

South Kensington
10 September 2015

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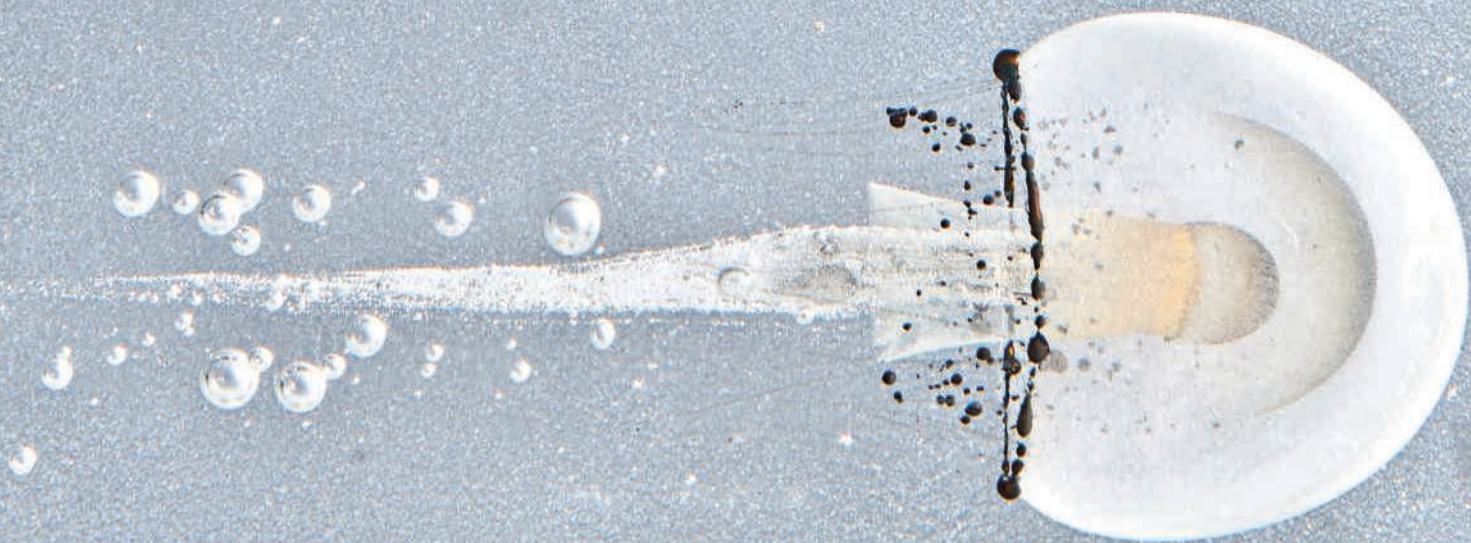
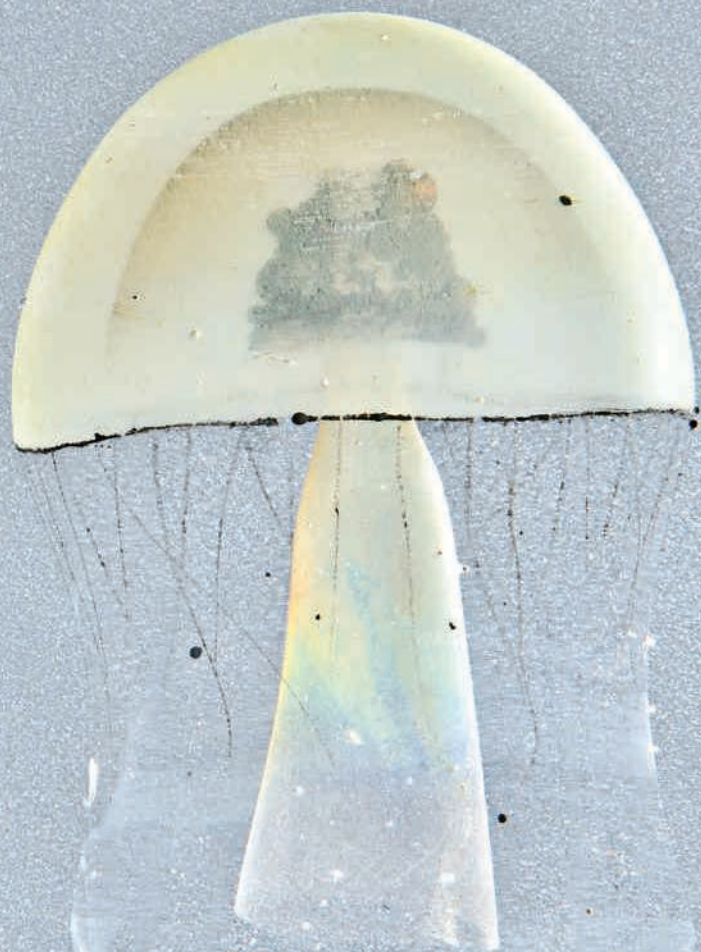
CHRISTIE'S

OCTOPUS MACROPUS Risso
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34

Out of THE ORDINARY

AUCTION

Thursday 10 September 2015
at 1.00 pm Lots 1-167
85 Old Brompton Road
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Out of

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*1
HIROSHI FURUYOSHI
(JAPANESE, B. 1959)

MAYA

signed and dated 'H. Furuyoshi/2015'
 (on the right panel, lower right)
 oil on canvas laid down on panel, a triptych,
 in an integral tabernacle frame with wings
 the central panel 13½ x 5⅞ in.
 (33.3 x 15 cm.), the wings each
 13½ x 2⅞ in. (33.3 x 6 cm.)

£7,000-10,000 \$11,000-16,000
 €10,000-14,000

Born in Hiroshima in 1959, Hiroshi Furuyoshi's ultra realistic paintings have won him international awards and brought him global acclaim. In 2005 he won first prize in the Figurative Category at the International ARC Salon Competition and eclipsed this achievement at the 2009 ARC Salon when he won the prestigious Best in Show.

The exterior of the work is based upon a German (Swabian) School private devotional shrine, c. 1490, in the Metropolitan Museum of Art, New York.

012

A SILVER PLATE-MOUNTED
COCO-DE-MER (LODOICEA
MALDIVICA)

The coco-de-mer cut sectionally to the top with a silvered catch to open the hinged top, mounted on four dolphin scrolled feet 15½ in. (39.5 cm.) high

£5,000-8,000 \$7,900-13,000
 €7,100-11,000

Sailors who first saw the coco-de-mer floating in the sea imagined that it resembled a woman's buttocks, which fanciful association is reflected in one of the plant's archaic botanical names, Lodoicea callipyge; callipyge stems from Greek words meaning 'beautiful rump'.

3

THREE VICTORIAN 'SORCERERS'
CIRCULAR MIRRORS

LATE 19TH CENTURY

One with a banded staved moulded fruitwood frame, the plate engraved with two love birds and foliage with seven concave lenses

16¾ in. (43 cm.) diameter

One with a deep giltwood frame, the plate with foliate engraving and seven lenses,

19¼ in. (49 cm.) diameter, and one with

multiple lenses and foliate engraving in a later ebonised wood frame, 15¾ in. (40 cm.)

(3)

£2,000-3,000 \$3,200-4,700
 €2,900-4,300





4
**A PAIR OF GILT-METAL MOUNTED
 BEZOAR STONES**

19TH CENTURY

On shaped hardwood bases, with applied inventory labels and each with a wax seal to the underside inscribed 'SOCIETE DES SCIENCES NATURELLES, LIEGE' 4½ in. (11.5 cm.) high; 5½ in. (14 cm.) wide (2)

£1,500-2,000

\$2,400-3,100

€2,200-2,800



The Society of Natural Sciences of Liege was founded in 1822 by a young group of scientists named Jean-Charles Delvaux de Fenffe, Ch. Wasseige and Charles Davreux. The labels on the bezoar stones relate to being in the inventory of the collection of the society. Bezoar stones are found as a concretion in the stomachs or intestines of various ruminants, such as antelopes, camels, deer and goats. It used to be thought that the more rare the animal, the greater the power of the bezoar. The name comes from the Persian 'padzahr', meaning "to expel poison". From the Middle Ages onwards, the bezoar stone was believed to protect you from diseases and poisoning.

5
**THE 'SAVERNAKE FOREST'
 FORGED STEEL CENTRE TABLE**

MODERN, BY MARK REED

The glass top with notched edges above a naturalistic base modelled as two entwined trees, with etched signature 'Mark Reed' 33 in. (84 cm.) high; 60 in. (152.5 cm.) wide

£1,800-2,500

\$2,900-3,900

€2,600-3,500

Savernake Forest is one of the oldest woodlands in Britain. It is surrounded by sites important to the ancient Britons, such as the pre-historic chalk figure of the White Horse and the Celtic monument of Stonehenge.

6
**A MODEL OF A 'UNICORN'
 (EQUUS CABALLUS)**

MODERN

A sculpted polyurethane foam body with applied hide overall, fitted with glass eyes and resin 'horn' simulating narwhal and set on an ebonised plinth 76 in. (193 cm.) high; 85 in. (216 cm.) long including horn

£4,000-6,000

\$6,300-9,400

€5,700-8,500





■7

AN UNUSUAL SCOTTISH INLAID AND PROFUSELY CARVED BOG-OAK AND BOG-YEW OPEN ARMCHAIR

EARLY 19TH CENTURY

Encoded with a patchwork of various phrases and with base-metal inlays
43½in. (111cm.) high; 20½in. (52cm.) wide; 18in. (46cm.) deep

£5,000-8,000

\$7,900-13,000

€7,100-11,000



Detail

This intriguing and charismatic chair is carved with encoded phrases, words and letters, with many symbols including the playing card motifs of hearts, clubs, diamonds and spades, as well as stars, cockerels, a Maltese cross, an inverted anchor and a dog or horse. In addition to these elements, there is a strong sense of asymmetry in the use of left/right differences in the carving and in the dark/light contrasts in the colour of the woods. The maker of this chair appears to have made and hand-carved it as a tribute to his Christian beliefs. In using bog woods which are traditionally thought to have been laid down during the Biblical Flood, he gives recognition to this event as the central theme of his text which encircles the chair seat thus:

Wreck of Noah Flood. Drowned, haped up, and buried in that great almighty sea; before it where brought up today and for a proof of the Holy Book I have made into a chair

(haped - to cover up, in Scottish dialect)

The lettering on the seat itself has been decoded to read:

Dear Friends, When looking at this chair, bring to mind those teriable bygone days when those two fresh green trees standing alive where hewn or layed, and for thousands years there resting place has been as one with that bed of clay. Those condemd wrecked trees have bend there heads two our almight king

8

FOUR SMALL VICTORIAN 'SORCERERS' MIRRORS

LATE 19TH CENTURY

The largest with a giltwood frame and blue glass plate with nine concave lenses, and three with boxwood lined mahogany frames, two with blue glass plates and one maroon glass plate
7 in. (18 cm.) to 3¼ in. (9.5 cm.) (4)

£800-1,200

\$1,300-1,900

€1,200-1,700

■9

THE MINOTAUR'S COSTUME FROM THE CHRONICLES OF NARNIA: PRINCE CASPIAN

2008 PRODUCTION

Comprising faux brown fur head mask and upper body suit with tail, foam latex horns and facial features, with glass eyes, label to reverse 'KNB EFX GROUP INC. PRODUCTION CASPIAN SUIT 8' mounted on a stand with label to base 'CHRONICLES OF NARNIA. PRINCE CASPIAN'

85½ in. (217 cm.) high

£4,000-6,000

\$6,300-9,400

€5,700-8,500





***10**
GRATEFUL DEAD

A rare and important first printing concert poster *Grateful Dead*, Avalon Ballroom, San Francisco, 16th - 17th September 1966, (FD 26), more commonly known as the *Skull and Roses*, designed by Stanley Mouse and Alton Kelley
20x14¼in. (50.6x36cm.)

£6,000-9,000

\$9,400-14,000
€8,600-13,000

Visit www.christies.com for more information on this lot.



λ11
VÍCTOR MARÍA CORTEZO (MADRID 1908-1978)
HEAVEN AND HELL

signed and inscribed "CIELO E INFIERNO" 515-666/VICTOR M CORTEZO/ 'VITIN'/MADRID 1908-1978' (on the reverse)
oil on canvas
39 x 26 in. (99.1 x 66.1 cm.)

