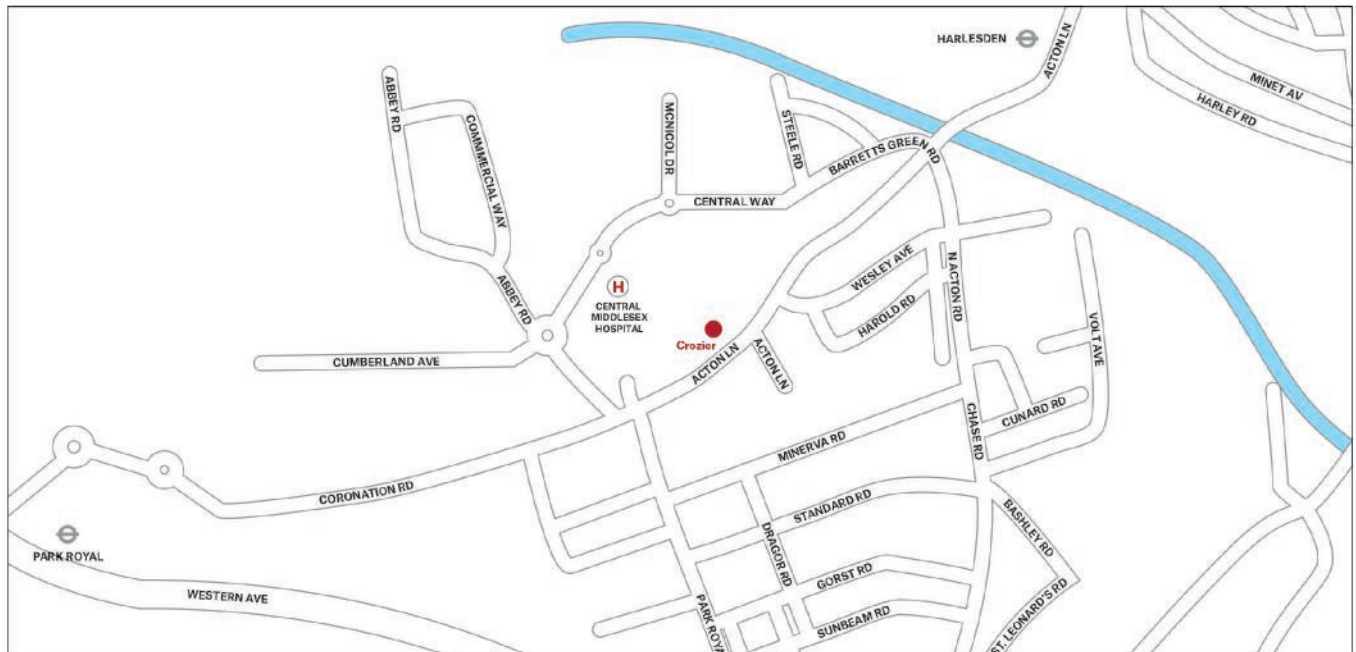
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.





©2020, Photograph by Yisko Hatfield

**THE COLLECTION OF
MR. & MRS. JOHN H. GUTFREUND
FROM 834 FIFTH AVENUE**

New York, 26–27 January 2021

VIEWING

20–25 January 2021
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Brian Evans
bevans@christies.com
+1 212 707 5934

CHRISTIE'S



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

APTER-FREDERICKS

75 YEARS OF IMPORTANT ENGLISH FURNITURE

TUESDAY 19 JANUARY 2021 AT 11.00 AM

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

CODE NAME: BIRDIE

SALE NUMBER: 18848

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

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

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18848

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Signature

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