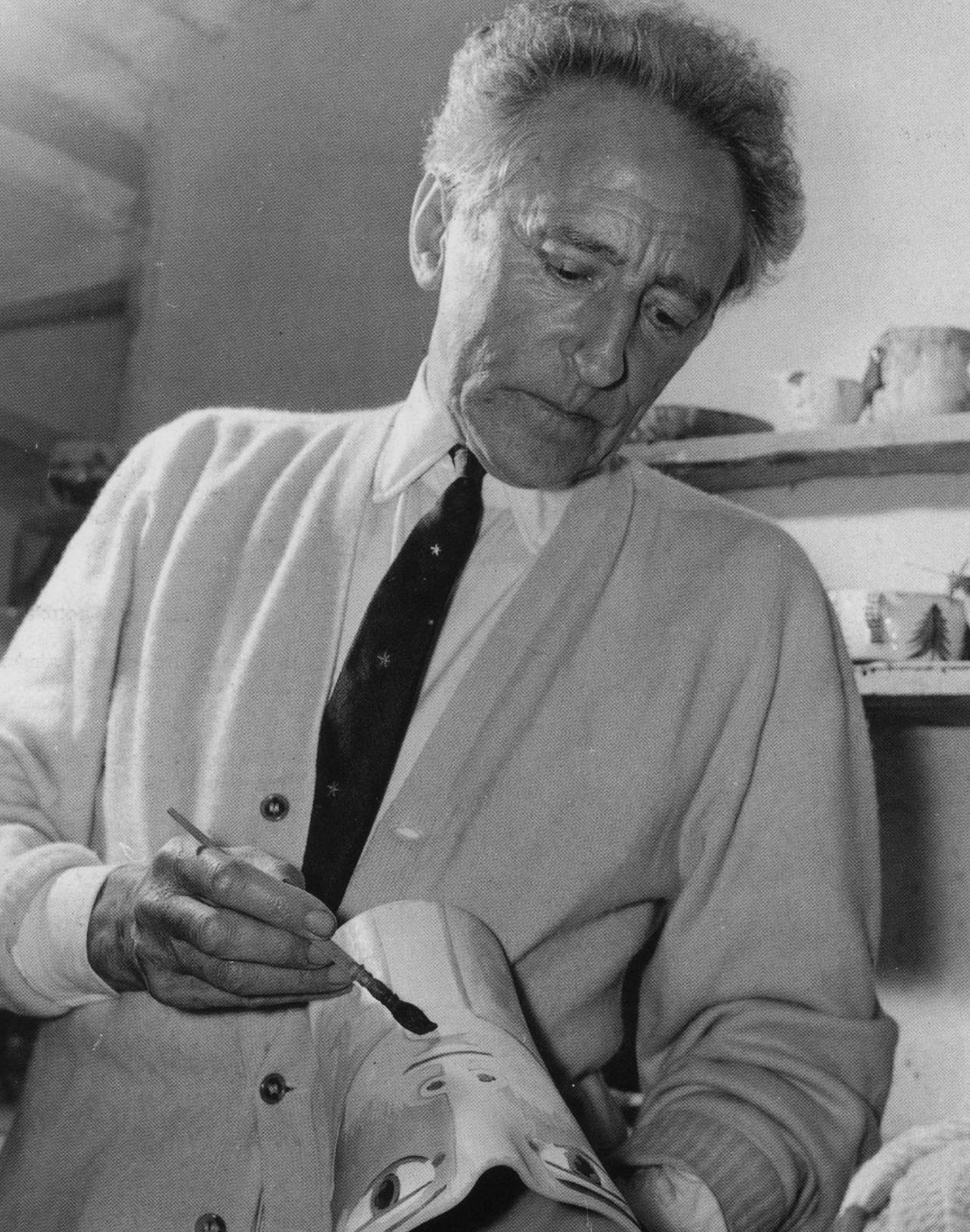




# RESHAPED

CERAMICS THROUGH TIME

CHRISTIE'S



# RESHAPED

CERAMICS THROUGH TIME

## AUCTION

Tuesday 21 May 2019  
at 11.00 am (Lots 1-70)

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

## VIEWING

Saturday	18 May	12 noon – 5.00 pm
Sunday	19 May	12 noon – 5.00 pm
Monday	20 May	9.00 am – 4.30 pm

## AUCTIONEER

Arlene Blankers

## AUCTION CODE AND NUMBER

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Front cover: Lots 18 & 19

Opposite: Jean Cocteau working on an example from the *Visage* pitcher edition (see lot 57) in June 1958.

Photograph by Studio M. Paut, Nice.

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Page 2: Lot 25

Back cover: Lot 38



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# CHRISTIE'S

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### BUYING AT CHRISTIE'S

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



1

**AN ETRUSCAN IMPASTO WHITE-ON-RED WARE OLLA**  
CIRCA 7TH CENTURY B.C.

7 in. (17.7 cm.) high

£3,000-5,000

US\$4,000-6,600  
€3,600-5,800

**PROVENANCE:**

with Galerie Démons et Merveilles, Paris.  
Belgian private collection, acquired from the above, 11 May 1989.

The red clay with white-painted decoration is characteristic of the regions of Southern Etruria. For a similar shaped vessel decorated with concentric circles, cf. no. 271 in I. Jucker, *Italy of the Etruscans*, Mainz, 1991.



Ω2

**MICHELLE ERICKSON (B. 1960)**

*Agate Skull*

On an indigenous London clay stand  
Press-moulded indigenous clay from East London  
Executed in 2012 whilst Artist in Residence at the Victoria and Albert Museum, London

(2)

£4,000-6,000

US\$5,300-7,900  
€4,700-7,000

**EXHIBITED:**

*You & I Are Earth*, Wilton House Museum, Virginia, 2016.  
*Conversations in Clay*, Virginia Museum of Contemporary Art, 2015.  
*FLOW*, NCECA Invitational Exhibition, Milwaukee Art Museum, Wisconsin, 2014.

The natural agate of this clay was in stark contrast to the extraordinarily contrived process Erickson deciphered and used to recreate an 18th century agate teapot from the Victoria & Albert Museum, London collection (museum no. C.5-1940) whilst serving her tenure there as Artist in Residence.

Using the natural agate of the London's indigenous clay required a specific technique of reconstituting the clay to a workable consistency and press-moulding the clay in the plaster mould all without mixing or muddying the natural variations in the clay as it was excavated.



**\*3**

**A STAFFORDSHIRE SLIPWARE TWO-HANDLED BRAGGET-POT  
DATED 1699**

The cream-coloured ground decorated with dark-brown and lighter-brown slip tulips, enriched with cream slip ornament, the border inscribed *THE BEST IS NOT TOO GOOD FOR YOU* 1699

5 $\frac{3}{8}$  in. (13.7 cm.) high

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

**LITERATURE:**

Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, London, 2000, p. 129, S71.

Bragget pots were used for a drink made from ale and fermented honey, or ale that was sweetened and spiced. The phrase, 'The best is not too good for you' was often used in combination with bold foliate decoration to decorate bragget and posset-pots in the late 17th and early 18th centuries.





PROPERTY FROM THE ESTATE OF MR. GERARD ARNHOLD

**\*4**

**A DERUTA MAIOLICA CHARGER**

SECOND QUARTER OF THE 16TH CENTURY

Painted with the mystic marriage of Saint Catherine, the border with panels of scrolling foliate and scale-pattern divided by radiating bands, the reverse with two spiral motifs  
16½ in. (42 cm.) diameter

£6,000-10,000

US\$7,900-13,000  
€7,000-12,000

The scene on this charger corresponds closely to the painting of the mystic marriage of Saint Catherine by Giovanni Battista Salvi (1609-1685). To date, a print or engraving of this painting has yet to be identified.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ5

**ANDRÉ DERAÏN (1880-1954)**

*Quatre femmes*

signed 'A Derain' (on the reverse)

tin-glazed earthenware plate

9 $\frac{3}{8}$  in. (23.8 cm.) diameter

Executed circa 1905-1907 in the atelier of André Metthey

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

**PROVENANCE:**

Galerie Zak, Paris.

Private collection, Switzerland, by whom acquired from the above in the 1960s;  
sale, Christie's, London, 21 June 2006, lot 301.

Acquired at the above sale by the present owner.

André Derain's first encounter with the ceramicist André Metthey goes back to 1904. Around twenty tin-glazed ceramics were executed jointly by Metthey and Derain over the period from 1906 to 1908. In his experiments in the new medium Derain directly quotes pictorial vocabulary from his own Collioure and Estaque Fauvist paintings. The artist intentionally leaves the bright opaque white of the tin-glazed ceramic support to highlight the colours in the composition, just as he did with his Collioure paintings when preserving the blank canvas in places. Derain affords great prominence to the human figure in his ceramics, and in particular bathers, which again mirror his painterly oeuvre of the same period, framing the arabesques of the nudes' bodies within the frames, curves and angles of the various ceramic objects.



6

**6**

**A CHINESE BLACK-GLAZED VASE,  
MEIPING**

17TH-18TH CENTURY

The vase is covered with an even mirror-black glaze stopping below the narrow white mouth rim and thickening slightly around the foot. The interior and base are covered with a translucent glaze.

14½ in. (37 cm.) high

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

PROPERTY OF THE WEST FOUNDATION

**\*7**

**A SILVER-MOUNTED BÖTTGER  
POLISHED AND CUT RED STONEWARE  
TANKARD AND COVER**

CIRCA 1710-1713, THE SILVER FOOTRIM OF  
SIMILAR DATE, THE COVER PROBABLY 19TH  
CENTURY, SET WITH A 17TH CENTURY COIN

The pear-shaped body cut and polished with  
faceted bands and ovolo ornament, the hinged  
cover with a scroll thumbpiece, inset with a coin  
inscribed in Latin and with various dates from  
1601 to 1659

8 in. (20.3 cm.) high overall

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

**PROVENANCE:**

Dr. Joseph Kler; Christie's, New York, 27 April 1984,  
lot 2.

With Robert Williams, London, from whom it was  
acquired on 24 June 1986.