£1,200-1,800

\$1,900-2,800
€1,800-2,600

12
AN ITALIAN CARVED MARBLE 'VANITAS'
BUST OF A WOMAN
LATE 19TH CENTURY

One side of her face carved as her skull, with a shroud enveloping her head
13 in. (33 cm.) high

£2,000-4,000

\$3,200-6,300
€2,900-5,700

Vanitas has been a theme present since medieval funerary art. By the 15th century it could be extremely morbid and explicit, reflecting an increased obsession with death and decay also seen in the *Ars moriendi*, the *Danse Macabre*, and the overlapping motif of the *Memento mori*. Paintings and sculpture, such as this bust, executed in the vanitas style were meant to remind viewers of the transience of life, the futility of pleasure, and the certainty of death.

~13
A CARVED BEECHWOOD NOVELTY WALKING STICK
FRENCH OR AUSTRIAN, CIRCA 1880

Modelled as a dogs head with glass eyes, open mouth and ivory teeth with movable tongue on a spring, enclosed by a claw, with a plated collar and bamboo shaft
37 in. (94 cm.)

£1,200-1,800

\$1,900-2,800
€1,800-2,600





16



14
ENGLISH SCHOOL, 19TH CENTURY

PORTRAIT OF A GENTLEMAN WEARING A BLACK SUIT AND A BOW TIE, HALF-LENGTH WITH HIS EYES CLOSED

oil on canvas stretched on board
23½ x 19¾ in. (59.6 x 50.2 cm.)

£1,000–1,500

\$1,600–2,300

€1,500–2,100



15
AN ENGLISH FOUR-SIDED MECHANICAL EYE TESTING MACHINE

BY KEELER, SECOND HALF 20TH CENTURY

Set in a chrome and brass frame, with switch to rotate and electrified for light
28¼ in. (72 cm.) high;

11 in. (28 cm.) square base

£1,200–1,800

\$1,900–2,800

€1,800–2,600

16
AN ENGLISH WAXWORK AND FIBREGLASS FIGURE OF SIGMUND FREUD
MID-20TH CENTURY, BY LYN BAMBER

With a fibreglass body, wearing a tweed suit and cotton shirt, his wax hands clasped behind his back, standing on a rug
69 in. (175 cm.) high

£5,000–8,000

\$7,900–13,000

€7,100–11,000

This life-like statue was displayed at the eminent poet, publisher and bookseller Bernard Stone's London premises at Turret bookshops in Kensington Church Street. Michael Horowitz described it as "the merriest backwater of that time". Every Saturday afternoon from the early 1960s, Stone would give out free glasses of wine to a bohemian literary crowd under the watchful eye of Sigmund Freud. This included not only Horowitz, but also Alan Brownjohn, Christopher Logue, Lawrence Durrell, Alan Sillitoe and Sir John Waller. Sigmund was also displayed at Stone's later premises in Floral Street, Covent Garden and Lamb's Conduit Street in Bloomsbury.

17
AN ENGLISH CARVED IVORY PHRENOLOGY HEAD WALKING STICK
FIRST HALF 19TH CENTURY

Engraved with divisions of the brain sectioned according to the theories of Dr Franz Joseph Gall, with an index around the bottom, on a copper collar and ebonised holly shaft
33 in. (84 cm.) tall

£2,000–3,000

\$3,200–4,700

€2,900–4,300

Franz Josef Gall (1758-1828) was a neuro-anatomist, physiologist, and pioneer in the study of mental functions in the brain. Claimed as the founder of phrenology, his contributions to the field of neuropsychology were controversial at the time and now widely referred to as pseudoscience. Gall divided the brain into sections that corresponded to certain behaviours and traits that he called fundamental faculties.





18
THREE VICTORIAN DISTORTION MIRRORS WITH EBONISED FRAMES

LATE 19TH CENTURY

One with a convex plate in bow front rectangular deep frame, and two concave examples
 the convex 17 x 20½ in. (43 x 52 cm.) and the concave mirrors 15 in. (38 cm.) and 13 in. (33 cm.) high (3)

£1,200-1,800

\$1,900-2,800
 €1,800-2,600



18A
A NOVELTY SILVER SKULL
 MAKER'S MARK 'DAN', LONDON, 2008

The eyes and teeth set with black and colourless paste
 8¾ in. (22.2 cm.) long
 Gross weight 19.25 oz. (598 gm.)

£1,800-2,500

\$2,900-3,900
 €2,600-3,500

19
A VICTORIAN NOVELTY 'NEWTONIAN LENS' MIRROR

LATE 19TH CENTURY

With a magnifying concave plate in a partially gilded and ebonised moulded circular frame
 17¼ in. (44 cm.) diameter

£800-1,200

\$1,300-1,900
 €1,200-1,700

20
AN AUSTRIAN SILVERED BRONZE MODEL OF A SKELETON CONTEMPLATING DEATH

LATE 19TH/ EARLY 20TH CENTURY, AFTER CARL KAUBA (1865-1922)

With cast signature 'C.KAUBA' to the reverse of the hip, the skeleton with his foot resting on a volume inscribed 'HIPPOCRATES' in Greek, contemplating a skull in his hand, on a black marble base
 18½ in. (47 cm.) high

£15,000-25,000

\$24,000-39,000
 €22,000-35,000

In this sculpture Kauba takes the traditional vanitas one step further; Death reflecting upon itself, in a pose reminiscent of the scene from Hamlet.

Kauba studied at the Academy of Fine Arts in Vienna under Professor Laufenberg and later under Carl Waschmann and Stefan Schwartz. He personally directed the casting of his clay models in local foundries and was a very successful sculptor in his own lifetime.



18A

19

20

20



~21

A SOUTH GERMAN OR AUSTRIAN GROUP OF CARVED AND PIERCED IVORY AND BONE MINIATURE FURNITURE

CIRCA 1880

Elements stained to simulate antler horn, comprising; a cheval mirror with cornucopia frame, a figure of Mercury and another figure of an itinerate, a dressing table with mirror, a bureau, fauteuil and settee pierced and carved with a Classical figure and trophy, occasional table with a platter of stained fruit, a bird cage and turned floor standing ornament, mounted on a red-velvet lined gilt-wood stand under a glass dome 10½ in. (26.5 cm.) high; 13¾ in. (35 cm.) wide overall

£2,500-4,000

\$4,000-6,300
€3,600-5,700



■21A

AN EARLY VICTORIAN FIGURED WALNUT AND SPECIMEN MARBLE CONSOLE TABLE

MID-19TH CENTURY

With specimen marbles and hardstones including Bluejohn, Madrepore, Petworth, Portoro, Brocatelle, Sicilian Jasper and 'Duke's Red', the frieze carved with C-scrolls, lilies and foliage on a central scrolled support naturalistically carved with foliage and pierced shells, the rear cabriole legs headed by shells, the top of the base stamped three times 'ARTIST R. TUDSBERY EDWINSTOW NOTsh' 35½ in. (90 cm.) high; 60 in. (152.5 cm.) wide; 36 in. (92 cm.) deep

£20,000-30,000

\$32,000-47,000
€29,000-43,000

PROVENANCE:

Osberton Hall, Nottinghamshire.

This table is a masterpiece of the Derbyshire Black Marble Works at Ashford. Made by the craftsman R. Tudsbery, it was probably designed by William Adam (d. 1873), the manager of the Works in the mid-19th century.



A LIFE-SIZE PROTOTYPE MODEL OF A GORILLA

DR. LOUIS THOMAS JÉRÔME AUZOUX, CIRCA 1863

made from articulated papier-mâché parts, the Gorilla standing with right leg raised and moveable right arm hanging from a branch, supported on wooden stand with casters — with autograph manuscript *Anatomie clastique du docteur Auzoux Tableau Synoptique du Gorille* 65 written pages describing the 1,193 removable pieces of the Gorilla's anatomy.

85½in. (217cm.) high (2)

£80,000–120,000 \$130,000–190,000

€120,000–170,000



(detail of skull, partially dissected)

Perhaps Mankind's first encounter with the Gorilla was in the 5th century B.C. when the Carthaginian Hanno the Navigator recorded coming across "women with hairy bodies, whom our interpreters called 'gorillae'"; later Pliny in his *Natural History* recorded that their furs were preserved until the Battle of Carthage (149 B.C.).

For centuries tales of the creature would endure, but the Gorilla remained a myth, an unknown to modern science until 1847. In a paper for the journal of the Boston Society of Natural History, the missionary Thomas Savage and the anatomist Jeffries Wyman described the new species *Troglodytes gorilla*. (Later in 1929 Harvard zoologist Harold Coolidge would apply the synonym *Gorilla gorilla* that we still use today.)

After Charles Darwin's ground-breaking book of 1859 *On the Origin of Species* the Gorilla became politicised in the debates about human evolution between the Darwinian camp and those opposed to the theory such as Richard Owen (the famed Director of the Natural History Museum and coiner of the word 'dinosaur').

As a response to the increased public interest in the animal, the French naturalist and anatomical model maker Dr. Auzoux mentioned to the Emperor Napoleon III, when presenting to the family a lecture on anatomy, that he was interested in dissecting apes next. The Emperor obliged and organised a specimen preserved in alcohol be sent from an expedition to Gabon in 1863. As a theatrical act of scientific teaching Auzoux dissected the Gorilla, to demonstrate its anatomy, in front of a crowd at the amphitheatre of the Ecole de Médecine in Paris. Later in *Le Cosmos; revue des sciences et de leurs applications* a full size model of the Gorilla was announced as a soon to be new addition to the works of Auzoux.

Dr. Auzoux was a leading pioneer of three-dimensional didactic models which he made with a secret recipe containing not only paper but also clay and cork (pieces of which can be seen in the current specimen). These models, which he called "anatomie clastique" from the Greek *klastos*

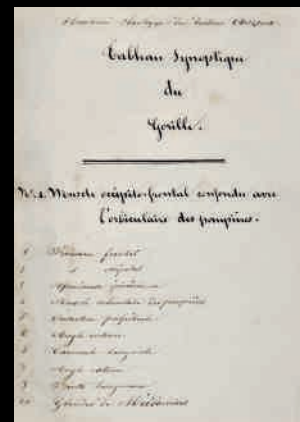
(broken in pieces) were specifically designed to be taken apart, piece by piece as if carrying out a dissection, in order to enable the teaching of students in universities. Each part of the model would have carried applied numbered labels and arrows instructing the student as to which piece to remove next. The lack of these on the current example points to it being the initial prototype by Auzoux, from which moulds were then taken which were cast before being carefully painted and numbered. The pose for the Gorilla perhaps apes an 1858 lithograph by Marie Firmin Bocourt, that appeared in the *Archives du Muséum d'Histoire Naturelle* vol. X (a copy can be seen online at http://darwin.lindahall.org/55_geoffroy.shtml).

Starting from making models of human legs and other human anatomical models — his first was presented to the Académie Royale de Médecin and earned him a commission — Auzoux recognised a lack of supply of material for medical students. Fresh bodies could only be dissected and used for teaching so often before turning, and the industry for providing dissectable wax teaching models was not well established and had an expensive product. Auzoux spotted this gap in the market and founded a long-lived and successful company providing schools and universities around the world with expertly made and durable didactic models. His catalogue eventually listed 110 models, and the commissaries of the Académie Royale de Médecin frequently praised the importance of the models, in 1831 reported that 'France has the advantage of surpassing the other countries in the art of anatomical imitations'. Auzoux was made a member of the Légion d'Honneur.

Today his anatomical models are highly sought after for both their scientific and artistic merits, and can be seen in museum collections from India through Europe to the U.S. The Gorilla is perhaps his most ambitious of all the models; in 1869 it was advertised at a price of 3,000 Fr. It is certainly the rarest, only four are known: in Paris at the Musée Histoire Naturelle one in a private museum, another in La Musée d'Anatomie Montpellier (formerly in the collection Delmas-Orfila-Rouvière), and the current example.

