

HISTORICAL  
**DESIGN**

London 18 October 2017



CHRISTIE'S







HISTORICAL  
**DESIGN**  
WEDNESDAY 18 OCTOBER 2017

**AUCTION**

Wednesday 18 October 2017  
at 1.00 pm Lots 150-237  
8 King Street, St. James's  
London SW1Y 6QT

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In sending absentee bids or making  
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Opposite: Lot 178 (detail)  
Page 2: Lot 175 (detail)  
Inside back cover: Lot 172 (detail)  
Back cover: Lot 158



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**CHRISTIE'S**







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## INTERNATIONAL CALENDAR DESIGN

### LONDON

**3 OCTOBER**  
MASTERPIECES OF DESIGN  
AND PHOTOGRAPHY

**18 OCTOBER**  
VILLA WUNDERKIND  
SELECTED WORKS FROM  
THE PRIVATE COLLECTION  
OF WOLFGANG JOOP

**18 OCTOBER**  
HISTORICAL DESIGN

**18 OCTOBER**  
DESIGN

**14 NOVEMBER**  
LALIQUE

### PARIS

**20 NOVEMBER**  
DESIGN VENTE DU SOIR

**20 NOVEMBER**  
HOMAGE À JEAN ROYÈRE

### NEW YORK

**14 DECEMBER**  
DESIGN

Subject to change.

14/09/17

**CHRISTIE'S**  
INTERNATIONAL REAL ESTATE

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& PARKER**

All interior images, with the exception of lots 168-172, shot on location at WALHAM ROAD, London.  
Christie's would like to thank Strutt & Parker and Christie's International Real Estate for making this possible.





**150**

**CHARLES RENNIE MACKINTOSH  
(1868-1928)**

*TWO SPOONS, 1905*

executed by *David W. Hislop*, silver, with *MMM* monogram

7½ in. (19 cm.) long

stamped maker's mark *D. W. H.*, assay marks

Glasgow, 1905

(2)

£6,000–9,000

\$8,200–12,000

€6,800–10,000

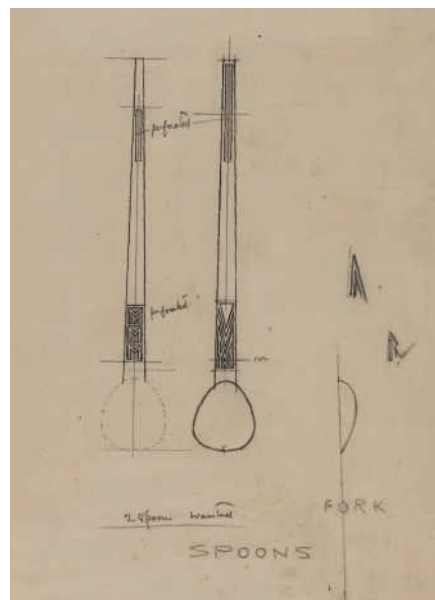
**PROVENANCE:**

Desmond Huston-Chapman;

Francis Webb;

Thence by descent.

The design drawing for these spoons is held in the Hunterian Museum, Glasgow, ref. GLAHA 41933. They are believed to have been designed by Charles Rennie Mackintosh for his wife Margaret Macdonald Mackintosh as they bear her monogram. In her will Margaret mentions two spoons to be bequested to the couple's friend, Desmond Chapman-Huston. Francis Webb worked with Desmond Chapman-Huston and was the left the spoons upon the latter's death. It is believed that these two spoons are unique rather than part of a larger set.



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■ \* 151

**CHARLES RENNIE MACKINTOSH  
(1868-1928)**

*A LADDERBACK CHAIR, CIRCA 1916-17*

for W. J. Bassett-Lowke, 13 Kingswell Street,  
Northampton, mahogany with upholstered seat  
34¼ in. (87 cm.) high

£8,000-12,000

\$11,000-16,000

€9,100-14,000

**PROVENANCE:**

W. J. Bassett-Lowke;  
Mr Cave, Northampton, thence by descent;  
Sotheby's London, 21 October 1988, lot 95;  
Sotheby's London, 27 September 2007, lot 424;  
From where acquired by the present owner.

**LITERATURE:**

R. Billcliffe, *Charles Rennie Mackintosh, The  
Complete Furniture, Furniture Drawings and Interior  
Designs*, Moffat, 2009, p. 288, 1916.55.

This chair was designed for W. J. Bassett-Lowke,  
a manufacturer of models, for 13 Kingswell  
Street, Northampton (see Billcliffe *op. cit.*). The  
chair was sold to Mr Cave, owing to a shortage of  
space and then left to his daughter, who wrote a  
letter regarding the provenance, a copy of which  
is offered with this lot.









PROPERTY OF A GENTLEMAN

■ 152

**GAVIN MORTON (1867-1954)  
AND G. K. ROBERTSON**

*A RARE AND MONUMENTAL DONEGAL  
CARPET, CIRCA 1900*

wool  
240 x 189 in. (609 x 480 cm.)

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

**PROVENANCE:**

The Munroe Ferguson family, 'Novar Evatino',  
Inverness, Scotland;  
Christie's Glasgow, *Decorative Arts; Scottish  
Contemporary and Modern Art and Sculpture*,  
26 September 1996, lot 291;  
From where acquired by the present owner.

**LITERATURE:**

M. Haslam, *Arts & Crafts Carpets*, London, 1991,  
p.106, fig. 67, another design illustrated.

Gavin Morton and G. K. Robertson are well  
regarded for their high quality Arts & Crafts  
carpets. This current lot is remarkable both for its  
scale and condition.

VARIOUS PROPERTIES

■ 153

**PHILIP WEBB (1831-1915)**

*'KELMSCOTT', A TABLE, CIRCA 1875*

for Morris & Co., walnut  
29½ in. (74 cm.) high; 72 in. (183 cm.) long;  
37½ in. (95.3 cm.) wide

£7,000–10,000

\$9,500–14,000  
€7,900–11,000

William Morris had a similar table in his study at  
Kelmscott House, Hammersmith (F. MacCarthy,  
*William Morris, A Life for Our Times*, London,  
1994, pl. 105). There is a watercolour by Mary  
A. Sloane ('May Morris in Tapestry Room at  
Kelmscott Manor', 1910-15), which depicts  
William Morris' daughter May seated editing  
the twenty-four volumes of *Collected Works by  
William Morris* at a similar table. This picture  
is held by the William Morris Gallery, Waltham  
Forest, London.







**154**

**WILLIAM DE MORGAN (1839-1917)**

*A PLATE, CIRCA 1880*

decorated by Charles Passenger,  
pottery glazed in ruby and yellow lustre  
12 in. (30.5 cm.) diameter  
painted CP

£5,000–8,000

\$6,800–11,000

€5,700–9,000



**155**

**WILLIAM DE MORGAN (1839-1917)**

*A PLATE, CIRCA 1880*

decorated by Charles Passenger,  
pottery glazed in ruby and yellow lustre  
12 in. (30.5 cm.) diameter  
painted CP

£5,000–8,000

\$6,800–11,000

€5,700–9,000

**LITERATURE:**

M. Greenwood, *The Designs of William De Morgan*,  
Ilminster, 1989, p. 41, pl. 1255, design drawing  
illustrated in reverse.



156

**WILLIAM DE MORGAN (1839-1917)**

*A VASE, CIRCA 1890*

decorated by Fred Passenger,  
glazed pottery, with Persian design

13 in. (33 cm.) high

impressed early Fulham period marks, painted *FP*

£8,000-12,000

\$11,000-16,000

€9,100-14,000

**LITERATURE:**

M. Greenwood, *The Designs of William De Morgan*, Ilminster, 1989, p. 238, pl. 249,  
similar pattern vase illustrated.







PROPERTY FROM A PRIVATE BRITISH COLLECTION  
LOTS 157-159

■ 157

**SIR GORDON RUSSELL (1892-1980)**

*A SECRETAIRE, 1928*

walnut, yew-wood, ebony

75¾ in. (192.5 cm.) high; 36 in. (91.5 cm.) wide,  
22 in. (55.8 cm.) deep

printed and hand-written paper label 'The Russell Workshops Broadway Worcs. This piece of furniture design no. 781 was made throughout in the Russell Workshops Broadway, Worcestershire, Designer: Gordon Russell, Foreman: Edgar Turner' Cabinet Maker: C. Turner, timber used: English walnut, inlay yew tree & ebony, date: 13/12/28'

£6,000–9,000

\$8,200–12,000

€6,800–10,000

**PROVENANCE:**

Commissioned by the Yardley Family;

Mr Alan Richardson;

*Pastoral*, The Fine Arts Society, London, 2002,

No. 49;

From where acquired by the present owner.

Gordon Russell personally only designed furniture for a short period of time following the First World War until 1930, after which works were designed and sold under his name by others. The items offered in the following lots are for this early period and demonstrate the inspiration he received from the Arts & Crafts movement, in particular by William Morris, Ernest Gimson and C. R. Ashbee.

■ ~ 158

**SIR GORDON RUSSELL (1892-1980)**

*A CABINET-ON-STAND, 1928*

walnut, burr elm, yew-wood, ebony, with ivory and lapis lazuli drawer pulls

57½ in. (146 cm.) high; 42 in. (107 cm.) wide;

17¾ in. (44 cm.) deep

printed and hand-written paper label *The Russell Workshops Broadway Worcs, This piece of furniture design No. 693 was made throughout in the Russell Workshops Broadway Worcestershire, designer: Gordon Russell, foreman: Edgar Turner, cabinet maker: F. Shilton metalworker: A. L. Fry, timber used: walnut, burr elm, yew tree & ebony date 20/7/28*

£15,000-20,000

\$21,000-27,000

€17,000-23,000

**PROVENANCE:**

Executed for Mr Bain of Crockham Hill, Edenbridge, Kent, a friend of Sir Gordon Russell; Sotheby's Belgravia, 31 July 1974, lot 307; Christie's London, *Millden- A Scottish Lodge*, 20 January 2005, lot 372; From where acquired by the present owner.

**LITERATURE:**

P. Agius, *British Furniture 1880-1915*, Woodbridge, 1978, p. 179, pl. 262, this cabinet illustrated.







■ 159

**SIR GORDON RUSSELL (1892-1980)**

*A CHEVAL MIRROR, DESIGNED 1925*

walnut, yew-wood, ebony

53½ in. (136 cm.) high; 22½ in. (57 cm.) wide

£2,000–3,000

\$2,800–4,100

€2,300–3,400

**PROVENANCE:**

Commissioned by the Yardley Family;

Mr Alan Richardson;

*Pastoral*, The Fine Arts Society, London, 2002,  
No. 50;

From where acquired by the present owner.

A similar mirror forms part of the Cirencester Dressing Table, designed by Gordon Russell in 1925 and is illustrated in *Gordon Russell, Vision and Reality*, Gordon Russell Museum, p. 17. An example was displayed in the *Gordon Russell Centenary Exhibition*, London, 1992.



PROPERTY FROM A PRIVATE COLLECTION

■ 160

**C. F. A. VOYSEY, ATTRIBUTED TO**  
*A DONEGAL CARPET, CIRCA 1900*

wool  
212¼ x 101½ in. (539 x 258 cm.)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

**PROVENANCE:**

Acquired from David Black, London.