Meissen employed glass cutters and polishers  
from Bohemia to work on its stoneware vessels,  
principally from 1710-12. Adam Heinrich  
Blumenthal went to Bohemia to recruit the  
craftsmen, and in February 1710 engaged the  
polisher Samuel Hölzel, his two sons and 27  
other glass engravers and polishers. By the  
time Böttger's grinding mill at Weisseritz was  
completed in 1713, interest in stoneware was  
waning as porcelain had become more sought  
after. Consequently by 1712 only four glass  
workers remained at Meissen.







8

8

**AN ENGLISH EARTHENWARE SLIPWARE BAKING OR LOAF-DISH**  
EARLY 19TH CENTURY, INCISED 24 TO THE REVERSE

Decorated with light brown slip waves and with a notched edge  
13 $\frac{5}{8}$  (34.7 cm.) diameter

£2,000-3,000

US\$2,700-3,900  
€2,400-3,500

A related dish of oblong form, decorated with a similarly abstract design of three sets of light brown slip waves, is in the collection of the Victoria and Albert Museum, London (museum no. CIRC.86-1919).



9

9

**AN ENGLISH EARTHENWARE SLIPWARE BAKING-DISH**  
LATE 18TH OR EARLY 19TH CENTURY

Decorated with light and dark brown slip combed decoration and  
a notched edge  
14 $\frac{1}{2}$  in. (36.8 cm.) diameter

£4,000-6,000

US\$5,300-7,900  
€4,700-7,000

Four examples with similar combed decoration to the present lot are in the Victoria and Albert Museum, London (museum nos. C.53-2003, CIRC.76-1917, C.411-1923 & 470-1905).

Q10

**MICHELLE ERICKSON (B. 1960)**

*Potter's Field*

Each of the six dishes signed ME to the reverse  
Slip decorated earthenware  
The largest 13 $\frac{5}{8}$  in. (34.7 cm.) diameter  
Executed circa 2011

(6)

£8,000-12,000

US\$11,000-16,000  
€9,400-14,000

**EXHIBITED:**

*You & I Are Earth*, Wilton House Museum Virginia, 2016  
*Conversations in Clay*, Virginia Museum of Contemporary Art, Virginia, 2015  
*Potter's Field Artist in Residence Exhibit*, Victoria & Albert Museum, London 2012  
*Inspired By The Past*, Staniar Gallery and Reeves Center Washington and Lee University, Virginia, 2012

*Potter's Field* is the first work in an ongoing series exploring the history of ceramics as the history of mankind. In this installation Erickson employs her rediscovery of early Staffordshire reverse slipware techniques to produce skeletal dishes. For this work she used the 18th century open trailing method, trailing bones of black and white as two sides of the same figure. Using this stark and direct method from ceramic history Erickson strips the human experience down to a fundamental commonality by eliminating distinctions of race, culture, class and gender.







11

11

**A MONTELUPO MAIOLICA TWO-HANDLED 'OAK LEAF' JAR  
OR VASO BIAN SATO**

SECOND HALF OF THE 15TH CENTURY

Painted in blue and edged with manganese, the front with a panther within a circular band cartouche radiating stylised oak leaves, the reverse with a hatched circle within a similar cartouche and foliage, each side with a manganese N below the handle

6½ in. (15.5 cm.) high

£18,000-25,000

US\$24,000-33,000

€22,000-29,000

**PROVENANCE:**

Chompret Collection; Ader Tajan, Paris, 15 December 1976.

Excavations at Montelupo have unearthed fragments relating to this type of jar. The *N* marks are presumably for the name of a workshop or apothecary, but the significance has yet to be established. The panther is probably derived from a Roman panther, often associated with Bacchus, the god of wine.

This jar is part of a rare group decorated in *zaffera diluita*, rather than *zaffera a rilievo*, with panthers and with *N*s below the handles. A very similar example in the Bargello, Florence, is illustrated by Giovanni Conti, *Museo Nazionale di Firenze Palazzo del Bargello, Catalogo delle Maioliche*, Florence, 1971, no. 232. Also see Marino Marini, *Passione e Collezione, Maioliche e ceramiche toscane*

*dal XIV al XVIII secolo*, Casa Buonarroti, Florence, November 2014 - February 2015 Exhibition Catalogue, Florence, 2014, pp. 60-63 for two related examples. For further related examples, see [www.christies.com](http://www.christies.com).

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ12

**LOUIS VALTAT (1869-1952)**

*Vase aux nus bleus*

signed with the initials 'L.V.' and with Metthey's monogram (on the base)  
tin-glazed earthenware vase

10¾ in. (27.4 cm.) high

Executed *circa* 1906 in the atelier of André Metthey

£8,000-12,000

US\$11,000-16,000

€9,400-14,000

**PROVENANCE:**

Private collection, Switzerland, by whom acquired in the 1970s; sale, Christie's, London, 21 June 2006, lot 305.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming Valtat *catalogue raisonné* currently being prepared by Les Amis de Louis Valtat.

12

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









**\*13**

**AN ENGLISH DELFT BLUE-DASH 'ADAM AND EVE' CHARGER**  
CIRCA 1660-80, PROBABLY LONDON

Painted with the Temptation of Adam and Eve, the serpent entwined around the Tree of Knowledge, within a blue-dash border  
16 in. (40.6 cm.) diameter

£3,500-5,000

US\$4,600-6,600

€4,100-5,800

**PROVENANCE:**

Anonymous sale; Christie's, London, 12 July 1982, lot 97.

**LITERATURE:**

Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, pp. 100-101, D 66.

The ultimate source for the figural composition on this charger, and that on several other recorded Adam and Eve chargers, is an undated engraving by Crispin van de Passe (1564-1637) after a painting by John Overbeck. For an illustration of this engraving, see Michael Archer, *Delftware, The tin-glazed earthenware of the British Isles*, London, 1997, p. 81, fig. 24.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**λ14**

**KEES VAN DONGEN (1877-1968)**

*Nu au bras levé*

signed with the initials, numbered, and with Metthey's monogram 'no. 14. V.D.' (on the reverse)

tin-glazed earthenware plate

9¼ in. (23.3 cm.) diameter

Executed circa 1907 in the atelier of André Metthey

£50,000-70,000

US\$66,000-92,000

€59,000-82,000

**PROVENANCE:**

Private collection, Switzerland, by whom acquired in London in the 1970s; sale, Christie's, London, 21 June 2006, lot 306.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Marseilles, Musée de la Faïence, Château Pastré, *De la couleur et du feu: céramiques d'artistes de 1885 à nos jours*, June - September 2000, no. 45 (illustrated p. 147).

Kees van Dongen worked with André Metthey during 1908, and although not included in the Fauve ceramicists group at the 1907 *Salon d'Automne*, he nevertheless fits perfectly within the category. The purity of line, the vibrant colours and striking contrasts and the use of the plain white-grey tin-glazed ceramic ground recall his fellow artists' collaborations with Metthey at that time. Like André Derain, Van Dongen employs ceramics to transcribe his painterly oeuvre onto a new medium. Many of his plates depicting female figures or nudes can easily be related to corresponding paintings, highlighting the purity of the crude glazed colours which are dominated by a certain harmony of contrasts, thus rendering his figure more sensuous and shedding light on the close link between van Dongen and the German Expressionists. In 1908, the two important female models posing for the artist were Nini from the Folies-Bergère and Anita 'la Bohémienne', either of which could be identified as the figure in *Nu au bras levé*.



14 (detail of reverse)







Ω15

**MICHELLE ERICKSON (B. 1960)**

*Creamware Skull*

Signed ME@V&A, on an indigenous London clay stand  
press-moulded and slipcast creamware with metallic oxide agate (2)

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

**EXHIBITED:**

*You & I Are Earth*, Wilton House Museum, Virginia, 2016.  
*Conversations in Clay*, Virginia Museum of Contemporary Art, 2015.  
*FLOW*, NCECA Invitational Exhibition, Milwaukee Art Museum, Wisconsin, 2014.

The mirror and reverse image of the iconic V&A Museum logo incorporates experimental formulations of metallic oxide clays that Erickson developed to create the specific agate palette, pattern and technique that is the subject of one of the three films Erickson produced while Artist in Residence at the Victoria & Albert Museum, London.

15



\*16

**AN ENGLISH DELFT BLUE-DASH EQUESTRIAN  
PORTRAIT CHARGER**

CIRCA 1690-1700, PROBABLY LONDON OR BRISTOL

Painted with a crowned monarch with bare feet, on a rearing stallion within a double blue-line, ochre band and blue-dash rim  
13 $\frac{3}{8}$  in. (34 cm.) diameter

£7,000-10,000

US\$9,200-13,000

€8,200-12,000

**PROVENANCE:**

The collection of H.E. Ward, Lumberville, Pennsylvania, USA.

**LITERATURE:**

Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, pp. 65, D 32.

It is curious that a king should be depicted in regal clothes yet barefoot. It has been suggested by L. Grigsby that perhaps the painter intended to portray a contemporary king in the style of portraits from classical antiquity.

16



THE PROPERTY OF A PRIVATE COLLECTION

**17**

**AN ITALIAN MAIOLICA JUG**

CIRCA 1500, PROBABLY PESARO

Painted with a woman pulling thread from a spindle held under her arm and seated on a stool, within a scrolling foliate border  
8 $\frac{5}{8}$  in. (22 in.) high

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

**PROVENANCE:**

Anonymous sale, Semenzato, Milan, 5th November 1986, lot 123.

The figure on this jug may represent Clotho, one of the Three Fates.





18

**BOUKE DE VRIES (B. 1960)**

*Deconstructed teapot with butterflies, 2017*

Unsigned

Chinese Qianlong period (1711-1799) porcelain, butterflies and mixed media

11 $\frac{1}{8}$  in. (30.3 cm.) high

Executed in 2017

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

Bouke de Vries's 'exploding' artworks bring new life to ceramic works, Taking fragmented pieces on a new journey, creating something unique, and praising rather than shunning the damage. His work perfectly encapsulates how ceramic art is a constantly evolving art form, and how designs can be and are reshaped through time.

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†19

**A CHELSEA PORCELAIN OCTAGONAL TEAPOT AND COVER**  
CIRCA 1750

Painted in the Chinese export style with a birds perched on willow branches  
among large peony blooms  
5 in. (12.6 cm.) high

£15,000-20,000

US\$20,000-26,000  
€18,000-23,000

For two Chelsea octagonal teapots with similar short spouts and Asian  
inspired decoration, see Elizabeth Adams, *Chelsea Porcelain*, London, 1987,  
p. 61, no. 48 and F. Severne Mackenna, *Chelsea Porcelain, The Triangle and  
Raised Anchor Wares*, Leigh-on-Sea, 1948, pl. 20, no. 46.