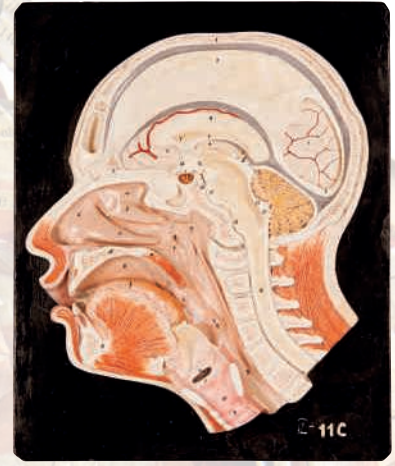
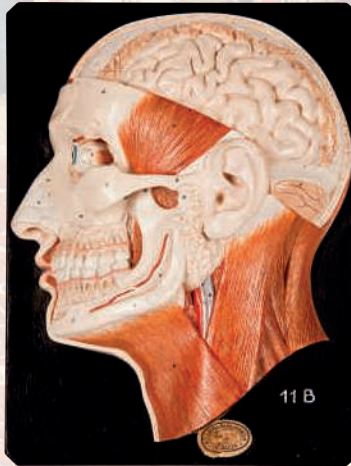
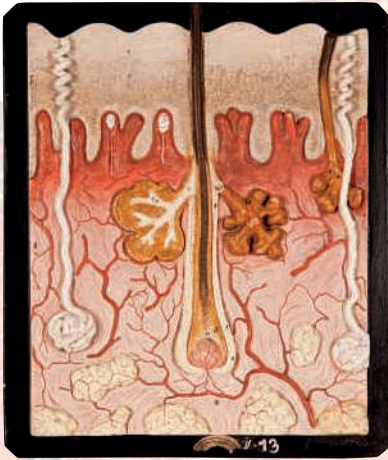


(view of the Auzoux studio, featuring a Gorilla)



(detail from accompanying text)





α23

THREE GERMAN PAINTED PLASTER ANATOMICAL DIDACTIC MODELS

BY BOCK & STEGER, LATE 19TH CENTURY

Comprising: two half heads sections and a cross section of the epidermis and dermis, each with pressed metal label for 'Bock-Steger Lips', each stencilled with an inventory number, one with a paper label 'N.O. LARDES-REALGYMNASIUM IN BADEN', another with remains of label

13¼ in. (33.5 cm.) high

(3)

£800-1,200

\$1,300-1,900

€1,200-1,700

λ24

A WHITE CERAMIC 'ACNE' APOTHECARY JAR

BY TAMSIN VON ESSEN, FROM MEDICAL HEIRLOOMS SERIES

The body and flared base with pock like indentations to the surface
7½ in. (19 cm.) high

£1,000-1,500

\$1,600-2,300

€1,500-2,100

Medical Heirlooms is a series by the celebrated ceramicist Tamsin Von Essen, the series explores the stigma of diseases, questioning contemporary obsessions with perfection and beauty. She uses the medium to emulate the scars and damage inflicted on the body by disease and deliberately encourages 'faults', 'defects' and 'blemishes.' The forms of the vases are based on 17th and 18th Century Apothecary jars.

25

A FRENCH POLYCHROME DECORATED ANATOMIE CLASTIQUE OF A HUMAN FIGURE

EARLY 20TH CENTURY, BY MAISON AUZOUX

With applied labels, showing muscles and veins, the upper right thigh with an indistinct ink handwritten 'Auzoux fecit/ 191-', on a modern cast iron stand

54¼ in. (137.5 cm.) high, on stand

£4,000-6,000

\$6,300-9,400

€5,700-8,500

Louis Thomas Jerome Auzoux (1797-1880) was a French anatomist and naturalist. Louis Auzoux obtained a medical degree in 1818. In 1820 he visited the papier-mache workshop of Francois Ameline and later set up his own business making human and veterinary anatomical models in Normandy. This traded as Maison Auzoux. Auzoux also made large scale zoological and botanical models for educational use. The models were called "anatomy clastique" because they could be taken apart to show the full structure such as this lot.



λ*26

**A HYPER-REALIST BUST ENTITLED 'SELF PORTRAIT
FRAGMENT'**

BY JAMIE SALMON, 2013, EDITION NUMBER OF 3 OF 5

Made from silicone, pigment, hair, acrylic and resin, marked 'J.
SALMON 2013'

23¼ in. (59 cm.) high; 15¾ in. (39.5 cm.) deep

£18,000–25,000

\$29,000–39,000

€26,000–35,000



Each of Jamie Salmon's sculptures is first finely modelled in clay from which the mould is made. It is then cast in silicone and coloured with pigments; each hair is individually placed in the 'skin'.

Jamie Salmon was born in the UK and began his career as an artist and sculptor in the movie effects industry moving quickly to Vancouver, a hub of the film industry. He likes to use the human form as a way of exploring our perceptions of what is real and how we react when our visual perceptions of this reality are challenged. The idea behind the work has to be strong and the execution visually intriguing so that the viewer is caught off guard by the balance between reality and unreality.

This self-portrait is a subject which Salmon has revisited a number of times. The critic, Steve Pulimood, writing for Saatchi Online in 2006 and making reference to the bronze 'Fragment 2' remarked that it "offers to the viewer a fragmented stoicism, a portrait bust of statuesque vulnerability".

Jamie Salmon's work is of the Hyperrealism genre and can be compared with the work of Ron Mueck who also began his career in a similar field. Hyperrealism grew from the Photorealism genre of the 1960's and 70's where the source of the painting was a photograph and the resulting image very precise and realistic. Hyperrealism, whilst still exacting in its execution and a demanding medium, is less literal and produces an illusion of a reality which has never actually existed.

Jamie Salmon has exhibited widely around the world including in the US, Singapore, Portugal and Spain and his work is on permanent display in the contemporary sculpture museum, the Museo Escultura Figurativa Internacional Contemporanea, which opened in 2009 in Spain.





27



27



28

■†27

A PAIR OF GERMAN SCAGLIOLA DIDACTIC PANELS

MID-19TH CENTURY, BY FRANZ JOSEF STEGER & CARL ERNST BOCK

Depicting skeletons of beetles, each with brass label 'Bock-Steger Lips'

31½ x 23¾ in. (80 x 60.4 cm.)

(2)

£7,000-10,000

\$11,000-16,000

€10,000-14,000

Franz Josef Steger collaborated with pathological anatomist Carl Ernst Bock (1809-1874) at the University of Leipzig to produce models for the instruction of students. These were either direct casts or sculpted in plaster, porcelain or wax and Steger is also known to have investigated the early use of plastics.

Steger's instructive models were sold through international catalogues and scientific shops in Germany.

■†28

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\$11,000-16,000

€10,000-14,000

29

TEN 'ANIMAL KINGDOM' STEREOGRAPH PHOTOGRAPHIC PRINTS WITH VIEWER AND CASE

2014, BY JIM NAUGHTEN

The ten photographic prints taken from Victorian and Edwardian zoological specimens in museum collections, the image is duplicated twice, with slight differences for the left and right eye, the accompanying stereograph viewer enables the prints to become three-dimensional, in a folio cover and stand to set up the prints

Fitted folio case for prints: 18¾ x 24 in. (47.5 x 61 cm.)

Each print: 18 x 23 in. (46 x 59.5 cm.)

(10)

£8,000-12,000

\$13,000-19,000

€12,000-17,000

To read Martin Barnes', senior curator of photographs at the Victoria and Albert Museum, critique of Naughten's 'Animal Kingdom' series, please visit www.christies.com.





28



30



30

■†30

A PAIR OF GERMAN SCAGLIOLA DIDACTIC PANELS

MID-19TH CENTURY, BY FRANZ JOSEF STEGER & CARL ERNEST BOCK

Depicting skeletons of beetles, each with brass label 'Bock-Steger Lips'

3 1/2 x 2 3/4 in. (80 x 60.4 cm.)

(2)

£7,000-10,000

\$11,000-16,000

€10,000-14,000

■31

A WELSH TAXIDERMY SPECIMEN OF A POLYCEPHALIC LAMB (OVIS ARIES)

EARLY 20TH CENTURY

The two-headed lamb seated, amongst a stony landscape with snails, branches and plants, in a mahogany glazed case with bevelled glass panes, the back with working lock and key to open the back

1 5/2 in. (39.5 cm.) high; 3 1/2 in. (80 cm.) wide

£3,000-5,000

\$4,700-7,800

€4,300-7,100

PROVENANCE:

By repute, purchased from a Welsh farming family

Apparently the lamb was born in 1906 and lived for two weeks. Polycephaly is the condition of having more than one head the term is derived from the Greek stems *poly* and *kephali* (meaning head). In animals the most common of this rare occurrence is in turtles and snakes. With farm animals, cats, pigs, calves and goats and sheep have all has polycephalic examples.



31



λ⁺32

A DANISH GLASS 'SEA CREATURES' PANEL

2014, BY STEFFEN DAM (B. 1961)

Of rectangular form, with included jellyfish, amoeba and sea slug type creatures in glass blocks incorporated to make a panel, set within a bronzed metal stand

Panel: 21½ in. (54 cm.) high; 13½ in. (34.5 cm.) wide; 1¾ in. (4 cm.) deep

£20,000-30,000

\$32,000-47,000

€29,000-43,000

Steffen Dam originally trained as a tool maker but his interest developed in the skills and techniques of glass making. Following ten years of studying, it was the anomalies and flaws of glass such as inclusions, ash marks and cracks which inspired him to create works such as these.

Dam's work is found in public and private collections throughout the world, including the Victoria & Albert Museum, London; Glasmuseet, Ebeltoft, Denmark; the Museum für Kunst und Gewerbe, Hamburg, Germany; Museum of Art and Design, New York, NY; the Palm Springs Art Museum, Palm Springs, CA; Seven Bridges Foundation, Greenwich, CT; The Anneberg Collections, Nykøbing, Denmark; The Danish Arts Foundation, Denmark; The Danish Museum of Decorative Art, Copenhagen, Denmark; and The National Museum of Art, Architecture and Design, Oslo, Norway.

Dam's awards include The Crafts Prize of 1879 awarded in 1995, The Ole Haslund Art Prize awarded in 1996, and The Hempel Glass Prize awarded in 2002.



■~33

A LATE VICTORIAN TAXIDERMY CAIMAN (*CAIMAN CROCODILIUS*) MOUNTED AS A DUMBWAITER

LATE 19TH/ EARLY 20TH CENTURY

On a mahogany base, the caiman perched on a green-leather upholstered cushion, with wine coaster in his claw engraved 'NAPPER', a brass chain around his ankle
39 in. (99 cm.) high; the base 20 x 22 in. (51 x 56 cm.) square

£2,000-4,000

\$3,200-6,300

€2,900-5,700

A similar example to this was sold in these rooms, Aynhoe Park - a Modern Grand Tour, 9 October 2012, lot 135, price realised £16,250.

■~33A

A TAXIDERMY MODEL OF AN AUSTRALIAN FLYING FOX OR FRUIT BAT (*PTEROPUS*)

LATE 19TH CENTURY

Set in a case with glazed flat front and painted background
19½ x 49 in. (49 x 114 cm.)

£1,000-1,500

\$1,600-2,300

€1,500-2,100

Christie's has not been able to identify the species of this lot. Please note therefore that the buyer will be required to identify the species of this specimen at their own cost if they wish to export it outside the EU.





34



35



34

■ 34

AN ELECTRO-MECHANICAL BUCKAROO PINBALL MACHINE

MADE BY D. GOTTLIEB & CO., RELEASE DATE 1965

Designer Wayne Neyens and artwork by Leroy Parker, the object of the game is to light any four adjacent numbers through numbers one to seven, this gives you a replay with a maximum possibility of winning 4 free games, serial number 06035, in working order 74 in. (188 cm.) high (adjustable); 22½ in. (57 cm.) wide; 54 in. (137 cm.) long

£8,000-12,000

\$13,000-19,000

€12,000-17,000

■ 35

AN ELECTRO-MECHANICAL UNIVERSE PINBALL MACHINE

MADE BY G. GOTTLIEB & CO., RELEASE DATE 1959

Designed by Wayne Neyens and artwork by Leroy Parker, the game depicts a space scene with each orbit scoring one trip, the object of the game to gain eight trips to score a replay, in working order 70 in. (178 cm.) high (adjustable); 23 in. (59 cm.) wide; 54 in. (137 cm.) long

£5,000-8,000

\$7,900-13,000

€7,100-11,000



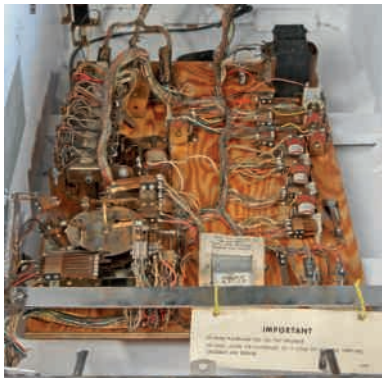
36 (detail)



35 (detail)



36 (detail)



(interior mechanism)



36

■36

AN ELECTRO MECHANICAL SLICK CHICK PINBALL MACHINE

MADE BY D. GOTTLIEB & CO., RELEASE DATE 1963

Designed by Wayne Neyens and artwork by Leroy Parker, the game features two 'bunny girl' style figures, in full working order
 74 in. (188 cm.) high (adjustable); 22½ in. (57 cm.) wide;
 54 in. (137 cm.) long

£6,000–10,000

\$9,400–16,000

€8,600–14,000



■37

**A PAINTED IRON AND CHROMIUM PLATED INDIAN MOTORBIKE
ARCADE RIDE**

CIRCA 1960'S

The motorbike on a domed base with castors and electric fitting, realistically modelled and painted with two plastic seats and rubber tyres by 'Carida' the side with cast lettering 'Loraerta', and a fixing post inscribed '2p slot', *made for electricity to move and light up* 51 in. (130 cm.) high; 60 in. (152 cm.) long

£3,500-4,500

\$5,500-7,000

€5,000-6,400

■38

AN AMERICAN PAINTED WOOD CIRCUS 'FREAK SHOW' SIGN

MID 20TH CENTURY

Painted with a voluptuous woman in a red swimsuit '18 years old/ 640 lbs', with fourteen bulbs around the circumference

36 in. (91.5 cm.) diameter

£1,200-1,800

\$1,900-2,800

€1,800-2,600

■39

**A NORTH AMERICAN MUTOSCOPE REEL MACHINE,
'WHAT THE BUTLER MISSED'**

CIRCA 1930'S

The painted sheet iron drum containing flip-book cards operating by a brass handle and coin in the slot mechanism, applied discs reading 'INTERNATIONAL MUTOSCOPE REEL CO. NEW YORK.'