**LITERATURE:**

M. Haslam, *Arts & Crafts Carpets*, London, 1991,  
pp. 138–9, fig. 89, this example illustrated.







PROPERTY FROM A PRIVATE MILANESE COLLECTION  
LOTS 161-164

■ 161

**CARLO BUGATTI (1856-1940)**  
*A DOUBLE-SIDED MIRROR, CIRCA 1905*

ebonised wood, copper, vellum, bone, mirror glass  
74¼ in. (189 cm.) high; 30½ in. (77.5 cm.) wide

£6,000–9,000	\$8,200–12,000
	€6,800–10,000

■ 162

**CARLO BUGATTI (1856-1940)**  
*A THRONE CHAIR, CIRCA 1900*

ebonised wood, brass, pewter, painted vellum,  
tassels  
61 in. (155 cm.) high; 30¼ in. (77 cm.) wide;  
23 in. (59 cm.) deep

£10,000–15,000	\$14,000–20,000
	€12,000–17,000

**EXHIBITED:**

This model was shown at the *Prima Esposizione Internazionale d'Arte Decorativa Moderna*, Turin, 1902

**LITERATURE:**

Other examples illustrated:  
P. Dejean, *Carlo, Rembrandt, Ettore, Jean Bugatti*, Paris, 1981, p. 32, another example photographed in the bedroom of Lord Battersea, pp. 44 and 83;  
B. Lamarche-Vadel, B. Dufour, A. Lamparska-Rivet, *Bugatti, Les Meubles, Bugatti Les Sculptures, Bugatti Les Autos*, Paris, 1995, pp. 30 and 165;  
*Carlo Bugatti au Musée d'Orsay - Catalogue Sommaire Illustré du Fonds d'Archives et des Collections*, Paris, 2001, p. 97 ill. 8.53;  
*Carlo Bugatti*, exhib. cat., Musée d'Orsay, 10 April - 15 July 2001, Paris, p. 53, cat. no. 27.







■ 163

**CARLO BUGATTI (1856-1940)**

*A SELETTE, CIRCA 1900*

ebonised wood, walnut, pewter, brass, copper, bone

50 in. (127 cm.) high; shelf 14½ in. (36 cm.) wide

£7,000–10,000

\$9,500–14,000

€7,900–11,000

■ 164

**CARLO BUGATTI (1854-1940)**

*A CHAIR AND STOOL, CIRCA 1900*

ebonised wood, vellum, embossed copper, brass, pewter, tassels

chair 36 in. (91 cm.) high; 19 in. (48 cm.) wide

stool 17¾ in. (43.5 cm.) high; 13¾ in. (35 cm.) sq. (2)

£7,000–10,000

\$9,500–14,000

€7,900–11,000

**LITERATURE:**

B. Lamarche-Vadel, B. Dufour, A. Lamparska-Rivet, *Bugatti Les Meubles, Bugatti Les Sculptures, Bugatti Les Autos*, Paris, 1995, p. 141, p. 158, another chair and stool illustrated; *Carlo Bugatti au Musée d'Orsay - Catalogue Sommaire Illustré du Fonds d'Archives et Des Collections*, Paris, 2001, p. 91 ill. 8.9, p. 48 ill. 4.18, another chair illustrated.







VARIOUS PROPERTIES

**165**

**CARLO BUGATTI (1865-1940)**

A RARE OYSTER DISH, CIRCA 1905

silver

9¾ in. (24.8 cm.) wide

signed *Bugatti*, stamped A. A. HEBRARD 8 RUE

ROYALE PARIS, with Minerva head

£18,000–22,000

\$25,000–30,000

€21,000–25,000

**PROVENANCE:**

Mrs Anna Blake, South Africa, thence by descent and acquired by the vendor.

**LITERATURE:**

*Carlo Bugatti au Musée d'Orsay, Catalogue Sommaire Illustré du Fonds d'Archives et des Collections*, Paris, 2001, p. 132, cat. no. 12.41, the mould for the oyster dish is illustrated.

La Galerie Hébrard organised an exhibition in 1907 for goldsmiths and the catalogue mentions an oyster dish, which corresponds to this one.

Silver works designed by Carlo Bugatti are rare, highly sought after and executed to the highest standard, as he chose to collaborate with the A. A. Hébrard, one of the most important Parisian founders of art bronze at the time.



**166**

**ALESSANDRO MAZZUCOTELLI  
(1865-1938)**

*A CHANDELIER, CIRCA 1905*

iron, glass cabouchons

18½ in. (47 cm.) high; 20 in. (50.4 cm.) diameter

£6,000–8,000

\$8,200–11,000

€6,800–9,000

**LITERATURE:**

I. de Guttry, M. P. Maino, *Italian Liberty Style*, Milan, 2012, p. 104, another example illustrated; *Dolce Vita? Du Liberty au Design Italien (1900-1940)*, exhib. cat., Musée d'Orsay Paris, 14 April - 13 September, 2015, p. 51, another example illustrated.

Alessandro Mazzucotelli was one of the key exponents of Art Nouveau, otherwise known as Liberty, in Italy. He is particularly regarded for his metalwork and came to the fore after exhibiting at the landmark *Prima Esposizione Internazionale D'Arte Decorativa Moderna* exhibition in Turin, in 1902.



167

**GALILEO CHINI (1873-1956)**

*A PAIR OF VASES, CIRCA 1910*

lustre glazed pottery

16 in. (40.7 cm.) high

one painted *CHINI C, MUGELLO, ITALIA*,

298/2322, the other with indistinct marks (2)

£15,000–25,000

\$21,000–34,000

€17,000–28,000

**LITERATURE:**

*Galileo Chini, Dipinti Decorazioni Ceramiche Opere 1895-1952*, exhib. cat., Milan, 1988, p. 137, similar decorative motifs illustrated.

Galileo Chini was a painter, interior designer and potter from Florence and a significant exponent of Art Nouveau in Italy. He was the artistic director of Chini & Co. from 1907 to 1927 which was owned by his relative.









■ 168

**EMILE GALLÉ (1846-1904)**

*'PERVINCI', A COIFFEUSE, CIRCA 1900*

carved acacia, ash, walnut, stained oak, birch,  
inlaid with flowering periwinkle stems and title  
*'Pervinci'*

56¼ in. (142.8 cm.) high; 35½ in. (90.2 cm.) wide;  
20½ in. (52 cm.) deep  
signed *Gallé*

£15,000–25,000

\$21,000–34,000

€17,000–28,000

**PROVENANCE:**

Galerie Félix Marilhac, Paris, 2006;  
From where acquired by the present owner.

**EXHIBITED:**

An example was exhibited in the *Pavilion de la  
Maison Emile Gallé* at the *Exposition Universelle*,  
Paris, 1900.

**LITERATURE:**

A. Duncan, *Paris Salons 1895-1914, Vol. III;  
Furniture*, Woodbridge, 1996, p. 222, another  
example illustrated;  
A. Duncan, G. de Bartha, *Gallé Furniture*,  
Woodbridge, 2012, p. 270, pl. 1, this example  
illustrated.

The Latin title inlaid on the dressing table is  
*Pervinci*, meaning to conquer completely or to  
surpass.





# ■ 169

## **EMILE GALLÉ (1846-1904)**

*A MUSIC TABLE, CIRCA 1900*

walnut, beech, walnut, stained walnut, thuya  
31 in. (78.8 cm.) high; 29½ in. (75 cm.) wide;  
17¼ in. (43.8 cm.) deep  
inlaid Gallé

£6,000–9,000

\$8,200–12,000

€6,800–10,000

### **LITERATURE:**

A. Duncan, *Emile Gallé*, Woodbridge, 2012, p. 224, pl. 5, variant illustrated.

# ■ 170

## **GALLÉ**

*'OEILLETS'; A TWO-TIER TABLE, CIRCA 1910*

walnut, maple  
29¾ in. (75.5 cm.) high; 22¾ in. (58 cm.) wide;  
13¼ in. (33.5 cm.) deep  
inlaid Gallé

£2,000–3,000

\$2,800–4,100

€2,300–3,400

### **LITERATURE:**

A. Duncan, *Emile Gallé*, Woodbridge, 2012, p. 147, pl. 47, variant illustrated.



# ■ ~ 171

## **EMILE GALLÉ (1846-1904)**

*'FUCHSIAS'; A VITRINE, CIRCA 1900*

carved walnut, goncalo alves, rosewood, burr  
walnut, walnut, birds eye maple, birch, glass,  
mirror glass  
56¼ in. (143 cm.) high; 25¼ in. (64.2 cm.) wide;  
14¾ in. (37.5 cm.) deep  
inlaid Gallé

£25,000–35,000

\$34,000–47,000

€29,000–39,000

### **LITERATURE:**

A. Duncan, *Gallé Furniture*, Woodbridge, 2012, p. 312, pl. 50, another example illustrated.







Detail

■ ~172

**EMILE GALLÉ (1846-1904)**

*'AUX PAVOTS', A RARE SELETTE, CIRCA 1900*

carved walnut, thuya, goncalo alves, walnut,  
rosewood, birds eye maple  
33½ in. (85.1 cm.) high; 16¾ in. (42.5 cm.) sq.

inlaid Gallé

£15,000–25,000

\$21,000–34,000

€17,000–28,000

**LITERATURE:**

A. Duncan, *Paris Salons 1895-1914, Vol. III: Furniture*, Woodbridge, 1996, p. 227, probably this example illustrated, together with two design sketches;

A. Duncan, *Gallé Furniture*, Woodbridge, 2012, p. 277, pls 2, 2a, 2b, probably this example illustrated, together with two design sketches.

This lot may be a unique piece executed for the *Exposition Universelle*, Paris, 1902. An example of this design is known to have been displayed at the exhibition.



Detail







173

**EMILE GALLE (1846-1904)**

*'SABOT DE VENUS', A VASE, CIRCA 1900*

the organic glass form overlaid, acid-etched and carved with flowering orchid stems

9½ in. (25 cm.) high

signed *Cristallerie Emile Galle a Nancy*

£8,000–12,000

\$11,000–16,000

€9,100–14,000



174

**EMILE GALLE (1846-1904)**

*A VASE, CIRCA 1900*

with flori-form neck, the internally decorated glass with foil inclusions, acid-etched, enamelled, with *martelé* and gilt highlights

8½ in. (21.5 cm.) high

enamelled *Emile Gallé Fecit*

£6,000–9,000

\$8,200–12,000

€6,800–10,000





175

**EMILE GALLE (1846-1904)**

*A VASE, CIRCA 1895-1900*

the internally decorated glass with some *martelé*,  
carved and acid-etched with shells and seaweed  
6 in. (15.2 cm.) high  
engraved *Gallé*

£20,000–30,000

\$28,000–41,000

€23,000–34,000

**LITERATURE:**

H. Ricke, E. Schmitt (eds), *Art Nouveau Glass, The Gerda Koepff Collection*, London, 2004, p. 121, no. 33, vase with similar decoration illustrated.



■ 176

**LOUIS MAJORELLE (1859-1926)**

*A DUCHESSE BRISE, CIRCA 1905*

mahogany, upholstery  
42¾ in. (108.5 cm.) high;  
79 in. (200.8 cm.) long overall;  
32¼ in. (82 cm.) wide

(3)

£6,000–9,000

\$8,200–12,000

€6,800–10,000

**LITERATURE:**

A. Duncan, *Louis Majorelle Master of Art Nouveau Design*, London, 1991, p. 109, another armchair illustrated;

A. Duncan, *Paris Salons 1895-1914, Vol. III: Furniture*, Woodbridge, 1996, p. 405, another armchair illustrated.

Whilst the chair is known it is rare to find a *duchesse brisée*, or three section *chaise lounge*.