20

PROPERTY FROM A PRIVATE COLLECTION

**20**

**A BÖTTGER PORCELAIN TEAPOT  
AND COVER**

CIRCA 1720

Gilt and with *Sgraffito* decoration of figures, including figures from the *Commedia dell'Arte*, the handle with a gilt-metal mount  
3 $\frac{3}{4}$  in. (10 cm.) high

£2,500-4,000

US\$3,300-5,200

€3,000-4,600

**PROVENANCE:**

Korthaus Collection, sale Christie's, London, 1 March 1993, lot 8.  
Anonymous sale; Sotheby's, London, 11 November 1996, lot 180.  
Anonymous sale; Sotheby's, London, 8 July 1997, lot 83.  
Byrnes Children Trust Collection; sale Christie's, 12 May 2010, lot 7.

The comedy figures depicted on the present lot must surely be among the earliest to appear on European porcelain. They are derived from Callot engravings, and are quite clearly too early to be taken from the Riccoboni/Joullain engravings of 1727.



21

THE PROPERTY OF THE LANKHEIT FAMILY

**21**

**A DOCCIA WHITE PORCELAIN  
CANDLESTICK FIGURE OF CERES**

CIRCA 1760

Modelled by *Gasparo Bruschi*, after *Balthasar Permoser*, emblematic of Summer with a sheaf of corn and a cornucopia, a putto at her side  
8 $\frac{5}{8}$  in. (22 cm.) high

£2,500-4,000

US\$3,300-5,200

€3,000-4,600

**PROVENANCE:**

Prof. Dr. Klaus Lankheit (1913-1992), and thence by descent.

This figure is from a set of the Seasons modelled by Bruschi after a set of four ivories by the sculptor Balthasar Permoser (1651-1732), which were in the Ginori family collection (Palazzo Ginori) in Florence at the time the porcelain versions were created. A polychrome example of the same model is illustrated by Leonardo Ginori Lisci, *La Porcellana di Doccia*, Milan, 1963, p. 144, pl. LVIII and the figure of Ceres is also illustrated by Aileen Dawson, 'Unexpected Treasures - Doccia Porcelain in the British Museum' in *Amici di Doccia, Quaderni*, 2009, Vol. III, p. 19, where the author states that 'four parts of a model and one model for this group are listed in the factory inventory'.



**22**

**HITOMI HOSONO (B. 1978)**

*A Flower Bowl*

The base incised 仁美 Hitomi Hosono 2018

Press-moulded, carved and hand-built porcelain vase with a gilt interior

7¼ in. (18.5 cm.) high

Executed in 2018

£6,000-10,000

US\$7,900-13,000

€7,100-12,000

Having served a tenure as the Wedgwood Artist In Residence from 2017 - 2018, Hitomi Hosono now has a well deserved international following. Her works can be found in various established public collections including; The Victoria and Albert Museum, London, The British Museum, London, The Wedgwood Museum, Stoke-on-Trent, Los Angeles County Museum of Art, Los Angeles, USA, Porzellanikon – Staatliches Museum für Porzellan, Selb, Germany and Musée national des arts asiatiques – Guimet, Paris, France.





**\*23**

**A JAPANESE ARITA MODEL OF A COCKEREL**

EDO PERIOD (LATE 17TH CENTURY)

Modelled as a cockerel with head turned to the side and expressive features,  
the feathers finely detailed  
7 7/8 in. (20 cm.) high

£8,000-12,000

US\$11,000-16,000

€9,400-14,000





**24**

**A CONTINENTAL WHITE PORCELAIN LARGE SWAN  
CENTREPIECE OR TUREEN**

PROBABLY FINAL QUARTER OF THE 18TH CENTURY,  
POSSIBLY DOCCIA

Modelled swimming through reeds and rushes with its webbed feet tucked up  
beneath its tail, its neck curved round to grip a bulrush in its mouth  
15 7/8 in. (40.2 cm.) high

£25,000-40,000

US\$33,000-52,000  
€30,000-46,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 5 July 2004, lot 110.

Anonymous sale; Christie's, London, 11 December 2000, lot 386.

25

**A MEISSEN PORCELAIN ARMORIAL FOUR-LIGHT  
CANDELABRUM FROM THE SWAN SERVICE**

CIRCA 1739-40

Modelled by *J.J. Kändler* and *J.F. Eberlein*, with *Acis* and a fish-tailed nymph seated on a dolphin, accompanied by two baby tritons and supported on an upturned shell, the tripartite pedestal base with three scrolls each issuing a gilt shell, each side moulded with a cartouche painted with the arms of Brühl and Kolowrat-Krakowska, the central reed-moulded column with four ormolu-mounted branches each with a shell-moulded candle sconce and drip pan 20½ in. (51.2 cm.) high

£65,000-100,000

US\$86,000-130,000

€76,000-120,000

**PROVENANCE:**

Heinrich Count Brühl, Schloss Pförten, and thence by descent.

Acquired by a member of the Brühl family from Frye & Sohn, Münster, December 1990, and by descent to the present owner.



This spectacular candelabrum is from the famous 'Swan Service', which was made for Heinrich Graf von Brühl (1700-1763), Prime Minister of Saxony and Director of the Meissen factory from 1733-63. The service had large four-light candelabrum and small candlesticks for single candles.

The aquatic theme of the service's decoration is a play on the name Brühl, meaning 'watery'. The design of the small figural candlesticks was based upon a 1728 design by the Parisian sculptor and goldsmith Juste-Aurèle Meissonnier (1695-1750). Philippe-Louis Compagnon-Desplaces engraved Meissonnier's design in three prints, showing the candlestick from three different angles.<sup>1</sup> Meissonnier's design for the base of the candlestick has three shells, which relates to the bases of the larger candelabrum. These prints were first published in 1734 and were acquired by the factory shortly after. Most pieces of the service are painted with the marriage arms of Brühl and his wife, Maria Anna Franziska von Kolowrat-Krakowska (1712-1762), whom he married in April 1734. These arms appear multiple times on the grandest pieces, such as the present lot.



One of the engravings of Meissonnier's 1728 design for a candlestick published in 1734. Staatliche Porzellan-Manufaktur Meissen GmbH, Historical Collections (Signatur) VA 1348

Kändler began work on the first clay models for the candelabrum sometime between August 1738 and July 1739. In two different entries to his work diary for these months he refers to a candelabra with figures and sea work, and a candelabra for Count von Brühl. His assistant Eberlein also mentions the piece in his work diary for September 1739, suggesting that it was around this later date that this specific candelabra model came to fruition.<sup>2</sup>

Comprising some 2,200 pieces, the service was the largest produced in the 18th century at Meissen. Its scale and ambition owes much to Brühl's position as Director of the Meissen porcelain factory (from 1733) and *Oberdirektor* (from 1739 until his death in 1763). He was particularly cunning as he sought the King's approval when placing orders for his own personal collection, and once this was granted, he was then able to place his orders in the king's name. This allowed him to avoid paying for them. In 1736, with the king's approval, he placed the initial order for the service, for his personal use.

From about 1880 pieces were lent to museums in Dresden and Berlin, or passed to collectors, so that by 1900 only 1,400 pieces remained at the family's Silesian seat, Schloss Pförten. Many of the remaining pieces were either destroyed, or stolen in the Second World War. For another armorial example, see Ulrich Pietsch (ed.), *Schwanenservice - Meissener Porzellan für Heinrich Graf von Brühl*, May-August 2000 Exhibition Catalogue, Dresden, 2000, pp. 166-167, no. 40. Also see Maureen Cassidy-Geiger, *From Barlow to Büggel*, in *Keramos*, 119, 1988, pp. 54-68, for a discussion of the graphic sources for the service. For further information, see [www.christies.com](http://www.christies.com).

1. See Peter Fuhring, 'Juste-Aurèle Meissonnier and His Patrons' in *Rococo, The Continuing Curve, 1730-2008*, Cooper-Hewitt, National Design Museum, New York, March-July 2008 Exhibition Catalogue, New York, 2008, p. 34, fig. 14, and Gail S. Davidson, 'Ornament of Bizarre Imagination' in *ibid.*, p. 46, figs. 6 and 7.

2. Cf. Ulrich Pietsch (ed.), *ibid.*, 2000, p. 166.







PROPERTY FROM THE ESTATE OF  
MR. GERARD ARNHOLD

**\*26**

**A MONTELUPO MAIOLICA  
ARMORIAL DISH**  
CIRCA 1513-1521

Painted with the Medici arms below the papal tiara and against the crossed keys of St. Peter, the blue-ground border with *Sgraffito* foliate scrolls, the reverse with blue concentric blue circles  
12 in. (30.5 cm.) diameter

£6,000-10,000

US\$8,000-13,000  
€7,100-12,000

The illustrious Medici family produced four Popes, two of which were elected to office in the first half of the 16th century; Giovanni de' Medici, who was Pope Leo X from 1513 to 1521, and Clement VII, who was Pope from 1523 to 1534.

A Montelupo dish with the same arms (assigned to Leo X and also supported by a putto's mask) in the Ceramics Museum of Montelupo, see Fausto Berti, *Il Museo della Ceramica di Montelupo*, Florence, 2008, p. 304, fig. 35a. For another dish with the same arms enclosed by decoration more closely related to the present lot, see Wendy, M. Watson, *Italian Renaissance Maiolica from the William A. Clarke Collection Mount Holyoke College Art Museum and The Corcoran Gallery of Art 1986-1988 Exhibition Catalogue*, London, 1986, pp. 64-65, no. 21, where it is attributed as 'probably Cafaggiolo', and where the author discusses the close links between Montelupo and nearby Cafaggiolo, where the Medici family had a villa since at least 1427.