73 in. (186 cm.) high

£2,000-4,000

\$3,200-6,300

€2,900-5,700



The Mutoscope first invented in 1894, was licensed to William Rabkin who started his own company, the International Mutoscope Reel Company, which manufactured new reels and also machines from 1926 until 1949.



(detail)



(detail)



40

A FRENCH MUSICAL AUTOMATON OF A MUSICIAN AND DANCERS

CIRCA 1870, BY J. PHALIBOIS

Modelled with a violinist playing for three dancing couples, on a papier-mâché landscape and fabric tree, on ebonised base containing two-air pull-string cylinder movement and two keys, one for the music and one to enable the dancers to dance in a circle and the violinist to play and the platform to rotate, under glass dome, the underside stamped 'J.PHALIBOIS' with an ink inventory label

23½ in. (59.5 cm.) high; 17 in. (43 cm.) wide

£5,000-8,000

\$7,900-13,000

€7,100-11,000

41

A BRASS-MOUNTED OAK 'TEST YOUR STRENGTH' PUNCH BAG MACHINE

CIRCA 1930S, BY AHRENS

In an oak case with overhead gallery with suspended leather punch bag, on a metal foot marked Shefras, London
78¾ in. (200 cm.) high;
30¼ in. (70 in.) wide

£5,000-8,000

\$7,900-13,000

€7,100-11,000

Coin-operated strength testers first appeared with Robert William Page's patent of 1885. By measuring a force applied to a spring or counter-weight, they were in principle similar to weighing scales, although not required to be as accurate. They came in many shapes and sizes, and were very popular in the hard living, working class culture of the industrial age. An alternative to arm wrestling, they could be used to settle wagers or impress the opposite sex with demonstrations of physical prowess.

42

THREE NORTH AMERICAN CHILD'S ALUMINIUM PLAYGROUND RIDES

CIRCA 1960'S

Comprising a caterpillar, a dolphin, both with cast lettering 'SADDLE MATES PAT PEND', and a rabbit with incised inscription 'GAME TIME INC. SADDLE MATES. LITCHFIELD MICH. PAT PEND', all on later iron springs

39½ in. (100.5 cm.) high

(3)

£2,000-3,000

\$3,200-4,700

€2,900-4,300



■43

A POLYCHROME DECORATED WOOD 'BURTON' CARAVAN

CIRCA 1920S, REFURBISHED IN 2015

The floor surface overhanging the wheels at both back and front to maximise the living space, with three windows, one to each side and one to the back, the interior fitted with a bed and red gingham upholstery and stove, the mollicroft (roof) with glazed skylight

Overall Length excluding hay rack and steps or shafts:

13ft (156 in.) (396 cm.)

Overall width: 7 ft 84 in. (213 cm.)

Overall height excluding chimney: 11ft 3 in. (135 in.) (343 cm.)

With chimney but not cowl: 12ft (144 in.) (366 cm.)

With chimney and cowl 12ft 8 in. (386 cm.)

£25,000-35,000

\$40,000-55,000

€36,000-50,000

LITERATURE:

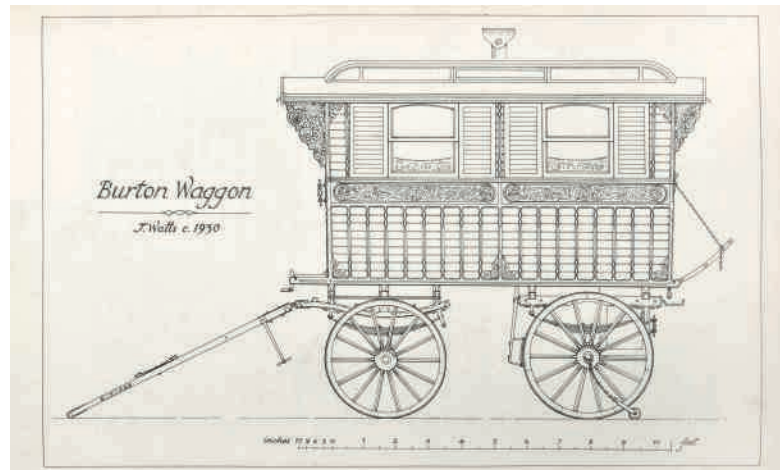
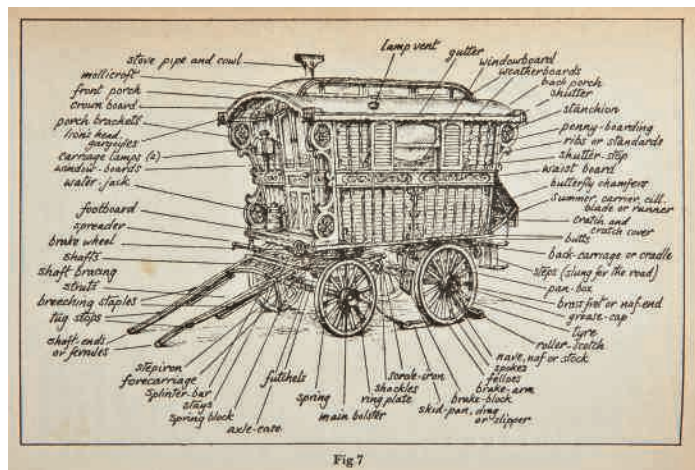
'The English Gypsy Caravan', C.H.Ward-Jackson & Denis E. Harvey, David & Charles, London, 1972

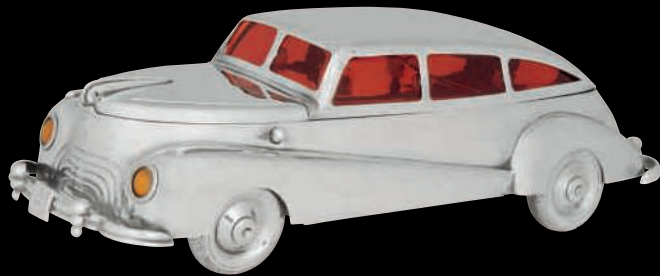
'Discovering Horse-drawn Caravans', D.J. Smith, Shire Publications Ltd., 1981

This type of caravan is also known as the showman's van and historically was typically used by staff and proprietors of travelling funfairs and circuses. The smaller travelling wheels on the Burton are better suited to main roads and streets. This model was first made by Orton and Spooner at Burton upon Trent, Staffordshire.



Please note this lot is not covered by Cadogan Tate's standard transfer fees but is subject to an individual transfer charge. Please contact Cadogan Tate for a quote. The lot will remain at Christie's South Kensington, 85 Old Brompton Road, SW7 3LD until 5pm Friday 18 September for collection. It will then be moved to post-sale storage when transfer and storage charges will apply.





44
SIX TATTOO DESIGNS PRIMARILY FOR SECOND WORLD WAR AMERICAN COMBAT TROOPS

BY TED HAMILTON, CIRCA 1930-45

Ink on paper, with prices in dollars, all signed 'PAINTINGS BY TED HAMILTON' in glazed frames

10¾ x 15¾ in. (27.5 x 39 cm.)

(6)

£3,000-5,000

\$4,700-7,800

€4,300-7,100

Tattooist Ted Hamilton worked the U.S. Carnival and Circus circuits in the 1920's and 30's, working from a small portable tent hung with the framed tattoo designs marketing his wares. His wife Pearl nicknamed 'The Tattooed Doll' was renowned for her heavily tattooed body including a massive peacock on her back. Ted is believed to have set up in Normandy soon after the D Day landings, catering for the American combat troops. These designs were purchased in Le Havre circa 1993 and purchased by the present vendor shortly afterwards. In 2000 they were exhibited at the Victoria and Albert Museum at the request of Alan Borg, the then director.

45
AN ILLUMINATED 'GOLDEN ARCHES' McDONALDS SIGN

20TH CENTURY

LED lights within metal and perspex

59 in. (150 cm.) high; 50½ in. (128 cm.) wide; 6 in. (15 cm.) deep

£800-1,200

\$1,300-1,900

€1,200-1,700

46
AN AMERICAN NOVELTY METALWARE BOX FORMED AS A STREAMLINED OLDSMOBILE CAR

APPARENTLY UNMARKED, MID 20TH CENTURY

With orange plastic windows and headlights, on rotating wheels, the license plates inscribed, 'M.S.P. 171', the bonnet and roof open to reveal three lidded removable compartments set with dividers, engraved to the nose of the car with monogram 'LJ'

13½ in. (34.3 cm.) long

£2,500-4,000

\$4,000-6,300

€3,600-5,700

47
AN ITALIAN ILLUMINATED DRESSING-TABLE

CIRCA 1970

Painted and laminated wood and composition, the top with stepped and fanned illuminated recesses, with faux-marble top, twin drawers with moulded details, on stepped and arched supports

72¾ in. (185 cm.) high; 74¾ in. (190 cm.) wide; 21 in. (53 cm.) deep

£1,500-2,500

\$2,400-3,900

€2,200-3,500



48

**AN AMERICAN LITHOGRAPH ENTITLED
'EXPERT TATTOOING DONE HERE'**

BY ADOLPH FRIEDLANDER, CIRCA 1900

With hand-coloured lettering, two corners embossed
'WATERS TATTOO SUPPLIES DETROIT', mounted in a
burr maple frame

28 x 42¼ in. (71 x 107.3 cm.)

£2,000-3,000

\$3,200-4,700

€2,900-4,300

Adolph Friedländer (17 April 1851 – 7 July 1904) was a famed German lithographer of posters and a publisher hailing from Hamburg. His print shop produced over 9,000 posters between 1872 and 1935, predominantly for artists, magicians and circus and vaudeville performers. First learning lithography at his father's shop in Hamburg, he received formal training in Berlin and returned to operate independently in 1872. First concentrating on labels for businesses, he turned to poster printing to cater to the many artists and performers which operated nearby to the location of his business.



(open)

(closed)

49

**AN AMERICAN BRASS AND SILVER PLATED NOVELTY
COCKTAIL SHAKER IN THE FORM OF AN EIGHTEEN
POUNDER SHRAPNEL SHELL**

SECOND QUARTER 20TH CENTURY

The interior fitted with a pullout rack holding four shot glasses,
the undersides stamped 'FAC-SIMILIE EIGHTEEN POUNDER
SHRAPNEL SHELL' and 'PATENT APPLIED FOR IN
AMERICA AND FOREIGN COUNTRIES'

22¼ in. (56.5 cm.) high

£1,200-1,800

\$1,900-2,800

€1,800-2,600

50

**AN EVERLAST BLACK LEATHER PUNCHING BAG,
SIGNED BY MUHAMMAD ALI**

CIRCA 1980, FROM THE MUHAMMAD ALI TRAINING CAMP, DEER LAKE,
PENNSYLVANIA

Signed and dated 'Muhammad Ali '80' and stamped Everlast '4203',
accompanied by a letter of opinion from Craig Hamilton who
purchased the speedball from the noted Ali collector Peter Morovkin,
also a facsimile copy of a letter of authenticity from Morovkin
13½ in. (34 cm.) high; 9 in. (23 cm.) diameter

(2)

£4,000-6,000

\$6,300-9,400

€5,700-8,500





© AF archive/Alamy

■*51

ETHAN HUNT'S (TOM CRUISE) C.I.A. SUSPENSION SUIT FROM MISSION: IMPOSSIBLE

1996 PRODUCTION

Comprising: a rubber headset and black rimmed glasses, latex surgical gloves, black canvas jacket, t-shirt and jogging bottoms, black lace-up boots, mounted on a bespoke mannequin stand, paper label inscribed 'TOM CRUISE MISSION IMPOSSIBLE C.I.A LANGLEY COSTUME'

185 cm. (72½ in.) high

£5,000-7,000

\$7,900-11,000

€7,100-9,900

This suit was worn by the Hollywood star, Tom Cruise, in Brian De Palma's action spy film, Mission: Impossible, during one of the most daring scenes of the film, when Ethan Hunt (played by Cruise) descends from a ceiling heating duct into an impenetrable CIA vault room where he is unable to touch the floor.