■ ~ 177

**EMILE GALLE (1846-1904)**

*'LIBELLULES', A TABLE, CIRCA 1900*

carved walnut, inlaid with veneers of oak, burr oak, Indian rosewood and mahogany  
30½ in. (77.5 cm.) high; 25 in. (63.5 cm.) diameter  
inlaid GALLE

£30,000–50,000

\$41,000–68,000

€34,000–56,000

**LITERATURE:**

A. Duncan, *Paris Salons 1895-1914, Vol. III: Furniture*, Woodbridge, 1996, p. 225, another example illustrated;

A. Duncan, G. de Bartha, *Gallé Furniture*, Woodbridge, 2012, p. 206, pl. 192, another example illustrated.







## 178

### EUGENE FEUILLÂTRE (1879-1916)

A RARE AND IMPORTANT SCENT FLACON,  
CIRCA 1900

enamelled silver

8¼ in. (21 cm.) high

stamped silver control marks, maker's mark and  
FEUILLÂTRE

£50,000–70,000

\$68,000–95,000

€57,000–79,000

#### PROVENANCE:

Dr Heuser, Hamburg, Germany;

Acquired from the above by the current vendor in  
1974.

#### EXHIBITED:

This example:

*Zeitschrift Kunst und Kunsthandwerk IV*, Vienna,  
1901, p. 121;

*Europa 1900*, Kursaal von Ostende, 3 June – 30

September 1967, No. 216, No. 53;

*Exposition L'Art Nouveau*, Seibu de Shibuya, Tokyo,  
4–23 November 1968, No. 398.

#### LITERATURE:

Another example illustrated:

R. Marx, *La Décoration et les Industries d'Art à  
l'Exposition Universelle de 1900*, 1901, p. 95;

M. M. L. Benedite, J. Cornely, *Exposition  
Universelle de 1900: Les Beaux-Arts et les Arts  
Decoratifs*, 1901, p. 510;

P. Garner, *The Encyclopedia of Decorative Arts  
1890–1940*, 1997, p. 95;

G. de Bartha, *L'Art 1900: La Collection Neumann*,  
1978, p. 128;

A. Duncan, *The Paris Salons 1895–1914*, Vol. V:  
*Objets d'Art & Metalware*, 1999, p. 252;

C. E. Jackson, *Peacock*, London, 2006, ill. p. 163;  
*The Delicate Glow: On Peacocks and Mother  
of Pearl*, exhibition catalogue, Mannheim, 25  
September 2015 – 17 January 2016, p. 36.

Eugène Feuillâtre learnt his craft whilst  
apprenticed to the well regarded enameller Louis  
Houillon. He experimented with enamelling on  
silver rather than the usual copper or gold. It  
resulted in his work having a new distinctive  
luminosity. His skill was recognised by the  
jeweller René Lalique, who appointed him head  
of his enamelling studio in 1890. Feuillâtre,  
however, moved to his own workshop in 1897 and  
by the following year was exhibiting at the *Salon  
de la Société des Artistes Français* and had a work  
acquired by the Musée des Arts Décoratifs, Paris.  
In 1900 he displayed his Peacock flacon at the  
*Exposition Universelle*, 1900, in Paris.

An example of this design was exhibited in the  
following:

*Exposition Universelle*, Paris, 1900 *Exposition de la  
Miniature et des Arts Précieux*, Paris, January 1902.  
Fondation Neumann, Château de Gingsins, 1994–  
2004 *Inventing the Modern World: Decorative Arts  
at the World's Fairs, 1851–1939*, The Nelson-Atkins  
Museum of Art, Kansas City, 14 April 2012 – 19  
August 2012, Carnegie Museum of Art, Pittsburgh,  
13 October 2012 – 24 February 2013, New Orleans  
Museum of Art, New Orleans, 12 April 2013 – 21  
July 2013, Mint Museum of Art, North Carolina, 22  
September 2013.

Another example of this flacon was sold in  
Sotheby's London, *Treasures*, 5 July 2017, lot 44.







PROPERTY FROM A PRIVATE EUROPEAN COLLECTION  
LOTS 179-183

Although Eugène Gaillard was an architect, he primarily focussed his attention on furniture design. Together with Georges de Feure and Edward Colonna, he designed Samuel Bing's Art Nouveau Pavilion for the *Exposition Universelle*, Paris, 1900, where the wardrobe and beds were exhibited. It seems reasonably likely that the whole suite would have been displayed. To have a suite by Eugène Gaillard such as this one remaining together is rare.

■ 179

**EUGENE GAILLARD (1862-1932)**

*A DRESSING TABLE, CIRCA 1900*

carved walnut, Hungarian ash veneer  
90 in. (228.5 cm.) high; 58 in. (147.5 cm.) wide;  
16½ in. (42 cm.) deep

£7,000–10,000

\$9,500–14,000

€7,900–11,000





■ 180

**EUGENE GAILLARD (1862-1932)**

*A WARDROBE, CIRCA 1900*

carved walnut, Hungarian ash veneer  
97¾ in. (248.3 cm) high; 86¼ in. (219 cm.) wide;  
25 in. (63.5 cm.) deep

£12,000–18,000

\$17,000–24,000

€14,000–20,000

**LITERATURE:**

A. Duncan, *Paris Salons 1895-1914, Vol. III: Furniture*, Woodbridge, 1996, p. 208, another design illustrated.

The wardrobe was designed for Maison Art Nouveau Bing and exhibited at the *Exposition Universelle*, Paris, 1900.



■ 181

**EUGENE GAILLARD (1862-1932)**

*A PAIR OF BEDSIDE CABINETS, CIRCA 1900*

carved walnut, Hungarian ash veneer

45¾ in. (116 cm.) high; 18 in. (45.7 cm.) wide;

15½ in. (39.3 cm.) deep (2)

£5,000–8,000

\$6,800–11,000

€5,700–9,000





■ 182

**EUGENE GAILLARD (1862-1932)**

*A DOUBLE BED, CIRCA 1900*

carved walnut, Hungarian ash veneer  
59½ in. (151.5 cm.) high; 46 in. (117 cm.) wide;  
85 in. (216 cm.) long

£8,000–12,000

\$11,000–16,000

€9,100–14,000

**LITERATURE:**

A. Duncan, *Paris Salons 1895-1914, Vol. III: Furniture*, Woodbridge, 1996, p. 208, another design illustrated.

The bed was designed for Maison Art Nouveau Bing and exhibited at the *Exposition Universelle*, Paris, 1900.



■ 183

**EUGENE GAILLARD (1862-1932)**

*A DOUBLE BED, CIRCA 1900*

carved walnut, Hungarian ash veneer  
59½ in. (151.5 cm.) high; 46 in. (117 cm.) wide;  
85 in. (216 cm.) long

£8,000–12,000

\$11,000–16,000

€9,100–14,000

**LITERATURE:**

A. Duncan, *Paris Salons 1895-1914, Vol. III: Furniture*, Woodbridge, 1996, p. 208, another design illustrated.

The bed was designed for Maison Art Nouveau Bing and exhibited at the *Exposition Universelle*, Paris, 1900.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION  
LOTS 184 - 186

†184

**ALPHONSE-GEORGES REYEN  
(1844-1910)**

A VASE, 1889

overlaid, acid-etched and wheel-carved glass,  
bronze mounts  
14 in. (35.6 cm.) high  
glass engraved A. Reyen 1889, *Escalier de Cristal*  
Paris, mount engraved *Escalier de Cristal Paris*,  
hand-written paper label

£40,000–60,000

\$55,000–81,000

€46,000–68,000

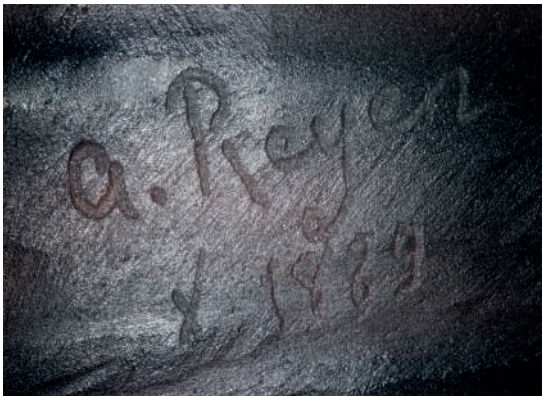
**LITERATURE:**

V. Arwas, *Glass: Art Nouveau to Art Deco*, 1987,  
pp. 261-262, for information relating to the designer.

Alphonse-Georges Reyen favoured plain and simple shapes which he cased in very thin layers of contrasting coloured glass, giving subtle gradations of colour and depth. These shapes maximised the surface area on which he could carve his intricate designs, often combining Symbolist and Japanese-inspired imagery with Barbizon-style landscapes and plants. Several of his designs were placed on bronze or silver bases specially created by *Escalier de Cristal*, a leading retailer specialising in metalwork, glass and ceramics.

Steeped in Japoniste aesthetic, Alphonse-Georges Reyen spent several years designing and executing stained glass windows and panels before joining the firm of François-Eugène Rousseau in 1877. Rousseau had inherited his father's retail glass and ceramics shop in Paris. He was so excited by the introduction of Japanese art in France that he executed a complete table service in the Japanese style conceived by Felix Bracquemond. He also set up a small experimental glass workshop where he was joined by Eugène Michel, a glass carver. Reyen executed Rousseau's designs, but also created his own under his own name. He set up a workshop at 17 Boulevard de Solferino in Rueil in the early 1890s and exhibited his work at the 1889 Paris International Exhibition.

Christie's acknowledges the scholarship of the late Victor Arwas which has contributed to this catalogue note.







†185

**DAUM (EST. 1878)**

*A VASE, CIRCA 1905*

internally decorated glass, enamelled with  
twin-handles and applied decoration

9¼ in. (23.5 cm.) high

signed in gilt intaglio *Daum Nancy* with Cross of  
Lorraine, incised model number 2815

£15,000–25,000

\$21,000–34,000

€17,000–28,000

**PROVENANCE:**

Acquired directly from the Daum factory;

Christie's New York, *The Pinhas Collection: Part 1*,  
18 December 2006, lot 88;

From where acquired by the present owner.





†186

**DAUM (EST. 1878)**

*A VASE, CIRCA 1895*

acid-etched, enamelled and gilt glass

5¾ in. (14.5 cm.) high

signed in gilt *Daum Nancy* with Cross of Lorraine,  
applied retailer's paper label

£15,000–25,000

\$21,000–34,000

€17,000–28,000

**PROVENANCE:**

Christie's New York, *The Pinhas Collection: Part 1*,  
18 December 2006, lot 94;

From where acquired by the present owner.





VARIOUS PROPERTIES

■ 187

**HECTOR GUIMARD (1867-1942)**

*A CEILING LIGHT, CIRCA 1905*

gilt bronze, brass, glass

24½ in. (62.3 cm.) high; 4¼ in. (11 cm.) wide

£4,000–6,000

\$5,500–8,100

€4,600–6,800



**188**

**DAUM (EST. 1878)**  
*A VASE, CIRCA 1900*

fire-polished glass, internally decorated, overlaid,  
acid-etched and with *martèle*  
20½ in. (52 cm.) high  
engraved with gilt highlights *DAUM NANCY* with  
Cross of Lorraine

£7,000–9,000

\$9,500–12,000  
€7,900–10,000









**\* 189**

**ALPHONSE MUCHA (1860-1939)**

**'QUATRE SAISONS', 1900**

comprising *Le Printemps*, *L'Été*, *L'Automne* and *L'Hiver*,  
lithographs on silk, printed by Champenois, Paris  
33½ x 18 in. (85 x 45.7 cm.) including frames

(4)

£20,000–30,000

\$28,000–41,000

€23,000–34,000

**LITERATURE:**

J. Mucha, *Alphonse Mucha*, Paris, 1977, pp. 45–48, other examples  
illustrated;

Rennert & Weil, *Alphonse Mucha*, Paris, 1984, model 74, variant 1.