PROPERTY FROM THE ESTATE OF  
MR. GERARD ARNHOLD

**\*27**

**AN ITALIAN MAIOLICA  
COPPER-LUSTRED DISH**  
FIRST QUARTER OF THE 16TH CENTURY,  
PROBABLY CAFAGGILOLO

The convex centre decorated with the Lamb of God supported by the Holy Bible and foliage within a scalloped cartouche, the reverse lustrated with concentric circles  
9¾ in. (24.8 cm.) diameter

£3,000-5,000

US\$4,000-6,600  
€3,600-5,900

For a shallow bowl with lustrated decoration and the SP monogram, see Marino Marini, *Passione e Collezione, Maioliche e ceramiche toscane dal XIV al XVIII secolo*, Casa Buonarroti, Florence, November 2014 - February 2015 Exhibition Catalogue, Florence, 2014, pp. 128-129, no. 64.





28

**A SPANISH TROMPE L'OEIL TILE PANEL**

LATE 16TH - EARLY 17TH CENTURY, PERHAPS SEVILLE

Comprising forty-eight tiles, each group of four tiles painted with simulated coffering centred by a rosette, within interlaced strapwork enclosing panels of simulated marble and square flower panels, enriched in blue, ochre, green, yellow and manganese

42 $\frac{3}{4}$  in. (108.6 cm.) high x 32 $\frac{1}{2}$  in. (81.6 cm.) overall

£3,000-5,000

US\$4,000-6,600  
€3,600-5,800

For a tile panel with a similar 'three-dimensional' design, *in-situ* in the lower choir of the Church of Sao Roque, attributed to Seville, circa 1596, see José Meco, *The Art of Azulejo in Portugal*, London, 1988, p. 15, no. 10. The design was popular between circa 1590 and 1625, and as well as in Seville, tiles of this type were also made in Talavera, Catalonia and Valencia.





λ\*29

**PABLO PICASSO (1881-1973)**

*Chouette femme*

stamped and marked 'Edition Picasso / Madoura Plein Feu / Edition Picasso' (underneath)

white earthenware ceramic vase with black engobe and white glaze

11 in. (27.8 cm.) high

Conceived in 1951 and executed in an edition of 500

£7,000-9,000

US\$9,200-12,000

€8,200-10,000

**PROVENANCE:**

Private collection, California, by whom acquired directly from the Madoura Pottery.

Acquired from the above by the present owner in 2017.

**LITERATURE:**

A. Ramié, *Pablo Picasso, catalogue de l'oeuvre gravé céramique, édité 1947-1971*, Paris, 1988, no. 119, p. 71 (another example illustrated).



**\*30**

**AN ENGLISH SLIPWARE CAT JUG**

PROBABLY FIRST HALF OF THE 18TH CENTURY, STAFFORDSHIRE

Modelled seated on its haunches with its tail curled up between its legs and across its chest, the eyes, nose and whiskers trailed in cream and light-brown slip, the body with bands of stripes and dots, the spout aperture behind the ears

6½ in. (15.5 cm.) high

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

Jugs of this type and date are known in English delftware, but are quite rare, slipware examples even more so. The only other recorded example from the Glaisher Collection is in the Fitzwilliam Museum, Cambridge (museum no. C.234-1928), which was formerly in the Turner Collection at Atherstone.

A close comparison of the two cat jugs has revealed many similarities in terms of materials, form and decoration. The Fitzwilliam Museum cat is slightly smaller (5½ in.) than the present lot, as it has been modelled in a slightly squatter shape. Both are quite thinly potted, with bases which have been pushed slightly inwards, and the modelling of the paws is very similar. The Fitzwilliam Museum cat is decorated below the chin with a 'T', which Dr. Glaisher suggested may have stood for Thomas Toft. Whilst the present lot does not bear an initial, it has further similarities to the Glaisher cat, in particular the manner in which the tail and the haunches are delineated in slip, and the comma shaped motifs on each cheek. Both have a naïve charm that is comparable to that of the delftware cat jugs dating to the late 17th century and early 18th century.



31

λ31

**PABLO PICASSO (1881-1973)**

*Quatre poissons polychromes*

stamped, marked and numbered 'Edition Picasso / Madoura Plein Feu / I 111 / 181/200' (underneath)  
white earthenware ceramic plate with coloured engobe and glaze  
15 $\frac{3}{4}$  in. (39 cm.) wide  
Conceived in 1947 and executed in a numbered edition of 200

£4,000-6,000

US\$5,300-7,900  
€4,700-7,000

**PROVENANCE:**

Helen Mark Gallery, London.

**LITERATURE:**

A. Ramié, *Pablo Picasso, catalogue de l'oeuvre gravé céramique, édité 1947-1971*, Paris, 1988, no. 31, p. 34 (another example illustrated).



32

\*32

**A FRENCH FAIENCE TROMPE  
L'OEIL PLATE**

CIRCA 1760-80, PROBABLY ROYAUME  
OR ST. OMER

The centre modelled to simulate a flat fish with  
a smaller fish on its back  
9 in. (23 cm.) diameter

£2,500-4,000

US\$3,300-5,300  
€3,000-4,700



PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

λ33

**MAURICE DE VLAMINCK (1876-1958)**

*Poisson rouge sur fond bleu*

signed 'Vlaminck' and with Metthey's monogram  
(on the reverse)

tin-glazed earthenware plate

9 $\frac{7}{8}$  in. (25 cm.) diameter

Executed *circa* 1907 in the atelier of André Metthey

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

**PROVENANCE:**

Galerie Zak, Paris.

Private collection, Switzerland, by whom acquired  
from the above in the 1970s; sale, Christie's,  
London, 21 June 2006, lot 308.

Acquired at the above sale by the present owner.



33

34

**ITALIAN MAIOLICA CHARGER**

LATE 17TH CENTURY, ABRUZZI,  
PROBABLY CASTELLI

Painted with a stylised horse to the centre,  
encircled by borders of foliate motifs interspersed  
with further stylised horses

16 $\frac{1}{2}$  in. (42 cm.) diameter

£4,000-6,000

US\$5,300-7,900

€4,700-7,000



34





35

**Ω35**

**MICHELLE ERICKSON (B. 1960)**

*Delft Skull*

On an indigenous London clay stand  
Tin-glazed slip-cast porcelain with overglaze swirling  
cobalt decoration  
7¼ in. (18.5 cm.) high  
Executed in 2012 whilst Artist in Residence at the  
Victoria and Albert Museum, London.

(2)

£4,000-6,000

US\$5,300-7,900

€4,700-7,000

**EXHIBITED:**

*You & I Are Earth*, Wilton House Museum, Virginia, 2016.  
*Conversations in Clay*, Virginia Museum of Contemporary  
Art, Virginia, 2015.

*FLOW*, NCECA Invitational Exhibition, Milwaukee Art  
Museum, Wisconsin, 2014.

With our modern eyes, it is perhaps almost impossible to appreciate just how extraordinary Asian porcelain was as a material for 17th or early 18th century Europeans. To compete with imports from Asia and supply the high demand, 17th century European potters produced what has come to be known as *delftware* (after Delft in the Netherlands, which had such a great number of potteries producing 'Delftse Porceleyn'). The potters in the Continent and Britain coated their coarse earthenware with a white tin glaze, and when this was decorated with cobalt blue slip it created the illusion of the exotic blue and white Asian porcelains which were so highly prized by the monarchs and aristocracies of Europe.

The imagery on this piece is taken from an 18th century English delft puzzle jug in the Victoria & Albert Museum (museum no. 275-1896). By using a thicker consistency of glaze and high firing temperature, the once articulated hand-painted cobalt decoration and inscription became a transformation of the imagery that flows and moves within the contours of the porcelain skull. *Delft Skull* sits atop a piece of the London earth of this history and speaks to the act of imitation and the art of transformation.



36

**36**

**A LARGE JAPANESE ARITA  
BLUE AND WHITE CHARGER**

EDO PERIOD (LATE 17TH CENTURY)

Decorated to the central roundel with a flower vase,  
containing peony sprays and pine on a veranda, the rim  
with blossoming cherry branches and large stylised  
flowers and leaves

25¼ in. (64 cm.) diam.

£3,000-4,000

US\$4,000-5,300

€3,600-4,700



37

**A PAIR OF CAPODIMONTE (CARLO III) OVIFORM VASES**  
CIRCA 1750-55, PARTIAL BLUE FLEUR DE LYS MARK TO ONE

Painted by *Giovanni Caselli* with scattered insects in flight and luxuriant garden flowers including rose, peony, tulip, carnation and lily issuing from classical urns on plinths and rockwork, the neck and shoulders with a band of gilt scrollwork, flowerheads and pendants  
13 in. (33 cm.) and 13¼ in. (34 cm.) high (2)

£30,000-50,000

US\$40,000-66,000  
€36,000-59,000

**PROVENANCE:**

Guido Rossi Collection, Milan, no. 86 (according to old collection label attached to underside of one)  
Renato Bacchi Collection (according to G. Morazzoni)  
Anonymous sale (Property of a Lady), Sotheby's, London, 26th November 1968, lot 68.

**LITERATURE:**

Giuseppe Morazzoni, *Le Porcellane Italiane*, Milan, 1960, Vol. II, col. pl. XXII.

The present lot is possibly from a garniture of five. Angela Caròla-Perrotti describes the two present vases as *vasi "Augustus Rex"* and they are quite clearly intended to emulate the Meissen vases of this form. The exuberance of the flower painting on these vases is without equal at Capodimonte or indeed throughout the entire history of Italian porcelain. The vibrant palette Caselli employed must have involved numerous firings and probably explains why all the pieces suffered extensively in the firing. The technical skill required in their manufacture and the odds against the production of a perfect product, probably militated against any further attempts to produce comparable pieces.

The extraordinary vases depicted in the decoration are similar to the rather surreal vases in Stefano della Bella's ornamental engravings first published in circa 1646 in Paris, where he was working for Cardinal Richelieu. It is possible that the scenes depicted have an underlying theme of *vanitas*; the vanity and fragility of man's existence, relieved by the possibility of salvation and resurrection. Flowers were symbols of transience, decaying rapidly by nature; butterflies were a symbol of the soul from Greek times and flies were the carriers of plague and death. For other related vases, see [www.christies.com](http://www.christies.com).