52

AFTER JULES DUPRÉ

LE UFO

oil on canvas

28 x 22 in.(71.1 x 55.8 cm.)

19th century, with later addition.

£2,000-3,000



(UFO detail)

\$3,200-4,700

€2,900-4,300



After the painting *Le Ballon* in the Reading Public Museum and Art gallery, Pennsylvania, U.S.A.

*53

A SET OF THREE PAINTED FIBREGLASS AMPULES FROM RIDLEY SCOTT'S 'PROMETHEUS'

CIRCA 2012

With alien runes carved into the bodies of each jar

Largest: 30½ in. (78 cm.) high

Smallest: 18 in. (46 cm.) high

(4)

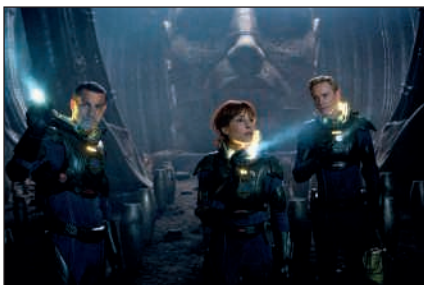
£1,000-1,500

\$1,600-2,300

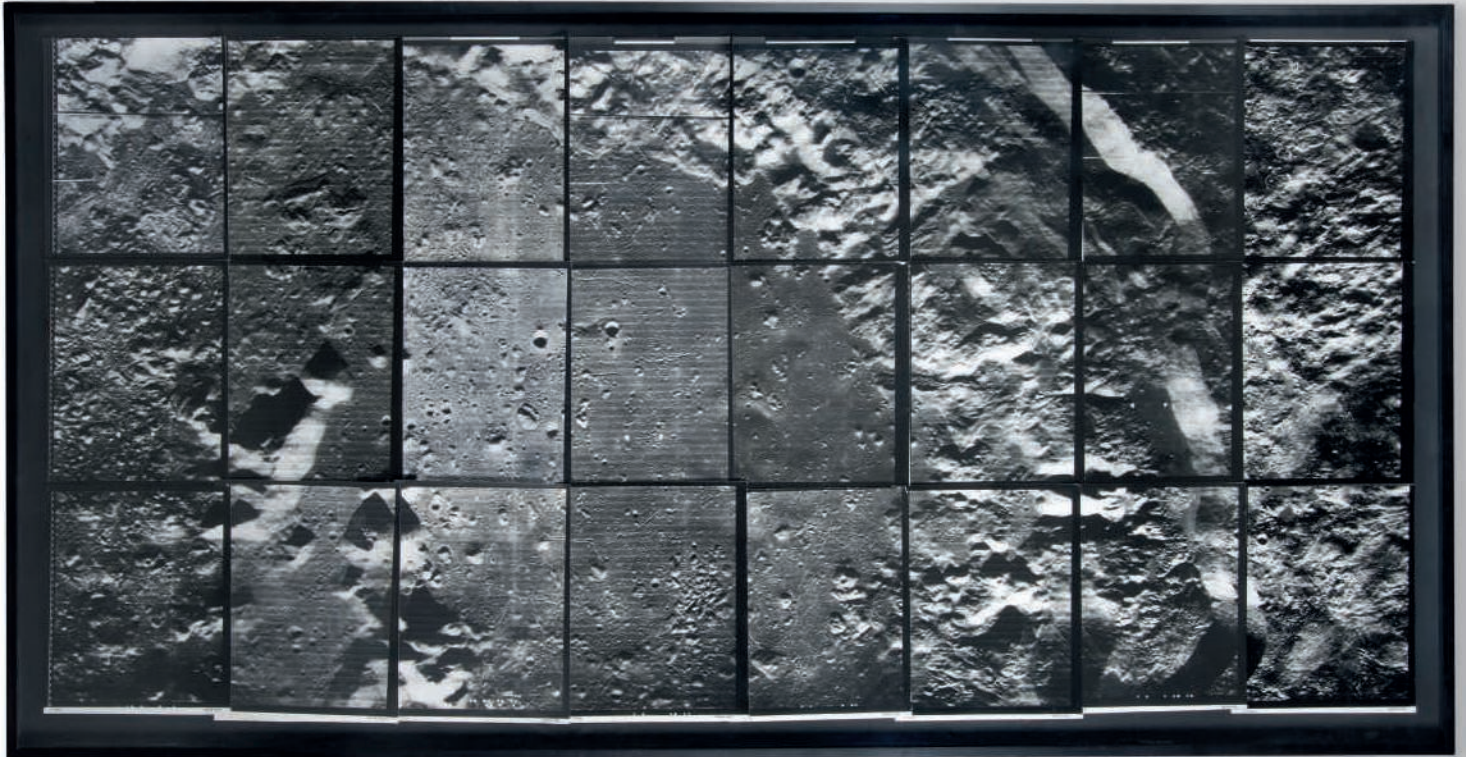
€1,500-2,100



A set of three "Engineer" ampules from Ridley Scott's Alien prequel *Prometheus*, designed by raku pottery specialist Rob Sollis. These props were used for the scenes within the massive derelict alien spacecraft on LV-223 as Shaw (Noomi Rapace), Holloway (Logan Marshall-Green) and the crew explored the ship and discovered a huge cache of the containers surrounding a mammoth statue of an Engineer's head.



© photos12/Alamy



54

■ 54

A FRAMED PHOTOGRAPHIC MOSAIC OF THE LUNAR SURFACE

NASA LUNAR ORBITER V, 1967

the view of the lunar crater Copernicus formed of 24 silver gelatin prints, each inscribed at the base *NASA-LRC V-150H1* through *V-157H3*.

71 x 136 in. (180.5 x 345.5 cm) in frame

£30,000-50,000

\$47,000-78,000

€43,000-71,000

THE MOST COMPREHENSIVE VIEW OF THE LUNAR CRATER COPERNICUS

The Lunar Orbiter Program (1966-7) was a series of unmanned missions to help with the selection of landing sites for the later Apollo missions, they provided the first photographic maps from a lunar orbit.

Taking its name from the great astronomer Nicolaus Copernicus (1473-1543), the 93km crater is one of the Moon's most prominent features and is easily visible with binoculars. Formed over 1 billion years ago by an impact from a meteor, the crater features a central complex of peaks surrounded by smooth flats bordered by a crater wall 3.8km high. It was considered as a landing site for the cancelled Apollo 20 mission since it was then considered volcanic in origin.

■ 55

A SET OF SIX EMBOSSED PAINTED COPPER CRATER PANELS

CIRCA 1970

The surfaces to modelled to emulate a lunar landscape, each with stamp to the bottom right 'ORSOLINI. D'

66 in. (167 cm.) high;

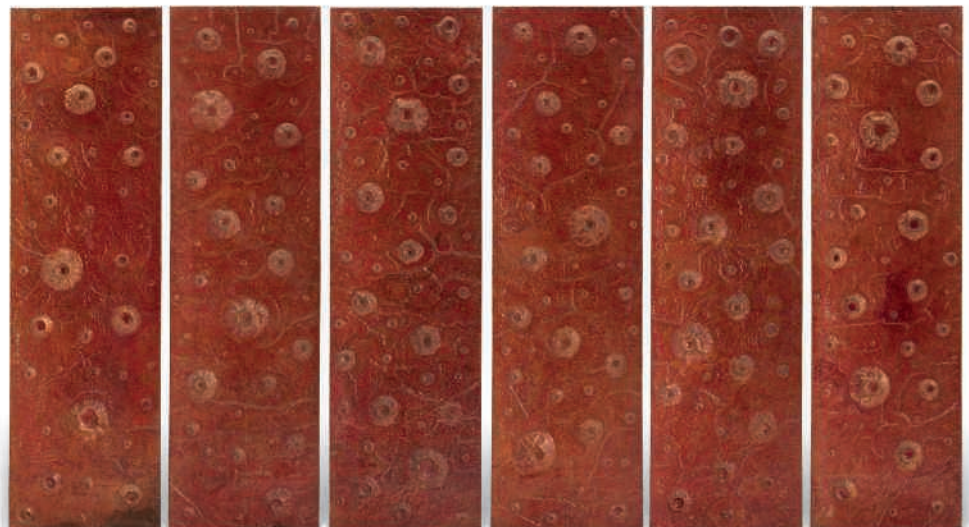
22¾ in. (58 cm.) wide

(6)

£2,000-3,000

\$3,200-4,700

€2,900-4,300



55



760 cm. approx.



■56

A MASSIVE BRONZED FIBREGLASS MODEL OF A TYRANNOSAURUS REX

MODERN

On an integral naturalistic base with castors
104½ in. (265 cm.) high; 299 in. (759 cm.) long approx.

£10,000-15,000

\$16,000-23,000

€15,000-21,000

■57

A LARGE AMMONITE

MADAGASCAR

from the early Cretaceous (circa 135 million years ago), the specimen of *Clionoceras sp.* with white and brown calcites, preserving fine structure of suture lines.

14½ in. (37 cm.) diameter

£3,000-5,000

\$4,700-7,800

€4,300-7,100





■58

A PAIR OF FOSSILISED GIANT DEER OR 'IRISH ELK' ANTLERS

CIRCA 10,500-5,700 B.C.

Each antler with seven points, issuing from a skull, *extensive restorations* 119 in. (305 cm.) wide; 38½ in. (98 cm.) protrusion

£15,000-25,000

\$24,000-39,000
€22,000-35,000

The Giant Deer or 'Irish Elk' (*Megaloceros giganteus*) lived during the Pliocene, Pleistocene and Holocene epochs and survived the Great Ice Age, although the climactic changes following the Ice Age may have hastened its extinction. The latest known remains of the Irish elk have been carbon dated to about 5,700 B.C. The largest concentration of its remains have been found in Ireland, chiefly in the marl underlying bogland. These ancient antlers, many discovered in caves in Counties Waterford, Cork and Clare, have long been a feature of the Irish banqueting hall.

An early recorded example of the Irish giant deer or 'Elk' antlers, of the type found around Cos. Waterford, Cork and Clare, was those sent in 1597 to Hatfield House, Hertfordshire.



59

A LARGE PLAQUE OF FOSSILISED SCALLOPS

SOUTHERN FRANCE

From the Miocene (23-5 million years ago) the specimens of *Pecten maximus* up to 6½-inch long 43x41x 5½ in. (112x103x14 cm.)

£6,000-9,000

\$9,400-14,000
€8,600-13,000

Preserved in their final pose, these fossil *Pecten*s, are the ancestors of today's modern (edible) scallop. Their surrounding host rock has been carved away to reveal their detail.



60

AN ANTHONY REDMILE SILVER-PLATED AND COMPOSITION TORTOISE CENTRE PIECE

CIRCA 1970

The internal liner stamped 'REDMILE, LONDON', the cover and body painted to simulate tortoiseshell 10½ in. (27 cm.) high; 17½ in. 44.5 cm.) wide

£1,200-1,800

\$1,900-2,800
€1,800-2,600





61

AN EXCEPTIONALLY WELL-PRESERVED PLESIOSAUR SKULL

ENGLAND

from the Middle Jurassic (circa 165 million years ago), Lower Oxford Clay, the near complete skull and neck of a *Cryptoclidus eurymerus* supported on custom stand.

46in. (117cm.) long

£60,000-90,000

\$94,000-140,000

€86,000-130,000

LITERATURE:

Brown, D. S. and Cruickshank, A. R. I. 1994. The skull of the Callovian plesiosaur *Cryptoclidus eurymerus* and the sauropterygian cheek. *Palaeontology*, 37, (4), 941-953.

This specimen is an almost complete skull and neck of the Middle Jurassic (Callovian) plesiosaur, *Cryptoclidus eurymerus* from the lower Oxford Clay of Peterborough. Whilst this is this most well-known species from the Oxford Clay, plesiosaurs are never common, and skulls, especially complete skulls, are exceedingly rare. Previous to this find the best-preserved skull of this species was one described by Brown & Cruickshank in 1994, which is currently held in Peterborough Museum. The current specimen is far superior and is the best-preserved skull known of this species.