190

**J. L. MATTHIEU LAUWERIKS (1864-1932)**

*A SILVER CENTREPIECE, CIRCA 1913*

executed by *Frans Zwollo Sr* for the *Hagener Silberschmiede*, silver

1½ in. (4 cm.) high; 8¾ in. (21.2 cm.) diameter  
stamped *M. Lauweriks, F. Zwollo, Hagener Silberschmiede* and German assay marks

£7,000-10,000

\$9,500-14,000

€7,900-11,000

**PROVENANCE:**

Karl Ernst and Gertrud Osthaus;

Thence by descent;

Acquired from the family by the present owner.

**EXHIBITED:**

*Der Westdeutsche Impuls 1900 - 1914*, Karl Ernst Osthaus-Museum, Hagen, 1984.

J. L. Matthieu Lauweriks was a theoretician and teacher who influenced the Amsterdam School, De Stijl and the Bauhaus. He was fascinated by proportions. This lot was purchased by Karl Ernst and Gertrud Osthaus in *circa* 1913. They were German patrons of art and architecture and guided in their collecting by Henry van de Velde. A significant proportion of the collection was sold to the city of Essen, Germany and is accommodated in the Karl Ernst Osthaus-Museum, in Hagen.





191

**OTTO ECKMANN (1865-1902)**

*A VASE, CIRCA 1900*

bronze, glazed pottery  
20½ in. (51 cm.) high  
stamped *OE* twice

£4,000–6,000

\$5,500–8,100  
€4,600–6,800





**\* 192**

**RICHARD MUELLER (1874-1954)**

*A PAIR OF CANDLESTICKS, CIRCA 1900*

manufactured by K. M. Seifert & Co., for the  
*Vereinigte Werkstätten für Kunst im Handwerk*,  
Munich, brass

12½ in. (31.7 cm.) high

(2)

£6,000–8,000

\$8,200–11,000

€6,800–9,000

**LITERATURE:**

*Kunst und Handwerk*, 1901-2, p. 340, another  
example illustrated;

*Modern Art of Metalwork: State Museum of Art  
Nouveau, Art Deco and Functionalism 1899-1939*,  
Bröhan Museum, Berlin, 1990, p. 305, no. 277,  
another example illustrated.



**193**

**ALBERT CHEURET (1884-1966)**

*A RARE LAMP, CIRCA 1920*

patinated bronze, alabaster shades

18 in. (45.7 cm.) high

signed in cast *Albert Cheuret*

£15,000-20,000

\$21,000-27,000

€17,000-23,000



193



■ 194

**PAVEL JANÁK (1881-1956),  
ATTRIBUTED TO**

*A WARDROBE, CIRCA 1912*

walnut, stained wood, gilt highlights, wrought  
iron pulls  
90¼ in. (229.2 cm.) high; 67 in. (170.2 cm.) wide;  
21¼ in. (55.2 cm.) deep

£8,000–12,000

\$11,000–16,000

€9,100–14,000

**PROVENANCE:**

Private Italian Collection;  
Galerie Wolfgang Mauer, Munich, 1999;  
From where acquired by the present owner.

**EXHIBITED:**

By reputation *Kunstgewerbeausstellung*, Monza,  
Italy, February 1925.

Pavel Janák was primarily an architect but is also  
known for his furniture and ceramic designs.  
Having studied under Otto Wagner in Vienna  
1906-1908, he became the leading Czech  
exponent of Cubism.





## ■ 195

### ARMAS LINDGREN (1874-1929)

*A RARE PAIR OF THRONE ARMCHAIRS,  
1908-1911*

mahogany, upholstered

52¾ in. (133 cm.) high; 29 in. (73.7 cm.) wide,

25½ in. (64.7 cm.) deep

(2)

£8,000–12,000

\$11,000–16,000

€9,100–14,000

#### LITERATURE:

R. Nikula, *Armas Lindgren 1874-1929 Architect*, exhib. cat., Museum of Finnish Architecture, Helsinki, 1988, p. 81, pl. 203, chairs shown in situ in the Suomi board of directors' room.

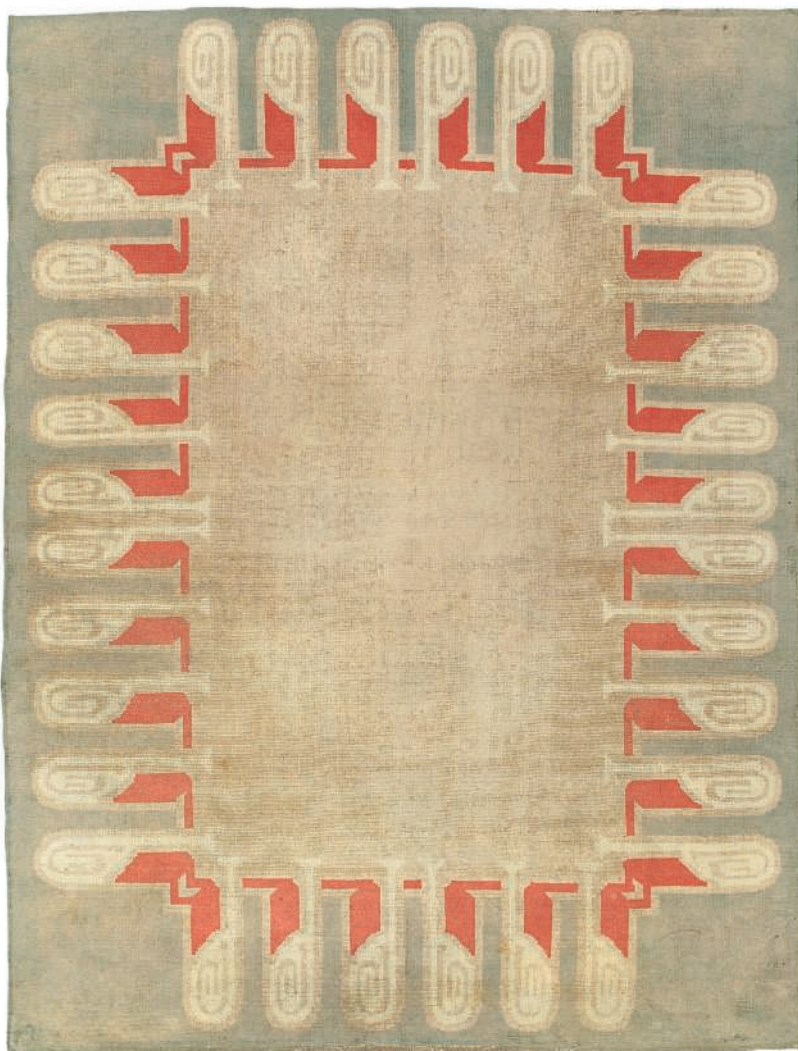
The present pair of chairs, executed in the National Romantic style that characterised the Finnish Arts & Crafts movement at the dawn of the twentieth century, were created for use in the Suomi Insurance Building, Helsinki, built 1908-1911. Lindgren was a pivotal figure in the

establishment of a new, powerful, Finnish national identity, and together with Herman Gesellius and Eliel Saarinen had designed the Finnish Pavilion at the *Exposition Internationale*, Paris, 1900.

The following year, 1901, the three architects together acquired a site on Lake Vitträsk, where they established Hvitträsk, a collective of studios and dwellings for themselves. The site prevailed at the centre of the burgeoning Arts & Crafts movement, and visitors included Gustav Mahler and the author Maxim Gorky. Lindgren's own dwelling, a wooden tower, was destroyed by fire in 1922, and the following year Saarinen emigrated to the United States where he became artistic director of the celebrated Cranbrook Academy of Arts, thus bringing to a close an important chapter in the development of the Finnish nationalist movement of architecture and design.

A similar pair of throne armchairs are held in the Design Museum, Helsinki.





# HENRY VAN DE VELDE 1863-1957

The Belgian Henry van de Velde was a leading and highly prolific figure in the Art Nouveau movement. He was involved with fitting Samuel Bing's Galerie L'Art Nouveau, Paris, in 1896. The following year he exhibited furniture at the Dresden Arts & Crafts exhibition, which resulted in his receiving numerous commissions. Between 1906 and 1914 he established and directed an arts and crafts school in Weimar. Besides setting up workshops in Berlin and Brussels, he was a founder member of the German Werkbund. The carpets in the following two lots are rare survivors demonstrating his passion for functional works of good design. It is exceptional for carpets by van de Velde to appear on the market.

## 196

### HENRY VAN DE VELDE (1863-1957)

*A RARE CARPET, CIRCA 1904*

retailed by August Bosse, Weimar, wool  
130¾ x 100 in. (332.5 x 254 cm.)

£25,000-35,000

\$34,000-47,000

€29,000-39,000

#### PROVENANCE:

Formerly Hermann Harkort, Wetter an der Ruhr, Germany.

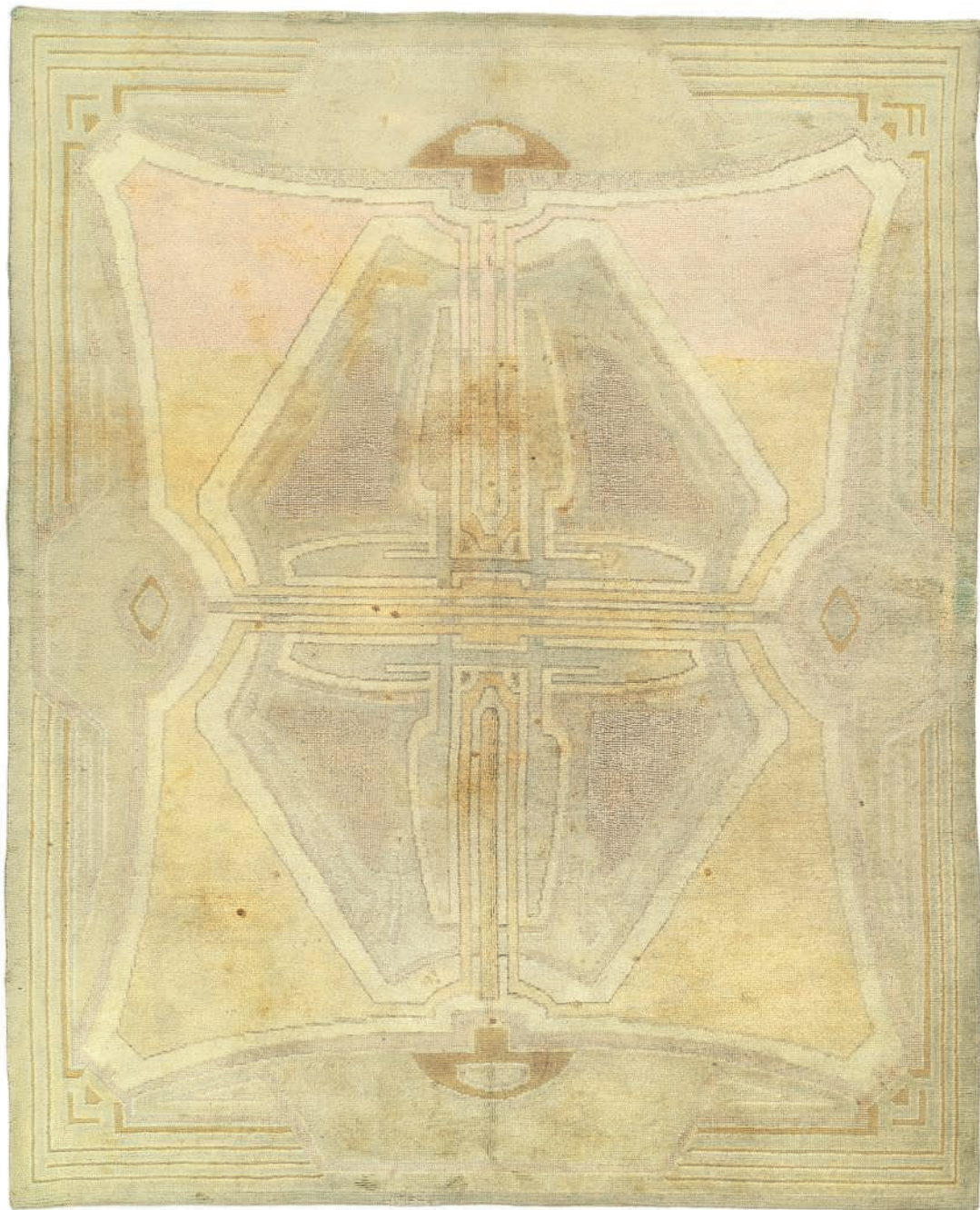
#### LITERATURE:

T. Föhl, A. Neumann (eds), *Henry Van De Velde: A Catalogue Raisonné, Vol. II: Textiles*, pp. 262-263, carpet illustrated and Bosse order book.