**HITOMI HOSONO (B. 1978)***English Daisy and Feather Leaves Bowl*

The base incised 仁美 Hitomi Hosono 2018

Press-moulded, carved and hand-built porcelain bowl with an interior of dancing sprigs

11½ in. (29 cm.) diameter

Executed in 2018

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

Taking inspiration directly from nature, Hitomi Hosono press-moulds hundreds of individual leaves and flower heads which she then applies to a base shape hand thrown on a potter's wheel. These leaves and flower heads are applied so densely that the base shape is entirely covered, imitating how a multitude of leaves has the ability to completely obscure the branch of a tree.







detail of lot 37





39

**39**

**A TANG-SPLASHED CONICAL  
POTTERY BOWL**

EASTERN IRAN, 10TH CENTURY

On short foot, rimless, the cavetto incised with lattices and spirals, with green, manganese and yellow drips, restored

12¾ in. (32.4 cm.) diameter

£4,000-5,000

US\$5,300-6,500

€4,700-5,800



40

**40**

**A DOULTON & CO. SALTGLAZED  
STONEWARE LARGE TWO-HANDLED  
ALHAMBRA VASE**

CIRCA 1880, IMPRESSED FACTORY MARKS

Moulded in low relief with Moresque motifs and a central Arabic calligraphy panel reading *la ghalib illa Alla* (*Only God is Victorious*), sold with a later stained oak stand

18¾ in. (48 cm.) high

(2)

£6,000-10,000

US\$8,000-13,000

€7,100-12,000

**PROVENANCE:**

Jocelyn Lutkins Collection (by repute).

This stoneware vase belongs to a group of Nasrid revival examples based on the *Jarrón de las Gacelas* or Vase of the Gazelles, which was unearthed at the Alhambra Palace in the late 18th century.

After three centuries of neglect, restoration work began at the Alhambra Palace in the early 19th century. When its sumptuous architecture and some of the original furnishings were unearthed, including the Vase of the Gazelles, it sparked a wide interest in the Moresque style and revival pieces were produced by artists who were by it. Two further related examples contemporary to the present lot are in the Victoria and Albert Museum, one by Theodore Deck (museum no. 18-1865), and the other a Spanish revival piece from Manises (museum no. C.10-2008).



Ω41

**MICHELLE ERICKSON (B. 1960)**

*Dendrite Charger*

Signed ME to the reverse  
Polychrome slip-decorated charger  
17 in. (43.2 cm.) diameter  
Executed circa 2014

£6,000-8,000

US\$8,000-11,000

€7,100-9,400

**EXHIBITED:**

*You & I Are Earth*, Wilton House Museum,  
Virginia, 2016.

*Potter's Field Solo Exhibition*, Clay Art Center,  
New York, 2014.

In a move toward the industrialisation of ceramic production in the 18th century, Staffordshire potters employed the chemical reaction between alkaline and acid to rapidly create pattern. A black tea of metallic oxides, urine and tobacco spit (acid) is introduced onto a wet slip (alkaline) surface. The 'tea' spreads through the slip creating a pattern named dendritic tea after the natural fossil phenomenon of dendrite stone. This genre of slipware is a contradiction in that it was used to 'mass produce' ceramic wares yet the unpredictability of the technique renders each piece entirely unique. Employing this history and a mastery of this technique, this charger is a haunting commentary on the pervasive industrialisation that lays waste to the natural environment. The spread of this chemical reaction through the slip is a literal and conceptual link to the complexity of chemical waste and industrialisation invading every aspect of our world.



41

42

**A BLUE AND BLACK KASHAN  
CONICAL BOWL**

CENTRAL IRAN, 12TH CENTURY

On short straight foot with flat inverted rim, the decoration with scrollworks within a medallion surrounded by pendants and leaves, the cavetto with a band of incised inscription on black glaze ground, the exterior with stylised floral decoration  
8 in. (20 cm.) diameter

£2,500-3,500

US\$3,300-4,600

€2,900-4,100



42

# 43

## ENRIQUE PEREZALBA RED (B. 1972)

### *Weeping Deity*

The base incised  
Enrique Perezalba Red 2016  
Glazed semi-porcelain  
12¼ in. (31 cm.) high  
Executed in 2016

£8,000-10,000

US\$11,000-13,000  
€9,400-12,000

A paradox of cultural, historical and stylistic references, this work is a nod towards Chinese *blanc-de-chine* pieces, specifically, referencing Guanyin, the Buddhist figure personifying both kindness and compassion. Whilst the present example is comparable to 17th and 18th century *blanc-de-chine* Guanyin figures, it defies the typical serenity of Guanyin by depicting Mickey Mouse as the subject with the head tilted back and the hands covering the face, a posture more typically associated in Western cultures with shame or embarrassment. The artist's intention with this work is to evoke images and ideas through the imaginary outside of their original context.

# 44

## A DEHUA BLANC-DE-CHINE FIGURE OF GUANYIN

QING DYNASTY (1644-1911)

The eighteen-armed bodhisattva is cast seated on a lotus throne in *dhyanasana* with a pair of hands held in front of the chest and another on the lap. The other fourteen hands hold attributes and are fanned to the sides. The figure wears loose flowing robes and an elaborate headdress featuring Amitabha. The face bears a serene expression with downcast eyes. There is an impressed seal mark reading *bo ji yu ren* to the upper back. 18½ in. (46 cm.) high

£15,000-25,000

US\$20,000-33,000  
€18,000-29,000

Compare the current figure to an almost identical example of similar size, illustrated by Maria Penkala in *Far Eastern Ceramics - Marks and Decoration*, the Hague, 1963, cover and pl. 31.



43









45

PROPERTY FROM A PRIVATE U.K. COLLECTION

45

**A COLLECTION OF FIVE CHINESE  
TURQUOISE-GLAZED VESSELS**  
KANGXI PERIOD (1662-1722)

The collection comprises: a pair of reticulated brushpots skilfully worked with the "Three Friends of Winter", pine, prunus and bamboo; a square brushpot with a moulded design of lotus and ruyi heads on a ground of scrolling foliage within a key-fret border; a small, ribbed baluster vase and a teapot and cover.

The tallest 5¾ in. (14.5 cm.) high (5)

£3,000-5,000

US\$4,000-6,600

€3,600-5,900

**PROVENANCE:**

Formerly in a private collection in France, most of which was purchased in Paris during the 1960s and 1970s, and thence by descent to the present owner.

In Chinese art, the auspicious, artistic grouping of pines, bamboo and plum blossoms, known as the *suihan sanyou*, is a pictorial representation of the scholar-gentleman ideals of steadfastness, resilience and perseverance that are all highly regarded qualities in Confuciansim.

46

**A PAIR OF ROYAL WORCESTER  
BLUE AND TURQUOISE-GROUND  
TWO-HANDED BOTTLE-VASES**

LAST QUARTER OF THE 19TH CENTURY,  
IMPRESSED FACTORY MARKS, PAINTER'S  
MARK AND INCISED MODEL NUMBER 320

Each modelled in the Aesthetic taste, with  
elephant-head handles, the lower body moulded  
with four reserves with a stylised dragon pattern,  
the neck with clouds and zoomorphic figures  
14 in. (35.5 cm.) high (2)

£3,500-5,000

US\$4,700-6,600

€4,100-5,900

The zoomorphic handles, key fret work  
and geometrical motifs of these vases are  
characteristic of *Qing* dynasty ceramics, in turn  
inspired by ancient Chinese ritual bronzes used  
as altar vessels for Buddhist and Daoist temples.  
The Eastern inspiration is also reflected in the  
shape, derived from Chinese ritual *Hu* vases,  
first produced in China in the Bronze Age. All  
of these features demonstrate the knowledge  
and appreciation of Chinese ceramics and  
works of art in England in the late 19th century.  
Additionally Richard William Binns (1819-1900),  
the artistic director of the Royal Worcester  
factory was known to collect Chinese and  
Japanese prints and bronzes, and he may have  
directly encouraged the factory's designers to use  
such motifs in their work at a time when a taste  
for things from the Far East so connected to the  
Aesthetic Movement was at its height. For more  
information on this lot, see [www.christies.com](http://www.christies.com).



46



47

**A MEISSEN (MARCOLINI) PORCELAIN CHINOISERIE  
POT-POURRI VASE AND COVER**

CIRCA 1800, BLUE CROSSED SWORDS AND STAR MARK,  
PRESSNUMMER 58

Painted in the *famille rose* palette with sprigs of *indianische Blumen* and enriched in gilding, the simulated pierced body supported by four feet painted with stylised dragons, the pierced cover with a Buddhist lion finial  
9½ in. (24.2 cm) high

£12,000-18,000

US\$16,000-24,000  
€15,000-21,000

The shape of this piece, which appears to be unrecorded in the literature, is inspired by similar Chinese porcelain censers from the Qing Dynasty, Kangxi Period (1654-1722). An example in the Palace Museum, Beijing, is illustrated by Li Yi-hua in *Qing Porcelain of Kangxi, Yongzheng and Qianlong Periods from the Palace Museum Collection*, Hong Kong, 1989, pl. 65. Another in the British Museum, London (museum no. PDF, A.812) is catalogued as a perfume-holder.

These porcelain examples are in turn inspired by ancient Chinese bronzes from both the Shang (1600-1046 BC) and the Zhou (1046-246 BCE) dynasties, an example of which was sold anonymously by Christie's New York, 22 March 2019, lot 1601. This chain of inspiration tracking backwards from the 19th century to antiquity provides a clear example of how ceramics, and indeed other mediums, are able to influence and motivate the works of later generations.





λ48

**FERNAND LÉGER (1881-1955)**

*Nature morte du vase bleu*

inscribed 'Nature Morte du Vase Bleu no. 55', stamped 'F.LEGER 51 BIOT (A.M.)' and with the Galerie Simon label (on the reverse)

painted and glazed terracotta plaque

10½ in (25.8 cm.) high x 13½ in. (34.3 cm.) wide

Executed in the atelier of Roland Brice in Biot in 1951; this work is unique

£12,000-18,000

US\$16,000-24,000

€14,000-21,000

**PROVENANCE:**

With Galerie Simon, Paris, (no. 6799).

Nadia Léger, by descent from the artist.

Georges Bauquier, by descent from the above.

Madame Bauquier, by descent from the above.

Mrs Fayollat, France, a gift from the above.

Acquired by the present owner in 2013.