Expertly prepared by Andy Cowap, one of the UK's leading preparators, to an incredible standard, the specimen is almost free of surrounding matrix. Both dorsal and ventral surfaces of the skull are completely exposed and every bone can be examined (only the jugals are not preserved, as almost always happens under the compression of preservation). On the ventral surface even the hyoid bones of the throat are preserved. Most notable, and most striking in this specimen is the dentition; every sharp slender tooth has been prepared to protrude from the jaw. The neck is almost complete, and consists of 27 vertebrae, each one separately prepared and numbered. All vertebrae are complete, and there is no restoration on the specimen whatsoever. The skull and neck have been mounted on a steel armature such that each skeletal element can be lifted for examination. The specimen is undoubtedly of scientific importance and will add much new knowledge to the cranial anatomy of the species.

Christie's would like to thank Dr. John Nudds, Senior Paleontologist, University of Manchester, for his assistance in preparing this catalogue note.





62

A FORGED AND STAINLESS STEEL TREE SCULPTURE ENTITLED 'ARBOUR METALLUM'

MODERN, BY MARK REED

114 in. (290 cm.) high
161½ in. (410 cm.) wide approx.

£10,000–15,000

\$16,000–23,000

€15,000–21,000

Sculpting in metal, primarily in bronze, forged steel, stainless Reed's practice is deeply rooted in themes of nature, science and the passage of time. With a background in biology and engineering, he is intrigued by the mechanics of natural forms and the way they contribute to the aesthetic appearance of a plant or animal. It is with this understanding that in Reed's hands, natural shapes are harnessed for a function in bronze or forged steel.

Please note this lot is not covered by Cadogan Tate's standard transfer fees but is subject to an individual transfer charge. Please contact Cadogan Tate for a quote. The lot will remain at Christie's South Kensington, 85 Old Brompton Road, SW7 3LD until 5pm Friday 18 September for collection. It will then be moved to post-sale storage when transfer and storage charges will apply.



WARNING
PLEASE NOTE THAT THIS PAGE
INCLUDES EXPLICIT CONTENT.
IT SHOULD NOT BE VIEWED IF
LIKELY TO OFFEND YOUR
RELIGIOUS OR CULTURAL SENSIBILITIES



63
FRENCH SCHOOL, 18TH CENTURY

MÉNAGE A TROIS

oil on panel
 7 x 10 in. (17.7 x 25.4 cm.)

£3,000–5,000

\$4,700–7,800

€4,300–7,100

The 18th century saw radical change in all aspects of French life in a period which became known as the *Age of Enlightenment*. In literature French writers began to explore ideas that reflected the new found liberty. The libertine, or erotic novel, featured eroticism, seduction, manipulation, and social intrigue. Classic examples such as *Les Liaisons dangereuses* by Pierre Choderlos de Laclous (1782) and *Justine ou les Malheurs de la vertu* by the infamous Marquis de Sade often were accompanied by illustrated plates and this led in turn to an interest in erotic art.



*64
A CHASTITY BELT (OR GIRDLING OF VENUS)

19TH CENTURY

Entirely of iron, formed of two pierced plates hinged in the centre, the front plate with serrated border to the principle opening, each bordered by small lining-holes, with hinged waist-band, and secured by a bar and spherical padlock
 8¾in. (22.2cm.) deep, 9½in. (24cm.) x 12in. (30.5cm.) diam.

£700–1,000

\$1,100–1,600

€1,000–1,400

The idea of a chastity belt stems from medieval Christian theology where figurative references to the protection of virtue can be found in religious texts from the 6th to the 14th centuries. The literary idea of the locked metal belt worn to maintain virtue or to prevent promiscuity first comes to light in the 18th century with a version described in Voltaire's poem *Le Cadenas* (The Padlock) of 1724 and a number of encyclopaedias describing chastity belts in terms of real objects, almost certainly with theories invigorated by the contemporary view of the Dark Ages. Following on from the literal creation of these objects, it stood to reason that physical examples should be sought out and displayed. Metal belts with serrated openings and elaborate piercings began to appear in collections in Europe during the 19th century, perhaps inspired by 16th century satirical prints depicting adulterous wives wearing chastity belts as well as advised by contemporary literature and historical misinterpretation. A 16th century pattern for such objects has been recorded in the Armeria of the Palazzo Ducale in Venice since 1548 (Armeria, Inv. No. 388), with serrated openings and straps formed of short hinged bars. Such an object could not have been worn for much time without causing injury indicating that its purpose was torture rather than the insurance of fidelity. Since the 19th century these belts, displayed in museums such as the Musée de Cluny and the Germanisches Nationalmuseum, were accepted as genuine medieval artefacts but have gradually been proven to be fantastical 19th century creations of enforced fidelity based on a perversion of the medieval concept of chivalry.

Similar examples can be found in the collections of The British Museum, London (M.574) and The Science Museum, London (A641277), and another sold from the John Woodman Higgins Armory Collection (JWHA Inv. No. 2531), Thomas Del Mar Ltd. (in association with Sotheby's), London, 20 March 2013, lot 165 (sold for £6,240).

■λ*65

**A LACQUERED FIBREGLASS SCULPTURE
ENTITLED 'ROCKING MACHINE'**

BY HERMAN MAKKINK (1937-2013), FROM AN EDITION OF SIX

16 in. (41 cm.) high; 29½ in. (74.5 cm.) long

£10,000–15,000

\$16,000–23,000

€15,000–21,000

PROVENANCE:

Given as a gift to the vendor by Richard Lederer, head of Warner Brothers publicity department and a close friend of Stanley Kubrick.

There are six in the edition of this 1969 sculpture, only one was actually borrowed for the infamous scene in Kubrick's 1969 'A Clockwork Orange'. Another of this edition sold at Philips in New York in 2010 for \$25,000. Despite not being the actual piece used in the film, the sculpture is a rare connection to A Clockwork Orange and memorabilia rarely comes to the market.



© photos12/Alamy



■66

THE WESTERN AND EASTERN HEMISPHERES

JAMES GARDNER, LONDON: 1825

the engraved map with hand-coloured borders, cartouche to each *LONDON: PUBLISHED BY J. GARDNER 163 REGENT STREET, SEPTR. 1ST 1825* printed on eight sheets each divided into twelve sections and mounted on linen, fitted into circular frames.

Each 62in. (158cm.) diameter in frame

(2)

£20,000-30,000

\$32,000-47,000

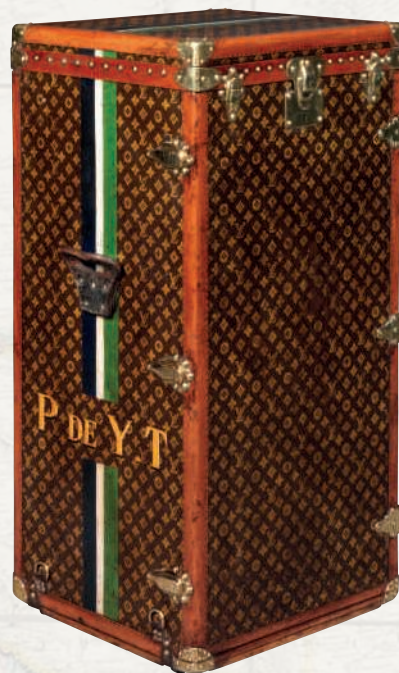
€29,000-43,000

Originally a surveyor and then computer for the Ordnance Survey, James Gardner (fl.1823-40) was appointed as the sole agent for the supply of their maps in 1823. This world map may have been one of his first publications in 1825 (his son would continue the business until 1850), and today it is incredibly rare: ABPC records only one other copy selling at auction in the last 20 years.

With a diameter to each hemisphere of 48 inches, this is one of the largest world maps of the 19th century ; Aaron Arrowsmith's map of 1808 was 36 inches in diameter, Gardner may have drawn on this as a source and added up to date cartography, especially to Northwest Canada and America. David Rumsey notes "The drawing and engraving of this map is very elegant and spare".



(open)



■67

A RARE LOUIS VUITTON 'MALLE SECRETAIRE' MONOGRAM CANVAS TRUNK

CIRCA 1920S

The sides and top with painted stripes and ownership initials 'P. DE Y. T.' with leather edges and brass studs and locks with maker's marks, the main lock stamped with serial number 050799, the interior with a paper label with serial number 759857, a leather label and arrangement of compartments and drawers with a pull-out slide desk

45 in. (114 cm.) high

£15,000-25,000

\$24,000-39,000

€22,000-35,000

These rare and unusual trunks were originally marketed as the perfect accompaniment to the large wardrobe trunk for the well to do traveller, with both lady's and gentleman's versions available. The trunks came with a small pull out desk flap that allowed the owner to compose their correspondence while travelling.

■68

A PAIR OF CHROME AND GLASS 'OCEAN STEAM LINER' CONSOLE TABLES

CIRCA 1970S

With glass tops, the stretchers in the form of steam ships 30¾ in. (78 cm.) high; 59 in. (150 cm.) wide

(2)

£3,000-5,000

\$4,700-7,800

€4,300-7,100





69

FOUR CHROMATIC PHOTOGRAPHIC PRINTS FROM 'CONFLICT AND COSTUME'

BY JIM NAUGHTEN

One a Herero man in a yellow suit, a lady in a patterned long dress, an *Otruppe* cavalryman and a young cadet, each mounted and displayed in white painted wood frames, 21 x 17½ in. (53.4 x 43.5 cm.) (4)

£1,800-2,500

\$2,900-3,900
€2,600-3,500

Set against Namibian landscapes, Jim Naughten's portraits of Herero tribes people embody the conflict between two times and two cultures. The sitters' costumes are the product of German colonialism in South-West Africa in the 20th century. However, the members of the Herero tribe altered their Victorian attire in such a way as to integrate it into their culture. For instance, the women in these photographs wear 'horned' headdresses and rounded dresses reminiscent of healthy cattle, for the latter are of great importance to Herero society.



70

LINCOLN TABER (LOS ANGELES 1941-1989)

SKULL

signed 'Lincoln Taber' (lower left) and dated 'LXXIX' (lower right), signed and dated again 'Lincoln Taber/LXXIX' (on the reverse) oil on canvas, laid down on panel 9¾ x 10¾ in. (24.7 x 27.3 cm.)

£1,200-1,800

\$1,900-2,800
€1,800-2,600



71

DUTCH SCHOOL, 18TH CENTURY

PLAY SAILING (*SPELEVAREN*)

oil on panel 16¼ x 12¾ in. (41.2 x 32.4 cm.)

£1,800-2,500

\$2,900-3,900
€2,600-3,500

This is an allegorical depiction of the Dutch word *Spelevaren* which translates into English as 'play-sailing' and relates to the popular notion of the harlequin or fool.

■72

A FRENCH COPPER AND ROPE-MOUNTED LIMED PITCH-PINE 'NAUTICAL' SIDBOARD

CIRCA 1940

The rounded rectangular top above three small drawers, flanked to either side by a cupboard door, the hand chased lead panels depicting mythical sea horses 43½ in. (110.5 cm.) high; 72¾ in. (185 cm.) wide; 17½ in. (44.5 cm.) deep

£1,500-2,500

\$2,400-3,900
€2,200-3,500





73

FOUR CHROMATIC PHOTOGRAPHIC PRINTS FROM 'CONFLICT AND COSTUME'

BY JIM NAUGHTEN, 2013

Depicting a lady in pink silk, a blue eyed lady in a patchwork dress, two *Otruppe* cadets in helmets, sharing a pair of gaiters and one single cadet with cardboard sash

21 x 17½ in. (53.4 x 43.5 cm.)

(4)

£1,800-2,500

\$2,900-3,900

€2,600-3,500



74

LUCIEN BOUCHER (1889-1971)

AIR FRANCE PLANISPHERE

lithograph in colours, 1961, printed by Perceval, Paris, condition A-; on eight joined sheets, backed on linen
101 x 163 in. (258 x 415 cm.)

£4,000-6,000

\$6,300-9,400

€5,700-8,500



■75

A CAST IRON AND GLASS MOUNTED LOW TABLE

LATE 20TH CENTURY

The top pierced, with gilt bosses to the edges and gilt faceted legs
21¾ in. (55.5 cm.) high; 73¾ in. (190 cm.) wide

£1,500-2,500

\$2,400-3,900

€2,200-3,500



(detail of notches)

76
A TONGAN HARD WOOD 'BASEBALL BAT' CLUB (BOVAI)
 19TH CENTURY

With twenty-four carved notches to the base
 38½ in. (98 cm.) long

£1,500-2,000

\$2,400-3,100

€2,200-2,800

The notches are purportedly the number of 'kills' the club has been used for. The Tongans, favoured heavy paddle and pole clubs, such as the bovai, a baseball-shaped club, but longer and heavier, these weapons were usually decorated with the most intricate and delicate geometric engraving, making this example rather unusual.