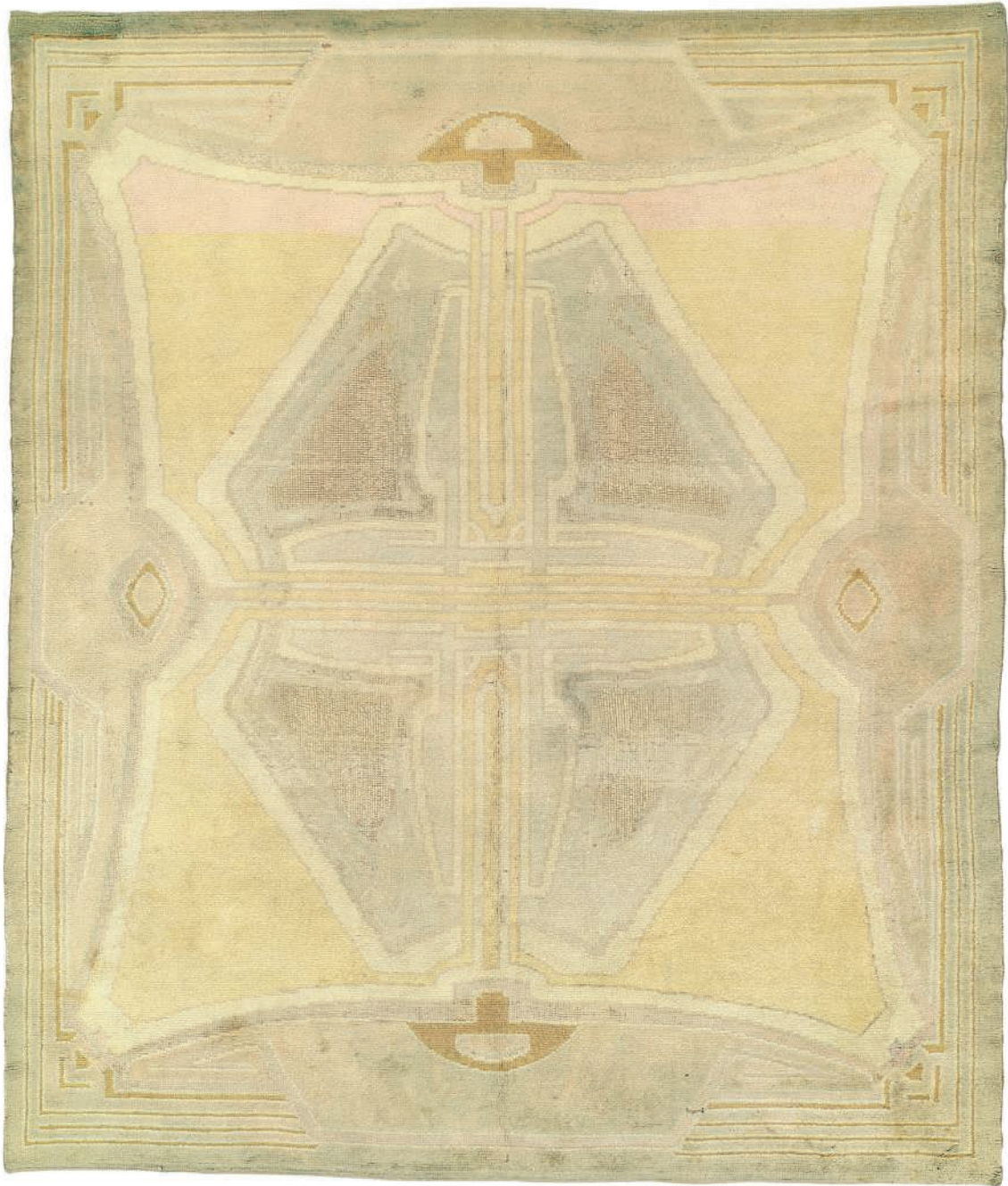












# ■ 197

## **HENRY VAN DE VELDE (1863-1957)** **TWO RARE CARPETS, 1904**

retailed by Auguste Bosse, Weimar, wool  
 122½ x 100 in. (311 x 254 cm.)  
 and 119½ x 101½ in. (312.5 x 257.5 cm.) (2)

£30,000–50,000

\$41,000–68,000  
 €34,000–56,000

### **PROVENANCE:**

Formerly Hermann Harkort, Wetter an der Ruhr,  
 Germany (lady's and gentleman's rooms).

### **LITERATURE:**

T. Föhl, S. Water, *Henry Van De Velde Leidenschaft, Funktion, und Schönheit und sein Beitrage zur Europäischen Moderne*, Weimar, 2013, p. 346, one carpet illustrated;  
 T. Föhl, A. Neumann (eds), *Henry Van De Velde: A Catalogue Raisonné, Vol. II: Textiles*, Berlin, 2015, pp. 260-261, carpets illustrated, period photograph and Bosse order book.

These two carpets were originally commissioned for the living rooms of the Schede estate, Hagen, Germany.

° ~ 198

**DAGOBERT PECHE (1887-1923)**

*AN IMPORTANT COFFEE SERVICE AND TRAY,  
DESIGNED 1920*

designed 1923, executed by the *Wiener Werkstätte*,  
white metal with *martelé* surface, ivory handles

coffee pot 12½ in. (32.5 cm.) high

milk jug 4¼ in. (10.7 cm.) high

sugar bowl 5½ in. (13 cm.) high

tray 20½ in. (51 cm.) diameter

coffee pot stamped *Wiener Werkstätte, Made in  
Austria, P, 900*

sugar bowl stamped *Wiener Werkstätte, Made in  
Austria, P*

milk jug stamped *Wiener Werkstätte, Made in  
Austria, P, WW, 900*

tray stamped *Wiener Werkstätte, Made in Austria,  
P, 900*

£35,000–40,000

\$48,000–54,000

€40,000–45,000

**EXHIBITED:**

MAK, Vienna, 10 December 2003 - 7 March 2004,  
cat. no. M292.

**LITERATURE:**

M, Eisler (ed.), *Dagobert Peche 1887-1923*, Vienna,  
1925 (reprinted 1992), pl. 27, another tea and coffee  
service illustrated, featuring diagonally-ribbed tray  
design;

P. Noever, *Dagobert Peche und die Wiener  
Werkstätte*, Vienna, 1998, p. 213, pl. 31;

*Die Wiener Werkstätte*, exhib.cat., MAK, Vienna,  
1967, pl. 21, another example illustrated with  
single-handled sugar bowl, and vertically-ribbed  
tray design;

*Der Preis der Schönheit. Zum 100. Geburtstag  
der Wiener Werkstätte*, exhib.cat., MAK, Vienna,  
2003, p. 338, coffee service illustrated, featuring  
twin-handled sugar bowl and diagonally-ribbed  
tray design.

Dagobert Peche trained as an architect but is  
best remembered as a designer in a diverse range  
of media. He joined the *Wiener Werkstätte* in  
1915 and became an artistic director, remaining  
involved until his death in 1923. The present  
service demonstrates his mastery in conceiving  
a silver service with a flamboyance a kin to the  
Baroque and Rococo periods.









**199**

**JOSEF HOFFMANN (1870-1956)**

*A VASE, CIRCA 1905*

executed by the *Wiener Werkstatte*, silver,  
with glass liner

9½ in. (24.1 cm.) high

stamped *JH*, *WW*, rose mark and Austrian assay  
marks

£4,000–6,000

\$5,500–8,100

€4,600–6,800

**LITERATURE:**

P. Noever (ed.), *Josef Hoffmann Designs*, Vienna,  
1992, p. 182, no. 287, similar painted iron example  
illustrated;

*Wiener Silber Modernes Design 1780-1918*,  
Ostfildern-Ruit, 2003, p. 314, no. 170, another  
example illustrated.



**200**

**GUSTAVE SERRURIER-BOVY (1858-1910)**

*A VASE, CIRCA 1904*

brass, glass, copper  
16¼ in. (41.2 cm.) high

£5,000–8,000

\$6,800–11,000

€5,700–9,000





■ 201

**J. KUYKENS**

*A MODERNIST FLOOR LIGHT, CIRCA 1930*

chrome-plated tubular steel, glass  
69 in. (175.2 cm.) high

£7,000–10,000

\$9,500–14,000

€7,900–11,000

**PROVENANCE:**

Sotheby's New York, 14 December 2007, lot 433;  
From where acquired by the present owner.

**LITERATURE:**

A. Duncan, *Modernism: Modernist Design 1880-1940*, Woodbridge, 1998, p. 142, another example illustrated;  
C. & P. Fiell (eds), *1000 Lights: 1879-1959*, Cologne, 2005, p. 300, another example illustrated.

Other examples of this design were sold in  
Christie's Paris *Les Collections du Château de Gourdon*, 2011, lot 896, and *The Collection Claude et Simone Dray*, 2006, lot 243.



**202**

**DAUM (EST. 1878)**

*A LAMP, CIRCA 1925*

acid-etched glass

17½ in. (44.5 cm.) high

base and shade signed *DAUM NANCY FRANCE*

£8,000–12,000

\$11,000–16,000

€9,100–14,000



**203**

**DAUM (EST. 1878)**

*A LAMP, CIRCA 1925*

acid-etched glass

27½ in. (70 cm.) high

base and shade signed *DAUM NANCY FRANCE*  
with Cross of Lorraine

£7,000–9,000

\$9,500–12,000

€7,900–10,000

**LITERATURE:**

W. Uecker, *Art Nouveau and Art Deco Lamps and Candlesticks*, London, 1986, p. 55, pl. 115, another example illustrated.



204

**MAURICE GUIRAUD-RIVIERE (1881-1947)**  
*'L'ENIGME', CIRCA 1925*

patinated bronze  
15 in. (38 cm.) high  
signed in cast A. GUIRAUD-RIVIERE

£6,000-9,000

\$8,200-12,000

€6,800-10,000

**LITERATURE:**

B. Catley, *Art Deco and Other Figures*, Woodbridge, 1978, p. 173, marble example illustrated;  
V. Arwas, *Art Deco Sculpture*, London, 1992, p. 107, another example illustrated.