As with his mural and mosaic works, Léger's experiments with ceramics were rooted in a broader desire to expand the traditional notion the nature of art, to escape the canvas, to move his art on to everything from decorative objects to the walls of the city. The artist's first experiments were carried out in the studio of the ceramicist Roland Brice, who had studied under Léger's tutelage from 1937 alongside Nicolas de Stael and workers from the Renault automobile factory. These works, which successfully translated Léger's unique painterly style into ceramic, represent a true collaboration between the two artists – Brice considered the technical aspects of the production, while Léger conceived the design, shaped the final sculpture before it was fired, and applied the finished colour. Calling these experiments new 'plastic facts', Léger reached a new understanding of form and colour through their realisation, the bright, dynamic three-dimensional form of each new work offering an alternative channel for his lyrical, artistic expression.



■49

**FELICITY AYLIEFF (B. 1954)**

*Monumental Vase; New Pots on Pots*

Porcelain with hand-painted Fencai over-glaze enamel  
55½ in. (141 cm.) high  
Executed circa 2016

£35,000-50,000

US\$47,000-66,000  
€41,000-59,000

Aylieff's monumental vases are made in Jingdezhen, China, from individual thrown sections which are joined together and kiln-fired complete. Jingdezhen, a city often referred to as China's 'Porcelain Capital', provides an inspirational backdrop to Aylieff, whose work is deeply rooted in traditional Chinese ceramic-making. She uses historical pieces to learn from and to provide inspiration for the creation of her own contemporary pieces.

Felicity Aylieff established her reputation as a maker of large-scale, sculptural ceramics at the Royal College of Art, London, in 1996. Further examples of Aylieff's monumental porcelain artwork can be found in public collections including: Chatsworth House, Derbyshire, the Victoria and Albert Museum, London, and the Museum of Fine Arts, Boston, USA. A similar piece to the present lot is in the collection of The National Museum of Wales (museum no. NMW A 39479).













THE PROPERTY OF A PRIVATE COLLECTION

**50**

**A CAPODIMONTE (CARLO III)  
PORCELAIN FLARED CIRCULAR  
SLOP-BOWL**

CIRCA 1750-55, BLUE FLEUR DE LYS MARK

Painted in the Kakiemon style with flowering branches issuing from a grassy mound, the reverse with flying insects, the interior with a gilt border  
6½ in. (15.5 cm.) diameter

£3,500-5,000

US\$4,600-6,600

€4,100-5,800

See Angela Caròla-Perrotti, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Museo Archeologico Nazionale, Naples, December 1986 - April 1987, Exhibition Catalogue, Naples, 1986, p. 70, no. 14 for a beaker and saucer from the same service.



**51**

**A MEISSEN PORCELAIN KAKIEMON  
TEAPOT AND COVER**

CIRCA 1728, PURPLE ENAMEL CROSSED  
SWORDS MARK

With a beast's head spout, the body painted with a spray of *indianische Blumen* on each side, the domed cover secured by a metal chain and mount  
4 in. (10.2 cm.) high

£3,000-5,000

US\$4,000-6,600

€3,600-5,800

**PROVENANCE:**

The Delphinium Collection, sold; Bonhams, London, 20 March 2013, lot 25.



52

**A MEISSEN (AUGUSTUS REX) PORCELAIN KAKIEMON  
BOTTLE-VASE**

CIRCA 1730-35, BLUE AR MARK, INCISED DREHER'S MARK

Painted with birds in flight above partridges, storks and other birds within  
garlands enriched in gilding  
13 $\frac{3}{8}$  in. (35 cm.) high

£15,000-20,000

US\$20,000-26,000  
€18,000-23,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 15 May 2014, lot 9.

The unusual decoration of this piece with different types of birds walking in minimal landscapes is sometimes seen on teawares, but it is very rare on vases. A pair of coloured ground gu-form vases with vignettes of related birds in landscapes was offered by Sotheby's on 21 June 1955, lot 40, and an *Augustus Rex* vase with related cockerel decoration was sold by Christie's London on 9 June 1986, lot 173. For other related pieces see [www.christies.com](http://www.christies.com)





λ53

**PABLO PICASSO (1881-1973)**

*Chouette*

stamped, marked and numbered 'Edition Picasso / Madoura Plein Feu / Edition Picasso / 135/500 / R147 / Madoura' (underneath)  
white earthenware ceramic vase, engraved and painted with coloured engobe and glaze

11½ in. (29.5 cm.) high

Conceived in 1969 and executed in a numbered edition of 500

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

**PROVENANCE:**

Private Collection.

The Frank and Lorna Dunphy collection, London, a gift from the above; their sale, Sotheby's, London, 21 September 2018, lot 33.

Acquired at the above sale by the present owner.

**LITERATURE:**

A. Ramié, *Pablo Picasso, catalogue de l'oeuvre gravé céramique, édité 1947-1971*, Paris, 1988, no. 607, p. 290 (another example illustrated).



†54

**A JAPANESE IMARI MODEL OF A MANDARIN DUCK**  
 EDO PERIOD (LATE 17TH- EARLY 18TH CENTURY)

Modelled with open beak, and webbed feet thrust backwards as though swimming through water, feather details finely detailed in overglaze iron-red, brown and green enamels and gilt  
 11 in. (28 cm.) long

£25,000-35,000

US\$33,000-46,000  
 €30,000-41,000

A similar Imari model is by repute in the collection at Petworth House, West Sussex.

For a similar model in the Kakiemon palette, see John Ayers, Oliver Impey, J. V. G. Mallet (eds), *Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750*, (Oriental Ceramic Society, London, 1990), cat. no. 171, p. 185.





55

**\*55**

**A PEWTER-MOUNTED GERMAN SALTGLAZED STONEWARE TANKARD AND COVER**

17TH CENTURY, POSSIBLY COLOGNE

The neck and shoulder moulded with a moustachioed and bearded mask, the body sprigged with rosette sprunts  
7¼ in. (18.5 cm.) high overall

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

For examples where the mask is modelled in a similar manner, see David Gaimster, *German Stoneware: 1200-1900*, London, 1997, p. 199, fig. 37 and p. 207, fig. 47.

**\*56**

**A GERMAN SALTGLAZED STONEWARE JUG (DOODLESACKET)**

CIRCA 1500, PROBABLY RAEREN

The neck and shoulder modelled with a low relief bagpiper  
6¾ in. (17.5 cm.) high

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

A similar example to the present lot, also attributed to Raeren, was excavated in Straslund, Germany, in the early 1990s, and is illustrated by David Gaimster, *German Stoneware: 1200-1900*, London, 1997, p. 76, fig. 3.43.



56



λ57

**JEAN COCTEAU (1889-1963)**

*Visage*

with the signature 'Jean Cocteau' (at the lower edge); inscribed and numbered  
'Edition originale de Jean Cocteau Madeleine - Jolly 25/30' (underneath)  
terracotta pitcher with coloured engobe

11 in. (28 cm.) high

Conceived in 1958 and executed in an edition of 30

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

**LITERATURE:**

A. Guédras, *Jean Cocteau, céramiques, catalogue raisonné*, Paris, 1989, no. 285,  
p. 183 (another example illustrated pp. 4, 182 & 183).

See the inside of the front cover for a 1958 photograph of Cocteau working  
on an example from this edition.





58

**KATE MALONE (B. 1959)**

*Monsieur Hébert's Lidded Sèvres Jar*

The base incised Kate Malone Waddesdon 2016

Crystalline-glazed stoneware; the exterior in a turquoise ground, the interior a darker blue, the inside of the cover gilded

18½ in. (47 cm.) high

Executed in 2016

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

**EXHIBITED:**

*Kate Malone, Inspired by Waddesdon*; Waddesdon Manor, Aylesbury, 2016

This jar and cover featured in Kate Malone's landmark solo show *Kate Malone, Inspired by Waddesdon* at Waddesdon Manor in 2016. The piece

pays homage to the extensive Sèvres porcelain collection at Waddesdon. The shape of the work is based on a particular design named after Thomas-Joachim Hébert, a Parisian *marchand-mercier* in the 18th century. An example of the original design is illustrated by Marcelle Brunet and Tamara Préaud, *Sèvres: Des Origines à Nos Jours*, Fribourg, 1978, pl. XXVIII. The paler turquoise crystalline glaze of the present lot is reminiscent of the famous Sèvres *petit verd* ground colour.

Works by Kate Malone can be found in public collections across the globe including; Los Angeles County Museum of Art, Los Angeles, California, USA, The Victoria and Albert Museum, London, The Ashmolean Museum, Oxford, The Fitzwilliam Museum, Cambridge, The Rothschild Foundation for Waddesdon Manor, Aylesbury, and Sèvres - Cité de la Céramique, Sèvres, France.



59

**A PAIR OF SEVRES (HARD PASTE) ROYAL GREEN-GROUND CAMPANA-VASES**

CIRCA 1820, PRINTED BLUE INTERLACED L MARKS ENCLOSING A FLEUR-DE-LYS TO BASES AND INTERIORS, PAINTER'S MARKS W.6.AV.19 IN GREEN, GILDER'S MC.21.MARS.23. TO ONE, THE OTHER INCISED DC, TRACES OF CHATEAU DE SAINT CLOUD INVENTORY NUMBERS AND STENCIL, AND 2786

Each decorated in platinum with classical figures, the reverses with a hat, staff and a basketwork vase and cover flanked by wreaths between richly-gilt bands of anthemion and pendant stiff leaves, on simulated marbled bases  
12½ in. (32 cm.) high (2)

£25,000-40,000

US\$33,000-53,000  
€30,000-47,000

**PROVENANCE:**

King Louis-Philippe, Château de St. Cloud.  
Anonymous sale; Christie's, London, 14 December 2000, lot 135.

The scenes with seated ladies are derived from Grecian vases in the Neapolitan collection of Sir William Hamilton, British Ambassador to Italy, and illustrated by P.F.H d'Hancarville in the *Collection of Etruscan, Greek and Roman Antiquities from the Cabinet of the Hon W. Hamilton*, Naples 1766-7.

The figures on the vase illustrated right above are derived from a dish in Sir William Hamilton's collection, see P.F.H. d'Hancarville, *Collection des antiquités du cabinet de Sir William Hamilton*, London and Cologne, 2004, p. 67.