77
A NIGERIAN PAINTED WOOD AND IRON 'WITCH DOCTOR'S' SIGN
 MID-20TH CENTURY

Modelled with a skull and two heads, with painted Igbo inscription 'Umu ebulu- A-biriba'
 9 in. (23 cm.) high; 32¾ in. (83 cm.) wide

£800-1,200

\$1,300-1,900

€1,200-1,700

Purportedly hung outside a house when the witch doctor would see patients.



78
A BRASS AND COCONUT SHELL-MOUNTED OCCASIONAL TABLE

INDIAN OCEAN, LATE 19TH CENTURY

The octagonal top above an under-tier supported by columns, dated to underside 1896/A.B
 28¼ in. (71.5 cm.) high; 24 in. (61 cm.) diameter

£1,200-1,800

\$1,900-2,800

€1,800-2,600



79
A GROUP OF THREE NORTH AMERICAN TOMAHAWKS OR ENGLISH TRADE AXES
 19TH CENTURY

Mounted with a single iron axe head and a beadwork moccasin in a glazed wood display case, one with what appears to be an old Union Jack flag fragment tied to shaft
 27½ in. (70 cm.) high; 25 in. (63.5 cm.) wide (3)

£2,000-4,000

\$3,200-6,300

€2,900-5,700



†80

TWO JAPANESE CARVED NUT 'DEMON' HEAD ASHTRAYS

MEIJI PERIOD (1868-1912)

Each ashtray modelled as an expressive open mouthed demon, with inset mother-of-pearl eyes and bone teeth and applied with a circular bone tablet signed Sanraku, each raised on a short wooden stand
The largest 2¾ in. (7 cm.) high (2)

£600-800

\$940-1,300

€860-1,100



■81

AN UNUSUAL JAPANESE LACQUER BUREAU CABINET

MEIJI PERIOD, LATE 19TH CENTURY

The superstructure with a pair of shaped cartouche doors enclosing two shelves and two short drawers, the lower section with a hinged writing surface, a pen tray and inkwells, with a further concealed hinged compartment, the kneehole with a door to each side enclosing four short drawers, on a shaped plinth base, decorated overall with animals including tigers, lions, deer, squirrels and birds
60 in. (152.5 cm.) high; 30½ in. (77.5 cm.) wide; 18½ in. (47 cm.) deep

£5,000-8,000

\$7,900-13,000

€7,100-11,000



~82

A JAPANESE CARVED IVORY CUP AND COVER

MEIJI PERIOD, LATE 19TH CENTURY

The cover and body carved in relief with faces including Hannya the child-eating ogress, Fukurokuju the Shinto god of fortune and Daruma the founder of Zen buddhism, with character signature to the underside

5 in. (13 cm.) high; 4 in. (10 cm.) wide

£2,000-4,000

\$3,200-6,300

€2,900-5,700



†83

A PAIR OF JAPANESE LACQUERED WOOD ONI CANDLESTICKS

MEIJI PERIOD, CIRCA 1880

Each *oni* demon modelled standing with aggressive expressions and demonic features including horns and clawed hands and feet, one *oni* is holding a ball and the other with a dragon-like creature coiled around his body
23¾ in. (60.2 cm.) high (2)

£3,000-5,000

\$4,700-7,800

€4,300-7,100



■84

**A FRENCH CARVED PINE AND OAK
ENGINEERED MODEL FLOUR-MILL**

FIRST HALF 20TH CENTURY

The cogged mechanism supported on a plinth pierced with arched windows and side-arches, with raised lettering reading 'MINOTERIE G BOURGEOIS', set on an ebonised plinth

21½ in. (55 cm.) high; 46 in. (117 cm.) long;

18¾ in. (48 cm.) deep overall

£2,000-3,000

\$3,200-4,700

€2,900-4,300



85

**A TOY MINIATURE MAHOGANY TOOL BENCH
WITH TOY MINIATURE SILVER CARPENTRY
TOOLS**

THE TOOLS MARK OF H. B. ESTCOURT, LONDON, 1981

The bench with a silver vice grip and fitted with five silver-handled drawers containing twenty-one various silver carpentry tools including saws, hammers, chisels and drill bits among others, the bench sitting in a glass case with tile base

The bench 6½ in. (15.6 cm.) wide; the largest saw 3½ in. (8 cm.) long; the base of case 12⅞ in. (32.7 cm.) long

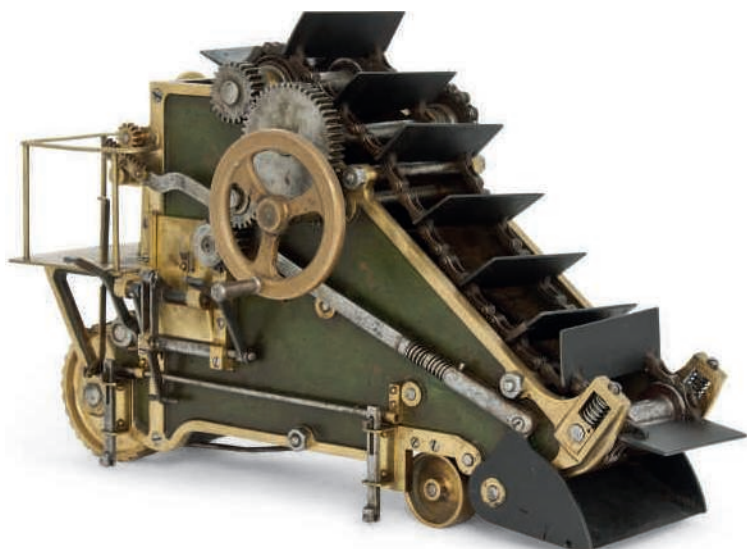
£2,000-3,000

\$3,200-4,700

€2,900-4,300

EXHIBITED:

Included in CRAFTS 81, an exhibition organised by the Norfolk Contemporary Crafts Society, which featured works by Norfolk and Suffolk craftsmen.



86

**A VICTORIAN BRASS AND STEEL WORKING
MECHANICAL MODEL OF A WESTERN
COUNTRY CANAL DREDGER**

CIRCA 1880S

With a hand operated mechanism through gears and chains and mounted on wheels

13½ in. (34 cm.) high; 21 in. (54 cm.) long

£1,000-1,500

\$1,600-2,300

€1,500-2,100

87 No Lot

■ 88

THE PAINTED PINE DOOR FROM THE STUDIO OF RONALD SEARLE

20TH CENTURY, FROM 1940S ONWARDS

The door signed and graffitied by friends of the artist, including Stephen Hawking, John Peel, Margaret Rutherford, and a humorous cartoon self-portrait signed by Searle
72 x 29¾ in. (183 x 75.5 cm.)

£2,000-3,000

\$3,200-4,700
€2,900-4,300

Ronald William Fordham Searle CBE, RDI (1920 – 2011) was a British artist and satirical cartoonist. He is perhaps best remembered as the creator of St Trinian's School and for his collaboration with Geoffrey Willans on the Molesworth series.

λ 89

A PAIR OF TERRY DE HAVILLAND CANVAS WEDGES PAINTED BY RALPH STEADMAN

2006, DESIGNED FOR THE CHELSEA ARTS CLUB CHARITY AUCTION

The shoes with painted decoration and signed 'Ralph Steadman' accompanied with Terry De Havilland shoe box and the accompanying catalogue of artists that designed on the shoes for the auction, with later perspex case
8 in. (20 cm.) high (2)

£3,000-5,000

\$4,700-7,800
€4,300-7,100



■ λ 90

SIR PETER BLAKE, R.A. (B. 1932)

LATE PERIOD NO. 1

signed, variously inscribed and dated 'Peter Blake/March 2008' (on the chair back)
felt-tipped pen on upholstered chair
39¾ in. (101 cm.) high

£5,000-8,000

\$7,900-13,000
€7,100-11,000

PROVENANCE:

Purchased by the present owner at 'Take your Seats', March 2008.

The present lot was included in a charity auction 'Take your Seats' in 2008, in aid of the Artists' General Benevolent Institution and the Chelsea Arts Club Trust. The designer chairs, by Philippe Starck and French Fine Furniture, were painted by distinguished members of the Chelsea Arts Club including Peter Blake, Maurice Cockrill, Keith Coventry, Ken Howard, Patrick Hughes, Bill Jacklin, David Shrigley and Gavin Turk.

Blake has decorated the present lot with iconic imagery such as Snow White and the Seven Dwarfs, as well as The Tattooed Lady and Kim Novak, figures which appeared in his works as early as the 1950s and 1960s.



■λ91

JOHN CRAXTON, R.A. (LONDON 1922-2009)

PAINTED HARPSICHORD, 1976

signed and dated 'Craxton '76' (on the inside of the lid)

tempera on wooden harpsichord case

89 in. (230 cm.) long

£6,000-8,000

\$9,400-13,000

€8,600-11,000

PROVENANCE:

The Scottish Baroque Ensemble.

LITERATURE:

Ian Collins, *John Craxton*, London, 2011, p. 139, pl. 168, illustrated.

This work was commissioned by the Hope Scott Trust for the Scottish Baroque Ensemble in 1976 and manufactured by John Barnes of Edinburgh. Craxton was working with the Dovecot Studios at the time on a tapestry commission for Stirling University and living in Edinburgh. He had left Greece after a coup in 1967 and travelled extensively in North and East Africa and Europe throughout the 1970s. Shortly after 1977, he was able to return to Greece for parts of the year again, once democracy was restored to the country. He won the competition for the harpsichord design and was influenced by a Joannes Ruckers harpsichord in Traquair House when inventing the marbled effect of the case. The inside of the lid is executed in Craxton's typical abstracted design of clouds, wind, rocks and trees.



92

A COLLECTION OF TWENTY ONE BRITISH NOVELTY TOLE BISCUIT TINS

VARIOUSLY DATED FROM LATE 19TH CENTURY- CIRCA 1930S, MAKERS INCLUDING HUNTLEY AND PALMERS AND MACFARLANE LANG & CO.

Comprising of a number of different forms including Vizagapatam boxes, books, a miniature chest of drawers, handbags, tea caddies and attic-style vases, with various stamps and manufacturing marks

Largest: 9 in. (23 cm.) high; Smallest: 2¼ in. (5.5 cm.) high (21)

£2,000-4,000

\$3,200-6,300

€2,900-5,700

Huntley & Palmers was a British firm of biscuit makers originally based in Reading, Berkshire. The company created one of the world's first global brands and ran what was once the world's largest biscuit factory. Over the years, the company was also known as J. Huntley & Son and Huntley & Palmer. An important part of their success was their ability to send biscuits all over the world, perfectly preserved in locally produced, elaborately decorated, and highly collectable biscuit tins. The tins proved to be a powerful marketing tool, and under their easily recognisable image Huntley & Palmers biscuits came to symbolise the commercial power and reach of the British Empire.

The tins found their way as far abroad as the heart of Africa and the mountains of Tibet; the company even provided biscuits to Captain Scott during his 1910 expedition to the South Pole. During the First World War they produced biscuits for the war effort and devoted their tin-making resources to making cases for artillery shells.



93
A RARE EUROPEAN BOXWOOD SHOE-MAKER'S MEASURE

DATED 1744

With a carved human head finial and the opposing end with a carved shoe, the upper section adjustable along the extending rule shaft, two sides with engraved calibrations, a third side inscribed 'CE . CONPA . APPaTIN 44'
 15 in. (38 cm.) when extended

£1,000-1,500

\$1,600-2,300

€1,500-2,100

For two similar measures see *The W.J. Shepherd Collection of Treen*, Sotheby's 30 November 1983, lots 135 and 136. This lot is a rarer example having a carved wood finial and a dated inscription.