The design was shown at the 1925 Paris *Exposition Internationale des Arts Décoratifs et Industriels*. It was executed in marble, ceramic and bronze and in various sizes.





VARIOUS PROPERTIES

**\* 205**

**JOSEPH CSAKY (1888-1971)**

**'VISAGE OVOIDE', CIRCA 1940, LATER CAST**

patinated bronze

12½ in. (31.7 cm.) high

signed CSAKY, 1/8, impressed foundry mark

Fondeur Valsani

£6,000–9,000

\$8,200–12,000

€6,800–10,000

**LITERATURE:**

*Csaky un Sculpteur Moderne sous Estimé*,  
Connaissance des Arts, November 1977, p. 155,  
another design illustrated;  
F. Marcilhac, *Csaky*, Paris, p. 364, n. c.  
1941-FM.232/b, another example illustrated.

Another example exhibited:

Musée Rodin, Paris, *4e Exposition Internationale  
du Petit Bronze, Sculpteurs en France de Rodin à  
nos Jours*, 1975, no. 26;

Musée Bourdelle, Paris, *Trois Sculpteurs des  
Années Trente*, Gargallo, Csaky, Lambert-Rucki,  
2007, no. 37;

Musée d'Art Moderne, Troyes, *Csaky-Sculptures-  
Dessins*, 1986, no. 27.



**\* 206**

**JOSEPH CSAKY (1888-1971)**

**'OISEAU SNOB', DESIGNED 1924, LATER CAST**

patinated bronze, on later enamelled base

21¼ in. (54 cm.) high

signed CSAKY, 1/8, impressed foundry mark

*Fondeur Valsani*

£8,000-12,000

\$11,000-16,000

€9,100-14,000

**LITERATURE:**

F. Marcilhac, *Csaky*, Paris, p. 334, n. c.

1924-FM.84/b, another example illustrated.

Another examples exhibited:

Musée Bourdelle, Paris, *Trois Sculpteurs des  
Années Trente*, Gargallo, Csaky, Lambert-Rucki,  
2007, no. 37;

Musée d'Art Moderne, Troyes, *Csaky-Sculptures-  
Dessins*, 1986, no. 27.



■ Δ 207

**LUCIEN ROLLIN (1906-1933)**

*A DESK AND CHAIR, DESIGNED 1937*

sapelli, glass, bronze, the desk with lateral slides and key, the chair in sapelli, leather, bronze  
 desk - 29½ in. (74.8 cm.) high;  
 88¾ in. (225.5 cm.) wide; 37½ in. (95.5 cm.) deep  
 desk with shelves extended - 116¼ in.  
 (295.5 cm.) wide  
 chair - 34½ in. (88 cm.) high (2)

£10,000-15,000

\$14,000-20,000  
 €12,000-17,000

**PROVENANCE:**

Formerly Galerie Yves Gastou, Paris,  
 27 February 1999.

**LITERATURE:**

*Art et Décoration et L'Architecte, Exposition de Paris 1937*, No. 9., p. 275, example of the desk and chair illustrated in Bureau du Président, Club Universitaire

This lot is offered together with a copy of a certificate of authenticity by Jean-Pierre Bonneyrat-Rollin.





■ 208

**ANDRÉ ARBUS (1903-1969) AND VADIM ANDROUSOV (1895-1975)**

'ENFILADE AU MASQUE SOLAIRE',  
A SIDEBORD, 1942

lacquer, mahogany, gilt bronze and metal  
(relacquered)  
34 $\frac{5}{8}$  in. (88 cm.) high; 52 $\frac{3}{4}$  in. (134 cm.) wide;  
20 $\frac{1}{2}$  in. (52 cm.) deep

£30,000–50,000

\$41,000–68,000  
€34,000–56,000

**PROVENANCE:**

Henri Thévenin, 1942 for an apartment in rue de  
Tournon, Paris;  
Thence by descent.

**EXHIBITED:**

*Salon Unique*, Musée des Augustins, Toulouse, 1942.

**LITERATURE:**

Y. Brunhammer, *André Arbus: Architecte-  
Décorateur des Années 40*, Paris, 1996, cover,

p. 63, for the same model in celadon lacquer,  
p. 189, for the same model in an apartment,  
Paris, 1948-50.

André Arbus designed this sideboard in 1942 for the *Salon Unique des Augustins*, Toulouse. Henri Thévenin purchased this example on 10 February 1942 for 1500 French Francs, as stated in a handwritten letter by Arbus, dated 29 September 1947, held in the Androusov Archives. André Arbus had met Henri Thévenin in the early 1920s at law school in Toulouse, which he attended whilst also studying fine art and a lifelong friendship ensued. Thévenin became an insurance agent in Bordeaux before settling in Paris, rue de Tournon, and commissioned Arbus to furnish his apartment in the mid-1930s. He remained a patron and admirer of Arbus' work, owning many exceptional models. This piece stood in the grand hall of the apartment, in rue de Tournon, which served as the dining room.





## 209

### THREE LACQUER ENGRAVING TOOLS USED BY EILEEN GRAY (1879-1976)

mounted together with various works on paper including two examples of letter headed paper for JEAN DÉSERET and DÉSERET ET GRAY; three business cards printed JEAN DÉSERET E. GRAY *Laques, Meubles Modernes, Decoration. 217, FAUBOURG ST-HONOUR; MEUBLES, LAQUES, PARAVENTS, TAPIS d'EILEEN GRAY, EILEEN GRAY*; and an example of her monogram EG, lacquer tools 11 in. (28 cm.) and smaller (4)

£2,500-3,500

\$3,400-4,700

€2,900-3,900

#### PROVENANCE:

Prunella Clough;  
Peter Adam;  
From whom acquired by the present owner.

Eileen Gray worked in lacquer on numerous occasions assisted by the craftsman Seizo Sugarwara. These tools were used to cut into the lacquer to create decorative outlines.

Gray opened her shop Jean Désert on Rue Faubour St-Honoré in 1922 but when clients wrote to M. Jean Désert she changed the name to Désert et Gray. The EG monogram was designed in the 1920s but not used until her works were reproduced by Aram in the 1970s.



PROPERTY FROM THE PRIVATE COLLECTION OF THE  
GHEZZI FAMILY, SWITZERLAND - LOTS 210 - 212

■ Ω 210

**JEAN DUNAND (1877-1942)**

*'BICHE', A FOLDING SCREEN, CIRCA 1925*

lacquer on wood panel

87 in. (221 cm.) high; panels 39½ in. (100 cm.)  
and 19½ in. (50 cm.) wide respectively

£8,000-12,000

\$11,000-16,000

€9,100-14,000

**PROVENANCE:**

Artcurial, Paris, 22 November 2005, lot 92;  
From where acquired by the present owner.

**LITERATURE:**

F. Marcilhac, *Jean Dunand*, London, 1991, p. 210,  
no. 73, similar example illustrated with two deer  
in reverse.



■ \* 211

**JEAN DUNAND (1877 - 1942)**

*TWO PANELS, CIRCA 1930*

gold foil, lacquer

chickens - 70¼ x 36 in. (178.5 x 91.5 cm.)

rabbits - 70½ x 41 in. (178 x 104.5 cm.)

signed *JEAN DUNAND*

(2)

£20,000–30,000

\$28,000–41,000

€23,000–34,000





■ \* 212

**JEAN DUNAND (1877 - 1942)**

*TWO PANELS, CIRCA 1930*

gold foil and lacquer

ducks - 69¼ x 41½ in. (177.5 x 104.5 cm.)

pheasant - 70¼ x 39½ in. (178.5 x 100.3 cm.)

signed *JEAN DUNAND*

(2)

£20,000–30,000

\$28,000–41,000

€23,000–34,000





VARIOUS PROPERTIES

λ 213

**PAUL JOUVE (1880-1973)**

*'PANTHERE NOIRE DEBOUT', CIRCA 1929*

photo lithographic base with *pochair* on paper,  
framed

25 $\frac{5}{8}$  x 20 $\frac{1}{8}$  in. (65 x 51 cm.)

printed *P. Jouve*

£4,000–6,000

\$5,500–8,100

€4,600–6,800

Christie's wishes to thank Dominique Suisse for  
his assistance in cataloguing this lot.



**214**

**CECIL HOWARD (1888-1956)**

*A TABLE CENTRE, DESIGNED 1919*

patinated bronze, brass, comprising tazza and four  
candleholders

tazza - 13 in. (33 cm.) high; 15 in. (38 cm.) diameter

candleholders - 9 in. (23 cm.) high

signed in cast *HOWARD*, foundry mark *CIRE*

*PERDUE CARVILLANI*

(5)

£8,000-12,000

\$11,000-16,000

€9,100-14,000



Ω 215

**RENE BUTHAUD (1886-1986)**

*A VASE, CIRCA 1935*

glazed ceramic

12 in. (30.5 cm.) high

painted monogram *RB*

£4,000–6,000

\$5,500–8,100

€4,600–6,800







**216**

**EDGAR BRANDT (1880-1960)  
AND DAUM (EST. 1878)**

*'LE MINISTRE', A LAMP, CIRCA 1920*

wrought-iron, internally mottled glass

20¾ in. (52.6 cm.) high

base stamped *E. BRANDT*, shade engraved *DAUM*  
*NANCY* with Cross of Lorraine

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**LITERATURE:**

J. Kahr, *Edgar Brandt Master of Art Deco Ironwork*,  
New York, 1999, p. 82, pl. 78, another example  
illustrated.



**217**

**EDGAR BRANDT (1880-1960)  
AND DAUM (EST. 1878)**

*A PAIR OF WALL APPLIQUES, CIRCA 1920*

wrought-iron, mottled glass

19 in. (48.2 cm.) high

iron stamped *E. BRANDT*, glass engraved *DAUM*  
*NANCY* with Cross of Lorraine (2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000





■ 218

**EDGAR BRANDT (1880-1960)  
AND DAUM (EST. 1878)**

*'LA TENTATION', A FLOOR LAMP, CIRCA 1925*

bronze, glass

65½ in. (166.3 cm.) high

base stamped *E. BRANDT*, shade signed *DAUM*  
*NANCY FRANCE* with Cross of Lorraine

£20,000–30,000

\$28,000–41,000

€23,000–34,000

**LITERATURE:**

J. Kahr, *Edgar Brandt Master of Art Deco Ironwork*,  
New York, 1999, p. 156, pl. 166, another example  
illustrated.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

■ 219

**RONALD GRIERSON (1901-1983)**

*A MODERNIST RUG, CIRCA 1935*

wool

61½ x 36 in. (156 x 91.5 cm.)

woven monogram

£5,000–8,000

\$6,800–11,000

€5,700–9,000

**PROVENANCE:**

Sotheby's London, 30 November 1993, lot 377;  
From where acquired by the present owner.

**LITERATURE:**

M. Battersby, revised by P. Garner, *The Decorative Thirties*, London, 1988, p. 94, another design illustrated.

■ 220

**MARION DORN (1896-1964)**

*A CARPET, CIRCA 1932*

executed by Royal Wilton, wool

86½ x 49½ in. (220 x 126 cm.)

signed in weave *DORN*

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**LITERATURE:**

*Thirties: British Art & Design Before the War*, Hayward Gallery, London, 25 October 1979 - 13 January 1980, p. 88, another design illustrated;  
C. Boydell, *The Architect of Floors: Modernism, Art and Marion Dorn Designs*, Essex, 1996, p. 45, pl. 40, another example illustrated.