Marie Antoinette bought the Château de St. Cloud from Philippe, duc d'Orléans, the younger brother of Louis XIV, on the 24 October 1784. After the Revolution, an inventory of the contents was made in 1792, many of which were subsequently sold in these Rooms on 16 May 1800. The château was later occupied again by the Royal family and used very much in the manner it had been before by Marie Antoinette. One of the dining rooms is known to have been decorated with stucco work by Percier in the 'Greek style', and the King, Louis-Philippe (1773-1850), ordered a clock, the pendule 'Les Repas Antiques' (1839-43) decorated with ornament derived from paintings at Herculaneum. See Tamara Préaud, ed., *The Sevres Porcelain Manufactory, Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847*, Exhibition Catalogue, The Bard Graduate Center for Studies in the Decorative Arts, New York, 1997, p. 88 for a discussion of this. The Château was subsequently occupied by the Prussians from September 1870 and burnt down on 28 January 1871.





Taddeo Zuccaro's drawing of the banquet in a piazza, now in the Louvre, Paris.  
Photo ©RMN-Grand Palais (musée du Louvre) - ©Gérard Blot



Detail of the stepped *credenza*

## \*60

### AN URBINO ISTORIATO CHARGER

CIRCA 1560-70, ALMOST CERTAINLY THE FONTANA WORKSHOP

Possibly painted by Gironimo Tomasi, with a scene of a banquet in a piazza after Taddeo Zuccaro, with maiolica or metal-ware displayed on a stepped *credenza* to the right, within a border of fine *grotesche* divided by four medallions, the reverse inscribed *Al popolo Romano Largo / Convito*: in fine blue script

17½ in. (44.5 cm.) diameter

£40,000-60,000

US\$53,000-79,000

€47,000-70,000

The inscription on the reverse translates as 'a generous feast for the Roman people'.

This important charger is from a group of maiolica with central scenes derived from drawings by the artist Taddeo Zuccaro (1529-1566) and his younger brother Federico (1540/41-1609). In his seminal 1963 article,<sup>1</sup> J.A. Gere discussed Zuccaro's commission to produce designs for the famous 'Spanish Service', a maiolica service which was a diplomatic gift from Guidobaldo II Duke of Urbino to King Philip II of Spain. Vasari recorded that Taddeo Zuccaro made drawings for this service, and the service was described in detail in a letter from Paolo Mario in 1562 where he noted that it was decorated with scenes from the life of Julius Caesar.<sup>2</sup> Its present whereabouts is currently unknown, and it is presumed that it has long been dispersed, and that surviving pieces from the service have yet to be conclusively identified.

Zuccaro's drawings for the Spanish Service were also used by a local *stuccatore*, Federico Brandani, who adapted these designs to produce five low-relief ceiling panels in the Palazzo Corboli in Urbino.<sup>3</sup> The *Banquet in a Piazza*, the subject of the present charger, is one of Taddeo's designs which was adapted by Brandani for a low relief panel, and the same subject appears on a small group of maiolica.

When Gere wrote his article, he published the Zuccaro banquet scene and corresponding Brandani stucco, but he was unaware of any corresponding maiolica. One of these pieces is a charger with the same banquet scene, by a different hand, in the Royal Ontario Museum, Toronto.<sup>4</sup> Another fine piece is a roundel which is by a hand similar to the present charger. This

roundel is part of a curious assemblage, the roundel being the central part of a charger which has been mounted together with the figural border from another charger.<sup>5</sup> The two pieces have been united and framed to form a 'single' object, and have been together since at least 1846.<sup>6</sup> This piece was listed by Camille Leprince and Justin Raccaanello in their 2016 article as one of the pieces attributed to Gironimo Tomasi, a painter who left Urbino in search of better opportunities.<sup>7</sup> A dish in the Louvre (Inv. OA 1720), without a *grotesche* border, is painted by a different hand with a related scene (omitting the *credenza* and figures on the right-hand side, and buildings on the left and right which frame the composition).<sup>8</sup>

It is assumed that the Spanish Service had borders with *grotesche* against a white ground because so many of the surviving pieces with Zuccaro-derived scenes have white borders with grotesques, *all'antica*.<sup>9</sup> This form of decoration did not occur on maiolica (with a white ground) before about 1560.<sup>10</sup> The Zuccari did not include *grotesche* on their designs for the Spanish Service, leaving the borders for the *maiolicari* to fill, which is an intriguing omission, particularly as at the time the Spanish Service was being made, Taddeo's workshop was decorating the walls of Cardinal Alessandro Farnese's villa at Caprarola with grotesques. In his article, Christopher Poke demonstrated that the Fontana workshop principally used engravings from *Petites Grotesques* published by the French architect and designer Jacques Androuet du Cerceau (1510-1584) as a source for their *grotesche* decoration. These engravings were published in two editions, in 1550 and in 1562, and it seems that the Fontana set was probably obtained piecemeal (or supplemented to replace losses), as Poke demonstrated that a mix of the two were used. Some of the figures on the present lot appear to correspond to figures found on the 1550 engravings. For more information, and for the notes relating to this footnote, see [www.christies.com](http://www.christies.com).

**A forthcoming exhibition in the Palazzo Ducale, Urbino, opening on 31 October 2019, will, in part, exploit the relationship between Urbino maiolica and the building itself. It is hoped that the present lot could form part of the exhibition, where it could be exhibited in the room with the Brandani stucco from Palazzo Corboli which corresponds to it. The intention is to display Zuccaro drawings with the maiolica and the stuccoes which were derived from them.**









61

λ61

**ANDRE MASSON (1896-1987)**

*Femmes*

signed and dated 'a Masson 21.' (on the reverse)  
tin-glazed earthenware plate  
7¼ in. (19.4 cm.) diameter  
Executed in 1921

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 26 October 1989, lot 1.  
Private collection, Japan, by whom acquired at the above sale.  
Acquired from the above by the present owner.

The Comité André Masson has confirmed the authenticity of this work.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ62

**JEAN PUY (1876-1960)**

*Jeux des bacchantes*

signed and dated 'JPuy 1907' and with Metthey's monogram (on the base);  
signed again and inscribed 'JPuy Jeux des Bacchantes' (on the neck)  
tin-glazed earthenware vase with two handled baluster amphora  
14½ in. (35.8 cm.) high  
Executed in 1907 in the atelier of André Metthey

£3,000-5,000

US\$4,000-6,600

€3,500-5,800

**PROVENANCE:**

Ambroise Vollard, Paris.  
Private collection, Switzerland, by whom acquired in the 1960s; sale, Christie's,  
London, 21 June 2006, lot 302.  
Acquired from the above by the present owner.

This vase will be included in the forthcoming *Répertoire des dessins, fusains, aquarelles, lavis, céramiques et objets de Jean Puy*, currently being prepared by the Association des Amis de Jean Puy, the Fonds Jean et Michel Puy and the Jean Puy Committee.



62



63

# AN URBINO MAIOLICA TONDINO

CIRCA 1540-50, PROBABLY WORKSHOP OF GUIDO DURANTINO

Painted with Latona with her two children, Apollo with a sunburst around his head and Diana with a crescent, kneeling to drink at a stream, a bowl before her, two figures to the left muddying the waters with sticks, the reverse inscribed *la dea latona* in blue script

7¾ in. (18.6 cm.) diameter

£6,000-10,000

US\$7,900-13,000

€7,000-12,000

## PROVENANCE:

J.P. Heseltine Collection.

Sir Stephen L. Courtauld Collection, sold Sotheby's, London, 18 March 1975, lot 30.

The scene on this *tondino* depicts a story from Book VI of Ovid's *Metamorphoses*, where Latona, the mother of Apollo and Diana, parched with thirst from travelling, stopped to drink from a lake in Lycia, but some local peasants deliberately muddied the waters to stop her from drinking. As a punishment she turned them into frogs.

A plate with a very similar scene, most probably by the same hand, is in the British Museum, see Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A Catalogue of the British Museum Collection*, London, 2009, Vol. I, pp. 331-332, no. 195. Thornton and Wilson note that the scene on the British Museum plate does not appear to bear any relation to the woodcut illustrations of Ovid that were available at the time, and suggest that the painter 'seems likely to be the painter of the Hannibal service'.





64

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**64**

**ÉMILE OTHON FRIESZ (1879-1949)**

*Le crocodile croquant un gros serpent*

signed 'Othon Friesz' and with Metthey's monogram (on the reverse)  
tin-glazed earthenware plate

9½ in. (23.2 cm.) wide

Executed *circa* 1907 in the atelier of André Metthey

£5,000-8,000

US\$6,600-10,000

€5,900-9,300

**PROVENANCE:**

Mme Othon Friesz.

Private collection, Switzerland, by whom acquired in the 1960s; sale,  
Christie's, London, 21 June 2006, lot 309.

Acquired at the above sale by the present owner.

**Ω65**

**MICHELLE ERICKSON (B. 1960)**

*Tea Koi*

The teapot signed ME

Thrown, hand-modelled and cast black and white earthenware and porcelain  
with hand-painted coloured and gold enamel.

10½ in. (27 cm.) high

Executed *circa* 2005

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

**EXHIBITED:**

*You & I Are Earth*, Wilton House Museum, Virginia 2016

*Conversations In Clay*, Virginia Museum of Contemporary Art, Virginia, 2015

*Tradition & Modernity*, Visual Arts Center, Richmond, Virginia, 2011

Black was held in high regard by the Japanese, and in the 17th century it was used for the household wares of 'great and distinguished people.'<sup>1</sup> The relationship between porcelain and lacquer was not new in Asia, but once planted in Europe, the idea grew to produce different and innovative decorative effects. By the third quarter of the 18th century, black-glazed pieces were produced in England. Erickson's *Tea Koi* celebrates the meeting of East and West with technical virtuosity combining creamware, black earthenware and porcelain to capture the whimsy and exoticism in the eighteenth century Staffordshire chinoiserie style.

1. See [www.christies.com](http://www.christies.com) for further information.



65



66

66

# A WEDGWOOD BLACK BASALT PART TEA-SERVICE

FIRST QUARTER OF THE 19TH CENTURY, IMPRESSED UPPER CASE MARKS

In the Egyptian taste, applied with *rosso antico* bands of mixed hieroglyphs above bands of Egyptian fret with Sphinx and crocodile finials, comprising: a teapot, cover and stand, a sugar-box and cover and a milk-jug  
The teapot 5¼ in. (13.5 cm.) high

£1,500-2,500

US\$2,000-3,300  
€1,800-2,900

## PROVENANCE:

By repute, given as a gift by a member of the Wedgwood family in the early 19th century, and thence by descent.