**221 No Lot**







■ \* 222

**JEAN-GABRIEL DOMERGUE (1889-1962)**  
**'ELEGANTE AUX BALLONS',**  
**A FIVE-FOLD SCREEN, 1924**

paint on board over gilding  
70 $\frac{1}{8}$  x 157 $\frac{1}{2}$  in. (178 x 400 cm.) overall  
70 $\frac{1}{8}$  x 31 $\frac{1}{2}$  in. (178 x 80 cm.) each leaf  
signed and dated

£30,000–50,000

\$41,000–68,000

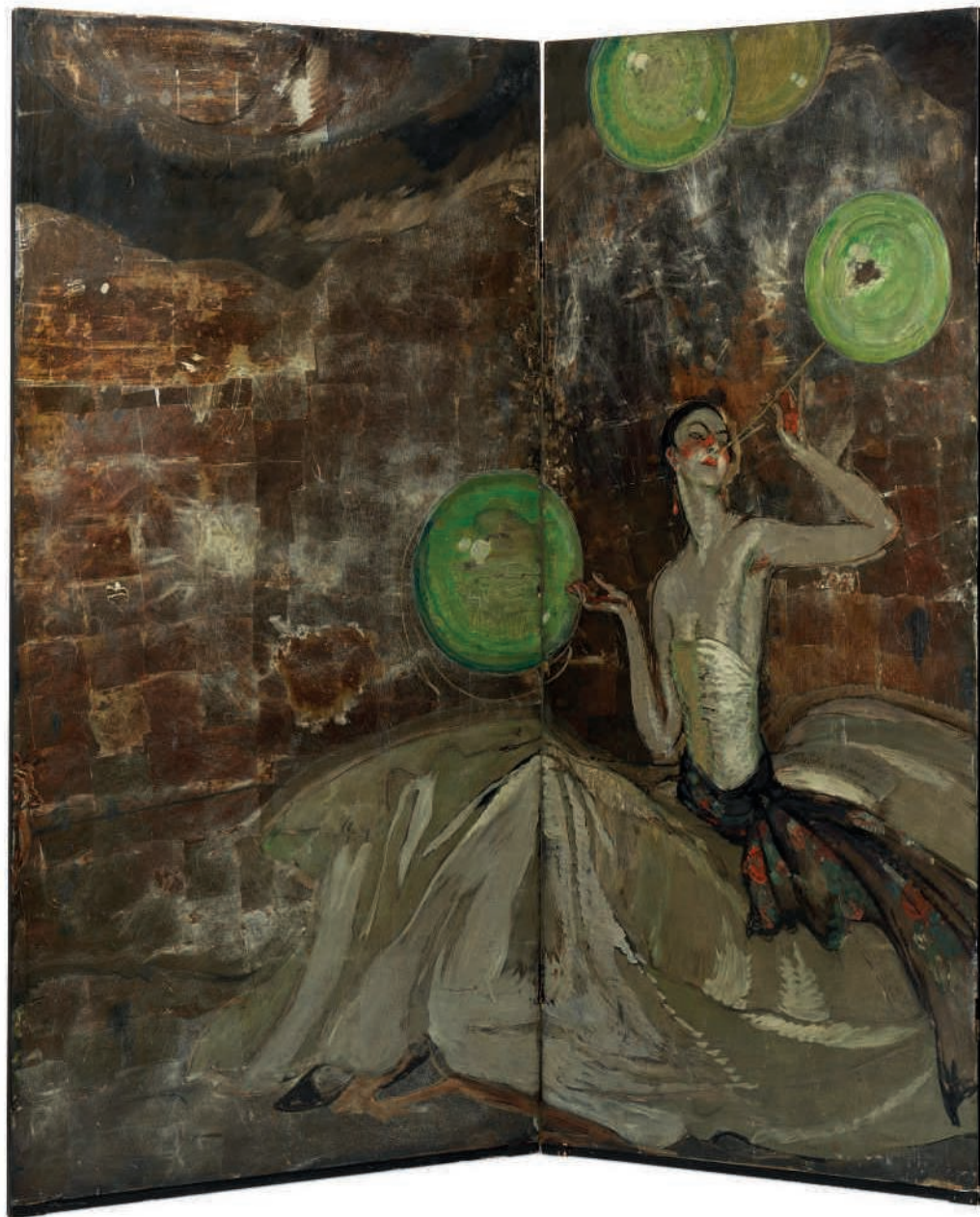
€34,000–56,000

**PROVENANCE:**

Sotheby's Monaco, 9 October 1983, lot 219;  
From where they were acquired by a private  
European collector;  
Thence by descent.

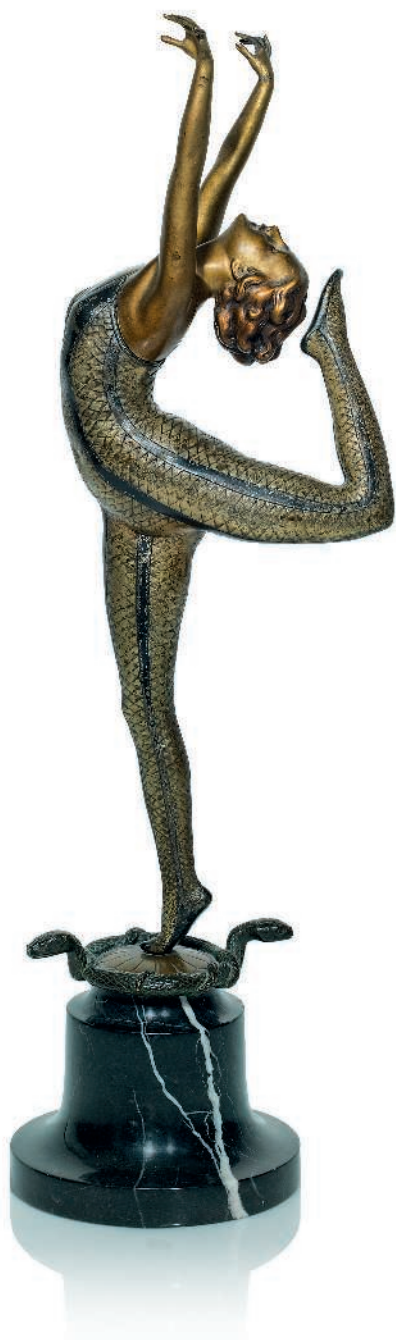
This panel was designed by Domergue for the Venetian festival in Cannes and by repute for a ball held by Marie Laure de Noailles, the French arts patron. A similar screen is believed to have been created for Coco Chanel.

This work is recorded in the archives of Monsieur Noé Willer and will be included in his forthcoming Domergue *Catalogue Raisonné*.









**223**

**OTTO POERTZEL (1876-1963)**

*'SNAKE DANCER', CIRCA 1925*

gilt and cold-painted bronze, marble base

20¾ in. (52.7 cm.) high

base engraved *Prof. POERTZEL*

£8,000–12,000

\$11,000–16,000

€9,100–14,000

**LITERATURE:**

B. Catley, *Art Deco and Other Figures*, Woodbridge, 1978, p. 255, bronze and ivory version illustrated.



PROPERTY FROM A PRIVATE COLLECTION

**224**

**BRUNO ZACH (1891-1935)**

*'GIRL WITH A CIGARETTE', CIRCA 1925*

patinated bronze, portor marble base

28¾ in. (73 cm.) high

signed *Bruno Zach*

£7,000–10,000

\$9,500–14,000

€7,900–11,000

**LITERATURE:**

B. Catley, *Art Deco and Other Figures*, Woodbridge, 1978, p. 305, another example illustrated.





VARIOUS PROPERTIES

**~ 225**

**FERDINAND PREISS (1882-1943)**

'YOUTH', CIRCA 1925

carved ivory, onyx base

8½ in. (20.7 cm.) high

signed *F. PREISS*

£7,000–10,000

\$9,500–14,000

€7,900–11,000

**LITERATURE:**

A. Shayo, *Ferdinand Preiss, Art Deco Sculptor, The Fire and the Flame*, Woodbridge, 2005, pp. 56 and 86, design illustrated with variant hands; V. Arwas, *Art Deco Sculpture*, London, 1992, p. 173, another design illustrated.

**~ 226**

**FERDINAND PREISS 1882-1943**

'BUTTERFLY DANCERS', CIRCA 1925

cold-painted bronze and ivory, onyx base

16¾ in. (42.5 cm.) high

signed in cast *F. Preiss*

£15,000–25,000

\$21,000–34,000

€17,000–28,000

**LITERATURE:**

Other examples illustrated:

B. Catley, *Art Deco and Other Figures*, Woodbridge, 1978, p. 281;

V. Arwas, *Art Deco Sculpture*, London, 1992, p. 206;

A. Shayo, *Ferdinand Preiss, Art Deco Sculptor, The Fire and the Flame*, Woodbridge, p. 161.







λ ~ 227

**GUSTAV SCHMIDT-CASSEL (1867-1954)**

**'COY DANCER', CIRCA 1925**

cold-painted and gilt bronze, with cold-painted  
ivory, onyx base

13½ in. (34.3 cm.) high

signed in the cast *SCHMIDT-KASSEL*

£8,000–12,000

\$11,000–16,000

€9,100–14,000



~ \* 228

**FERDINAND PREISS (1882-1943)**

**'GIRL ON A WALL', CIRCA 1925**

cold-painted bronze and ivory, onyx base  
9 $\frac{1}{2}$  in. (23.8 cm.) high  
base engraved *F. Preiss*

£15,000–25,000

\$21,000–34,000

€17,000–28,000

**LITERATURE:**

B. Catley, *Art Deco and Other Figures*, Woodbridge, 1978, p. 278, another example illustrated;  
A. Shayo, *Ferdinand Preiss, Art Deco Sculptor, The Fire and the Flame*, Woodbridge, p. 168, another example illustrated.



λ ~ 229

**DEMETRE CHIPARUS (1886-1947)**

'SOLO', CIRCA 1925

gilt bronze and ivory, brown onyx base  
19¼ in. (49 cm.) high  
base engraved *D. H. Chiparus*

£15,000–25,000

\$21,000–34,000  
€17,000–28,000

**LITERATURE:**

V. Arwas, *Art Deco Sculpture*, London, 1992, p. 63, another example illustrated;  
A. Shayo, *Chiparus Master of Art Deco*, London, 1999, p. 163, pl. 94, another example illustrated.



λ ~ 230

**DEMETRE CHIPARUS (1886-1947)**

'NUBIAN DANCER', CIRCA 1925

patinated, gilt and cold-painted bronze, ivory, marble base  
17¼ in. (43.8 cm.) high  
signed in the cast *D. H. Chiparus*, base engraved *D. H. Chiparus*

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

**LITERATURE:**

Other examples illustrated:  
B. Catley, *Art Deco and Other Figures*, Woodbridge, 1978, p. 80;  
V. Arwas, *Art Deco Sculpture*, London, 1992, p. 70;  
A. Shayo, *Chiparus Master of Art Deco*, London, 1999, pp. 26, 106, pl. 38.