Anonymous sale; Bearn's Hampton & Littlewood, Exeter, 24 January 2017, lot 668.

The Egyptian hieroglyph band was apparently adapted from Piranesi's *Diverse Maniere d'adornare i Cammini*, Rome, 1769, see Robin Reilly, *Wedgwood: Vol. II*, New York, 1989, p. 489.

λ67

# JEAN COCTEAU (1889-1963)

*Trois faces - noir et rose*

with the signature 'Jean Cocteau' (centre right); inscribed 'Edition originale de Jean Cocteau Atelier Madeleine - Jolly' (on the reverse)  
terracotta plate with black engobe  
14½ in. (36 cm.) diameter  
Executed in 1958; this work is unique

£2,000-3,000

US\$2,700-3,900  
€2,400-3,500

## PROVENANCE:

Marie Madeleine Jolly, Paris.

Acquired from the above by the present owner.

## EXHIBITED:

Paris, Pavillion des Arts, *Jean Cocteau et les Arts Plastiques*, March - May 1984, no. 361 (illustrated).

## LITERATURE:

A. Guédras, *Jean Cocteau, céramiques, catalogue raisonné*, Paris, 1989, no. 101 (illustrated p. 75).



67





68

68

# A SEVRES PORCELAIN PALETTE SAMPLER PLATE (ASSIETTE INVENTAIRE)

1861, GREEN PRINTED LOZENGE MARK S.61, INCISED KILN DATE 60-11 FOR NOVEMBER 1860

The centre painted with a female portrait above a peony, the border painted with radiating bands showing different shades of enamels with abbreviated names in script and the painters signature, Charles Barriat, 1861 below the script 'Demi Grand Feu' 8 7/8 in. (22.3 cm.) diameter

£4,000-6,000

US\$5,300-7,900  
€4,700-7,000

As un-fired colours often bore no relation to the finished colour produced when fired, artists at the factory would have made use of one or more 'inventory' palettes, such as this example. Even though the painter's would have kept and used their palettes throughout their working lives, few have survived, and Sèvres inventory pieces are remarkably rare.

The present lot was painted by Charles Barriat who worked as a painter at Sèvres from 1848 to 1883. Two vases painted by him after Jean-Louis Hamon's drawings 'La Gloire' and 'La Ronde de tous les ages de la vie' were very well received at the Great Exhibition of 1851 in London. The first vase was purchased by Queen Victoria and the second was chosen by the Exhibition committee for Marlborough House. Barriat also painted the Great Exhibition commemorative vase (after a drawing by Jean-Leon Gerome) that was presented by Napoleon III to Prince Albert. Further examples of his work are illustrated by Antoinette Fay-Halle, *Les Vases de Sèvres; XVIIIe-XXIe siècles*, Saint-Étienne, 2014, p. 193 and p. 211.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ69

## HENRI MATISSE (1869-1954)

*Tête de femme*

signed 'Henri Matisse' and with Metthey's monogram (on the reverse)  
tin-glazed earthenware plate  
13 3/4 in. (35 cm.) diameter  
Executed in 1906 in the atelier of André Metthey

£12,000-18,000

US\$16,000-24,000  
€14,000-21,000

### PROVENANCE:

Marcel Guiot, Paris.  
Galerie du Port Royal, Paris, by 1962.  
Sir Kenneth Clarke, London,  
Anonymous sale, Sotheby's, London, 1 July 1964, lot 55.  
Pierre Matisse, New York.  
Robert Houniginger, New Port Richey, Florida, by whom acquired from the above.  
Acquired from the above; sale, Sotheby's, New York, 11 February 2004, lot 36.  
Acquired at the above sale by the present owner.

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









(reverse)

λ70

**PABLO PICASSO (1881-1973)**

*Quatre profils enlacés*

stamped 'Empreinte Originale de Picasso / Madoura Plein Feu' (underneath)  
white earthenware ceramic plate with coloured engobe and glaze

9 7/8 in. (25 cm.) diameter

Executed circa 1949; this work is a unique variant of A. Ramié no. 86

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

Picasso once said it was the town and surrounding area of Antibes, founded on the ancient Greek settlement of Antipolis, which brought him daily to the antique: 'I cannot explain the call...at Cannes I don't think about it, Why? But at Antibes this antiquity seizes hold of me every time.' On his trip to the Cote d'Azur with Françoise Gilot in 1946 he filled

canvases with fauns and centaurs for the walls of Chateau Grimaldi. Having never been to Greece and only twice visiting Italy, it is remarkable the effect the ancient civilization had on the artist's work. Working at the Madoura pottery made his associations with antiquity even more direct allowing him to slip seamlessly between his present and his imagined past. In these mythologically inspired designs he incorporated those closest to him. In *Quatre profils enlacs*, Francois Gilot is his muse. Her aquiline nose is one of the motifs most often ascribed to her in paint and on paper in the late 1940s, and the curling vines and leaves identify her in this joyful time as his *Femme-fleur*.

Claude Picasso has confirmed the authenticity of this work.







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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.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

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

#### (c) Written Bids

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

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

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

### 4 BIDDING

The **auctioneer** accepts bids from:

- (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 Christies 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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

## 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply from 11pm (GMT) on 29 March 2019. If your purchased **lot** has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the '**VAT Symbols and Explanation**' section of our catalogue.

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

## 3 ARTIST'S RESALE ROYALTY

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

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

*Royalty for the portion of the hammer price*

*(in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

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

## 2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

## 3 YOUR WARRANTIES

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

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

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

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

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

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

## 5 KEEPING YOUR PROPERTY

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



against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, at our option:
- (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

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

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

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

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

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

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

#### (d) Lots of Iranian origin

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

#### (e) Gold

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

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

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

#### (g) Watches

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

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

## I OUR LIABILITY TO YOU

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

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

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

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**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: • 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). • 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)
‡	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:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	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.
EU VAT registered buyer	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.
Non EU buyer		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 7389 1611.



## SYMBOLS USED IN THIS CATALOGUE

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

◊

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

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.

#### ◊ **Minimum Price Guarantees**

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

#### ◊◆ **Third Party Guarantees/Irrevocable bids**

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

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

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

### Other Arrangements

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

#### Bidding by parties with an interest

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

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

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

### EXPLANATION OF CATALOGUING PRACTICE FOR GLASS AND CERAMICS

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

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.



A MEISSEN WHITE PORCELAIN LIFE-SIZE MODEL OF A HEN  
Modelled by J.J. Kändler for the Royal porcelain menagerie at the Japanese Palace, Dresden, 1732  
£300,000–500,000

## THE EXCEPTIONAL SALE

*London, 4 July 2019*

### VIEWING

29 June - 4 July 2019  
8 King Street  
London SW1Y 6QT

### CONTACT

Dominic Simpson  
dsimpson@christies.com  
+44 (0)20 7752 3268

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



## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

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

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

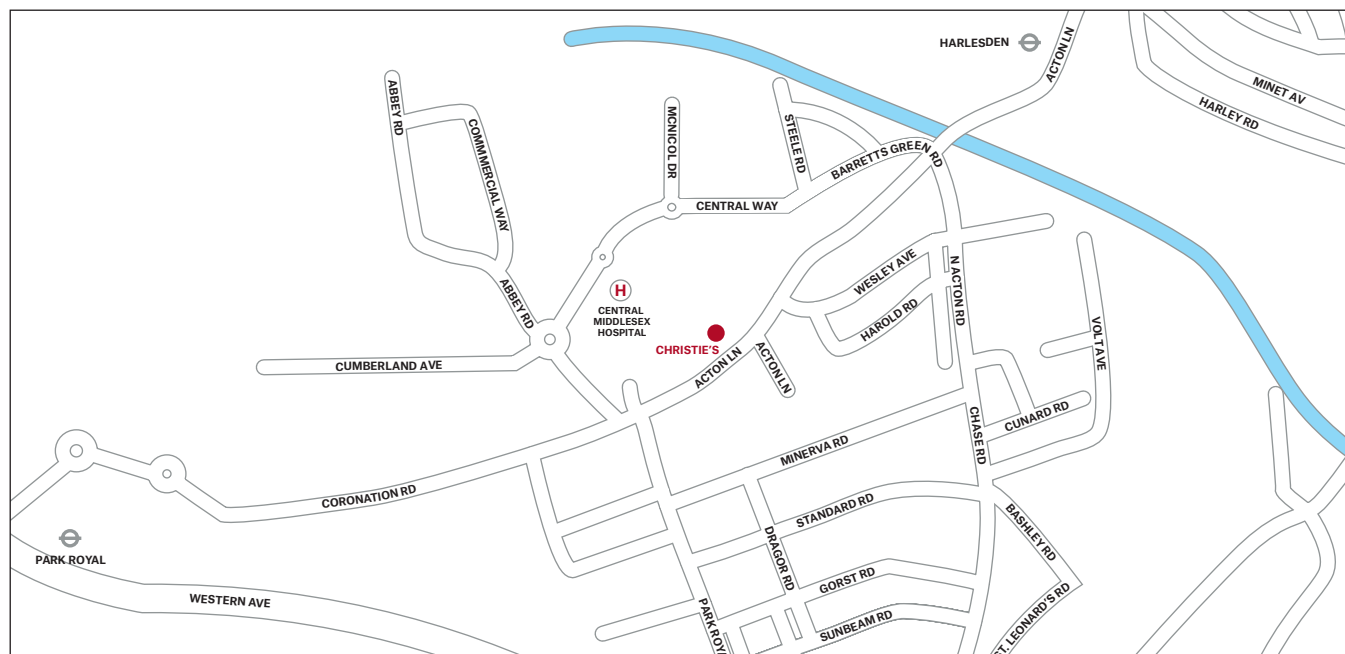
### CHRISTIE'S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

**Vehicle access via Central Park only.**

### COLLECTION FROM CHRISTIE'S PARK ROYAL

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



# RESHAPED

CERAMICS THROUGH TIME

TUESDAY 21 MAY 2019 AT 11.00 AM

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

CODE NAME: RESHAPED

SALE NUMBER: 16091

(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 £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% 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**.  
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**16091**

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☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

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