λ~231

**DEMETRE CHIPARUS (1886-1947)**

*'SHIMMER', CIRCA 1925*

patinated, gilt and cold-painted bronze, ivory,  
marble base

23¼ in. (59 cm.) high

base engraved *Chiparus*

£25,000–35,000

\$34,000–47,000

€29,000–39,000

**LITERATURE:**

A. Shayo, *Chiparus Master of Art Deco*, London,  
1999, p. 161, pl. 92, another example illustrated.

λ ~ 232

**DEMETRE CHIPARUS (1886-1947)**

**'LES AMIS TOUJOURS', CIRCA 1925**

gilt and cold-painted bronze, ivory, onyx base

16¼ in. (41.3 cm.) high

engraved *Chiparus*

(2)

£18,000-22,000

\$25,000-30,000

€21,000-25,000

**LITERATURE:**

Other examples illustrated:

B. Catley, *Art Deco and Other Figures*, Woodbridge, 1978, p. 73;

V. Arwas, *Art Deco Sculpture*, London, 1992, p. 66;

A. Shayo, *Chiparus Master of Art Deco*, London, 1999, p. 81, pl. 13.

This lot is offered together with the original purchase receipt, dated 24 Avril 1929





PROPERTY FROM A PRIVATE COLLECTION

λ-233

**DEMETRE CHIPARUS (1886-1947)**

'STARFISH', CIRCA 1925

patinated and cold-painted bronze, ivory,  
onyx base

29¾ in. (75.5 cm.) high

base signed *D. H. Chiparus*

£30,000–50,000

\$41,000–68,000

€34,000–56,000

**LITERATURE:**

Another examples illustrated:

V. Arwas, *Art Deco Sculpture*, London, 1992, p. 54;

A. Shayo, *Chiparus, Master of Art Deco*, New York,  
1993, p. 152;

B. Catley, *Art Deco and Other Figures*, Woodbridge,  
2003, p. 71.





VARIOUS PROPERTIES

λ ~ 234

**DEMETRE CHIPARUS (1886-1947)**

'NEOPOLITAN DANCER', CIRCA 1925

patinated, gilt and silvered bronze, ivory,  
marble base

14¼ in. (36.2 cm.) high

base engraved *D. H. Chiparus*

£5,000–7,000

\$6,800–9,500

€5,700–7,900

**LITERATURE:**

A. Shayo, *Chiparus Master of Art Deco*, London,  
1999, p. 139, pl. 70, another example illustrated.



λ ~ 235

**DEMETRE CHIPARUS (1886-1947)**

'BAYADERE', CIRCA 1925

patinated, gilt and cold-painted bronze, ivory,  
marble base

21 in. (53.3 cm.) high

signed in the cast *D. H. Chiparus*, base engraved  
*Chiparus*

£15,000–25,000

\$21,000–34,000

€17,000–28,000

**LITERATURE:**

Other examples illustrated:

B. Catley, *Art Deco and Other Figures*, Woodbridge,  
1978, p. 87;

V. Arwas, *Art Deco Sculpture*,  
London, 1992, p. 70;

A. Shayo, *Chiparus Master of Art Deco*, London,  
1999, p. 129, pl. 61.



~236

**DEMETRE CHIPARUS (1886-1947)**

*'RUSSIAN DANCERS', CIRCA 1925*

patinated, gilt and cold-painted bronze, ivory,  
marble base

22¼ in. (56.5 cm.) high

base engraved *D. H. Chiparus*

£40,000–60,000

\$55,000–81,000

€46,000–68,000

**LITERATURE:**

Other examples illustrated:

B. Catley, *Art Deco and other Figures*, Woodbridge,  
1978, p. 85;

V. Arwas, *Art Deco Sculpture*, London, 1992, p. 58;

A. Shayo, *Chiparus Master of Art Deco*, London,  
1999, pp. 53, 148, pl. 79.



PROPERTY FROM AN IMPORTANT  
EUROPEAN PRIVATE COLLECTION

**λ ~ 237**

**DEMETRE CHIPARUS (1886-1947)**

**'DOLLY SISTERS', A RARE ART DECO  
SCULPTURE, CIRCA 1925**

patinated and cold-painted bronze, ivory,  
onyx and marble base  
29½ in. (74 cm.) high  
applied plaque *LES SISTERS CHIPARUS*,  
one foot stamped 6

£100,000–150,000

\$140,000–200,000

€120,000–170,000

**LITERATURE:**

Other examples illustrated:

V. Arwas, *Art Deco Sculpture*, London, 1992, p. 50;

A. Shayo, *Chiparus, Master of Art Deco*, New York,  
1993, p. 167, pl. 98;

B. Catley, *Art Deco and Other Figures*, Woodbridge,  
2003, p. 97.

The Dolly sisters were celebrated music hall  
performers in the 1920s and 1930s in the US and  
Paris. They were Hungarian twins, Jancsi and  
Roszicha Schwartz, but called themselves Jenny  
and Rosie (A. Shayo, *op.cit.*, pp. 29-30.)





# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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(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'.

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(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.

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(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).

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

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

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

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

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

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

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

### (a) Phone Bids

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

### (b) Internet Bids on Christie's Live™

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

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

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

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

### 4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

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

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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



## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

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

### 2 TAXES

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

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

### 3 ARTIST'S RESALE ROYALTY

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

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

*Royalty for the portion of the hammer price*

*(in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

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

### 2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **warranty** 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, defects in respect of bindings, stains, spotting, marginal tears or other damage not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

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

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

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

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

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

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

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

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

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

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

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

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

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

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

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

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

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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


### 2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that 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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

#### (b) Lots made of protected species

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

#### (c) US import ban on African elephant ivory

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

#### (d) Lots of Iranian origin

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


#### (e) Gold

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

#### (f) Jewellery over 50 years old

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

#### (g) Watches

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

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

## I OUR LIABILITY TO YOU

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

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

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

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters.

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



# VAT SYMBOLS AND EXPLANATION

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

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

## VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

## SYMBOLS USED IN THIS CATALOGUE

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

o

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

Δ

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

◆

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

λ

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

•

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

~

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

ψ

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

?, \*, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

## IMPORTANT NOTICES

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

#### Δ Property Owned in part or in full by Christie's

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

#### o Minimum Price Guarantees

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

#### o◆ Third Party Guarantees/Irrevocable bids

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

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

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

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

### EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

A work catalogued as "by" a maker is in our opinion a work by the maker; a work catalogued as "by" a dealer, is in our opinion a work made specifically for the dealer and originally sold by him, the identity of the actual maker being unknown or unidentifiable.

In other cases, the following words or expressions, with the following meanings are used:

"By ..."

In our opinion a work by the artist.

"Cast from a model by ..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed ..."

In our opinion a work probably by the artist.

"In the style ..."

In our opinion a work of the period of the artist and closely related to his style.

"In the manner ..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After ..."

In our opinion a copy or aftercast of a work by the artist.

"Signed ..."/"Dated ..."/"Inscribed ..."/

"Stamped ..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature ..."/"Bearing the date ..."/"Bearing the inscription ..."/

"Bearing the stamp ..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

Our catalogue entries are not intended to describe the condition of the property and buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.



# STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](https://christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere. If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale. Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only. Tel: +44 (0)20 7839 9060 Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

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

### PAYMENT OF ANY CHARGES DUE

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

### SHIPPING AND DELIVERY

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

### PHYSICAL LOSS & DAMAGE LIABILITY

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

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

### CHRISTIE'S WAREHOUSE

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

### COLLECTION FROM CHRISTIE'S PARK ROYAL

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





# Immerse yourself in the art world, *wherever you are.*

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Learn the way you want to.

**Find out more**

[christies.com/christies-education-online](https://christies.com/christies-education-online)

**CHRISTIE'S**  
EDUCATION

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GIO PONTI (1891-1979)  
 TWO IMPORTANT AND MONUMENTAL VASES, 1924-1930  
 executed by Richard-Ginori, polychrome earthenware  
 each 18½ in. (47 cm.) high  
 £60,000-80,000

**DESIGN**

*London, 18 October 2017*

**VIEWING**

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

**CONTACT**

Raffaella Goffredi  
[rgoffredi@christies.com](mailto:rgoffredi@christies.com)  
 +44 (0)20 7752 3015

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

**CHRISTIE'S**



MACKAY HUGH BAILLIE SCOTT (1865-1945)  
MEUBLE DE MUSIQUE

Executed by Dresdener Werkstätten für Handwerkskunst, circa 1905  
 amaranth, ebony, mahogany, ebonised sycamore, mother-of-pearl, ivory, silvered brass and pewter inlay  
 127 cm. high x 65.5 cm. wide x 44.3 cm. deep  
 €60,000–80,000

## DESIGN VENTE DU SOIR

*Paris, 20 November 2017*

### VIEWING

15-20 November 2017  
 9, Avenue Matignon  
 75008 Paris

### CONTACT

Pauline de Smedt  
 pdsmedt@christies.com  
 +33 (0)1 40 76 83 54

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

CHRISTIE'S



# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### HISTORICAL DESIGN

WEDNESDAY 18 OCTOBER 2017 AT 1.00 PM

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

CODE NAME: CHARLES

SALE NUMBER: 14454

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

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

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

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

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
  - I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
  - I agree to be bound by the Conditions of Sale printed in the catalogue.
  - I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
  - Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

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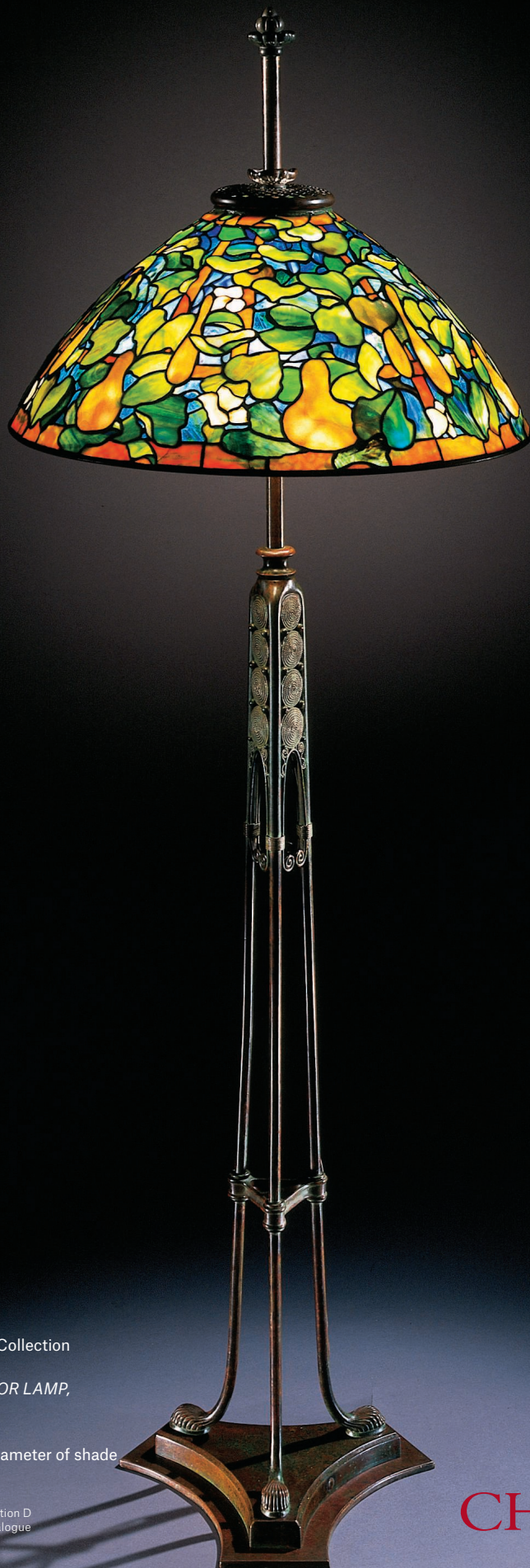
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