94
A PAIR OF ITALIAN BRONZE AND OPAQUE GLASS WALL LIGHTS

CIRCA 1970S

Each cast as an open hand, with light fittings and oval shades
 9 in. (22.8 cm.) long

(2)

£800-1,200

\$1,300-1,900

€1,200-1,700



95
A GROUP OF FOURTEEN CONTINENTAL POLISHED METAL HAT BLOCKS

MID- 20TH CENTURY

On later chromed stands, modelled in different styles including peaked caps, with various numbered stamps

Largest: 17¼ in. (43.5 cm.) high

(14)

£4,000-6,000

\$6,300-9,400

€5,700-8,500

96
A COBBLER'S SHOE LAST MOUNTED MIRROR

THE SHOE LASTS, MID-20TH CENTURY, RECENTLY CONSTRUCTED

Of circular form, mounted with various beech and painted beech shoe lasts, most stamped with sizes and some with names 'RANGER' and 'GARRISON'

42½ in. (108 cm.) diameter

£2,000-4,000

\$3,200-6,300

€2,900-5,700



97
A POLISHED BRONZE FOOT SCULPTURE BY A. NORIMURA

2000

stamped mark FONDERIE MONNAIE DE PARIS and oval mark BR
 2000 No. 15/100
 10¼ in. (26 cm.) high

£1,000–1,500

\$1,600–2,300
 €1,500–2,100



98
A CERAMICA DEL FERLARO EARTHENWARE UMBRELLA AND STICK STAND

1988

Modelled as a pair of elaborate military boots, glazed, signed *Ferlano*,
 Made in Italy, 88
 18 in. (45.7 cm.) high

£1,000–1,500

\$1,600–2,300
 €1,500–2,100



99
A BRASS AND GLASS SURREALIST-STYLE BUTLER'S TRAY

1970S

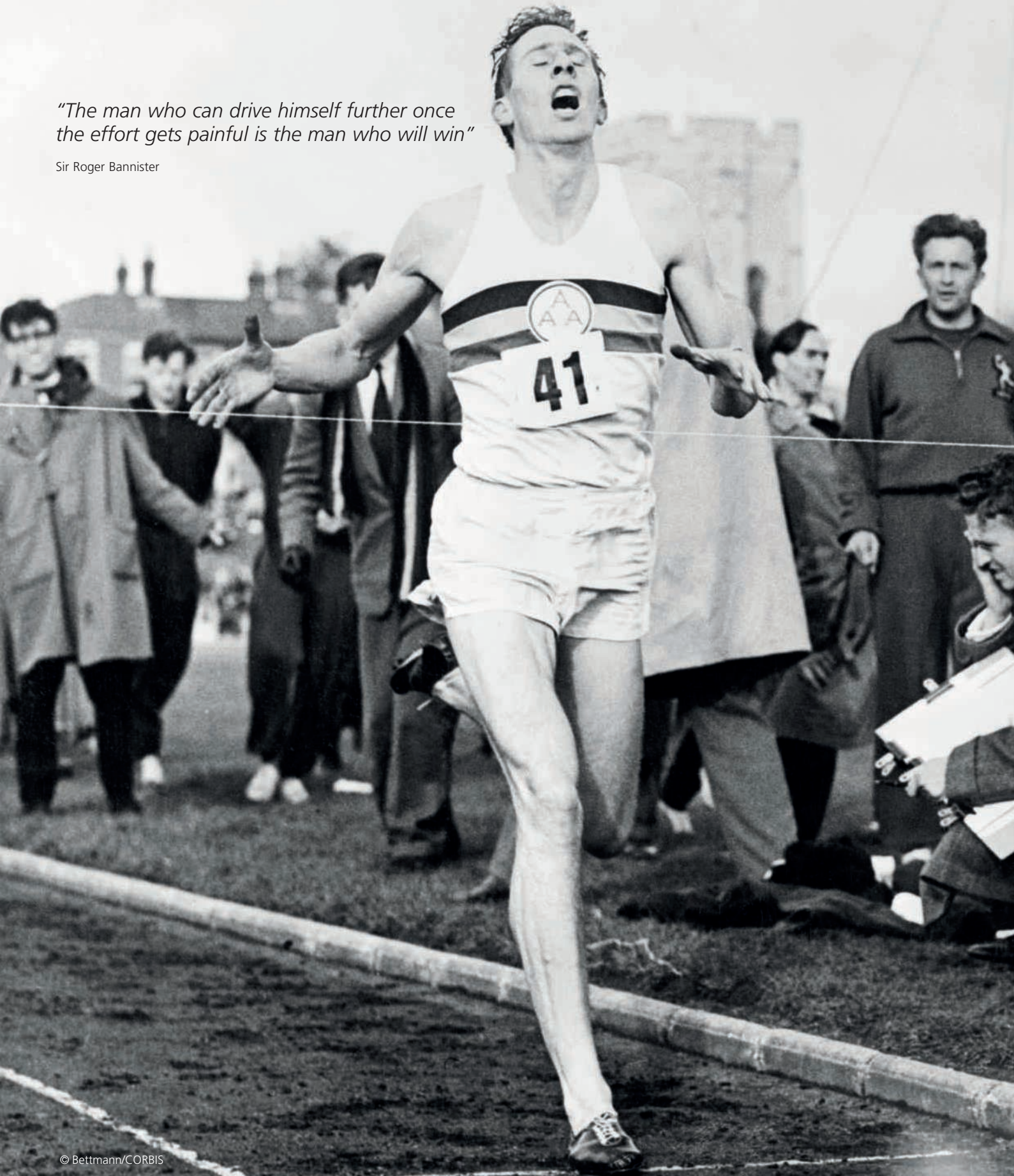
With galleried glass tray supported on a folding base with cast hands
 to the top, and sandalled feet
 19½ in. (49.6 cm.) high; 30⅞ in. (76.5 cm.) wide;
 19⅝ in. (50 cm.) deep

£800–1,200

\$1,300–1,900
 €1,200–1,700

*"The man who can drive himself further once
the effort gets painful is the man who will win"*

Sir Roger Bannister





PROPERTY OF SIR ROGER BANNISTER CBE

100

A PAIR OF ENGLISH BLACK LEATHER RUNNING SHOES

1954, BY CHARLES LAW OF G.T. LAW AND SON, WIMBLEDON PARK, SURREY

Each with six spikes to the sole and label to the tongue 'G. T. Law and Son', worn by Sir Roger Bannister when he broke the record for the four-minute mile in 3 min 59.4 seconds on 6th May 1954

10½ in. (26.5 cm.) long
4½ oz.

Together with an accompanying letter of provenance signed by Sir Roger Bannister and a letter written by Eustace Thomas to Sir Roger prior to the race denoting 'the lightness' of the shoes made by Law and Son.

(4)

£30,000–50,000

\$47,000–78,000

€43,000–71,000

"Ladies and gentlemen, here is the result of event nine, the one mile: first, number forty one, R. G. Bannister, Amateur Athletic Association and formerly of Exeter and Merton Colleges, Oxford, with a time which is a new meeting and track record, and which—subject to ratification—will be a new English Native, British National, All-Comers, European, British Empire and World Record. The time was three..."

This is the pair of running shoes worn by Roger Bannister on 6 May 1954 during a meet between the British AAA and Oxford University at Iffley Road Track in Oxford. The meet was watched by around 3000 spectators.

Roger Bannister started his running career as a medical student at Oxford in 1946 and showed great promise as a 'miler' with only three weekly half-hour training sessions. He was selected as an Olympic "possible" in 1948 but declined as he felt he was not ready to compete at that level. He did however set his training goals with the view of competing in the 1952 Olympics in Helsinki. The next few years were spent upping his training and competing in the AAA championships, although after the running season of 1951 ended, he avoided training until end of Spring 1952 prior to the Helsinki Olympics to conserve his energy. The 1500m final on 26 July at the Games would prove to be one of the most suspenseful in Olympic history. The race was not decided until the final few metres, Josy Barthel of

Luxembourg prevailing with an Olympic record 3:45.28 with the next seven runners all under the old record. Bannister finished fourth, but had set a new British record of 3:46.30 in the process. After the games Bannister felt disillusioned with what he perceived to be, his failure at the Olympics and spent two months considering giving up running for good. However, after some thought, his resolve strengthened to become the first four-minute miler and he increased his training. Participating in consequent races he said: "made me realise that the four-minute mile was not out of reach".

Bannister began the day of his historic race at the hospital where he worked as a junior doctor in London. It was in the laboratory there that he sharpened his racing spikes and rubbed graphite on them so they would not pick up too much cinder ash. He took the train from Paddington Station to Oxford, nervous about the poor windy conditions that afternoon. Six men ran the Mile: Alan Gordon and George Dole from Oxford University and four British AAA runners - Bannister, his two pacemakers Chris Brasher and Chris Chataway and Tom Hulatt.

The race began at 6pm and immediately Bannister and future Olympic gold medalist Chris Brasher took the lead with Brasher leading both the first lap in 58 seconds and the half-mile in 1:58, with Bannister behind, and Chataway behind Bannister. Chataway moved to the front after the second lap and continued to lead around the front turn until with a Herculean surge Bannister accelerated forward to take the lead with just 275 metres to go. The sheer exertion of this resulted in Bannister passing out after he crossed the finish line.

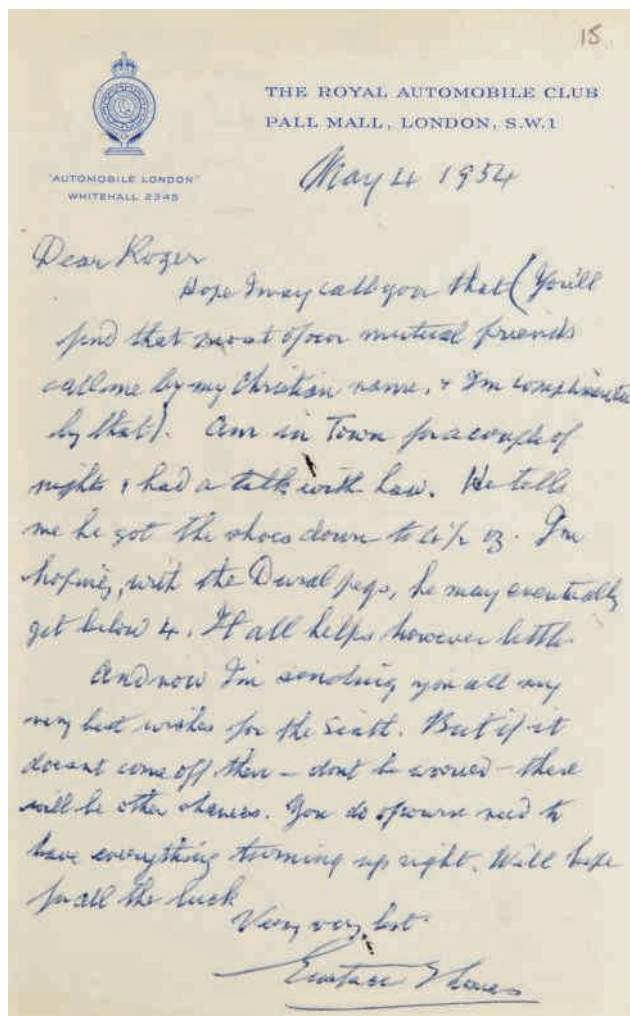
The consequent announcement was drowned out by the roar of the crowd at the point: 'The time was three.' His actual time was 3 minutes 59.4 seconds.

Bannister's record was not held for long- it was beaten by his Australian rival, John Landy, forty-six days later, with a time of 3:57.9, which he maintained as a world record for over three years. Nevertheless, as Bannister once said in an interview with the Associated Press: "more people have climbed Mount Everest than have beaten the 4-minute mile." After competing for the rest of that year, including a notable race dubbed 'The Miracle Mile' at the Commonwealth games in Vancouver with Landy where he beat the Australian and achieved a new personal best, Bannister retired from professional athletics to concentrate on his career as a doctor, specialising in Neurology.

As well as a distinguished career in neurological medicine, including leading academic contributions to the field of autonomic failure, he also became the first ever chair of the Sports Council and was knighted for his service in 1975. His sporting accolades gained after his athletic career include *Forbes* magazine naming his historic time as the 'Greatest Athletic Achievement of the 20th century'. He was also the first recipient of the *Sports Illustrated* Sportsman of the Year award for 1954.

The 50th anniversary of Bannister's achievement in 2004 was marked by a commemorative British 50 pence coin. The reverse of the coin shows the legs of a runner and a stopwatch (stopped at 3:59.4).

We understand that Sir Roger Bannister will be donating some of the proceeds of sale to the Autonomic Charitable Trust (ACT), a charity which raises money specifically for medical research into autonomic conditions, and some other good causes in which Sir Roger has specific interests.





101

A RARE RACE MEET PROGRAMME FROM THE IFFLEY ROAD ATHLETIC GROUND

DATED 6TH MAY 1954, PUBLISHED BY OXONIAN PRESS, OXFORD

With pencil annotated notes for each race, including the historic and record breaking sub-four minute mile won by Sir Roger Bannister
8¼ x 5¼ in. (21 x 13 cm.)

£800-1,200

\$1,300-1,900

€1,200-1,700

PROVENANCE:

From a spectator of the race that day, thence by descent

102

AN OLYMPIC BRONZE MODEL ENTITLED 'THE VICTORIOUS ATHLETE'

DATED 1920, BY LEANDRE GRANDMOULIN, PRESENTED TO THE WINNERS AT 1920 ANTWERP OLYMPIC GAMES

With cast signature, date and title 'VICTOIRE!', on a *Marmo Giallo* waisted plinth base
13¾ in. (35 cm.) high

£1,000-1,500

\$1,600-2,300

€1,500-2,100

Besides the vermeil winner's medal, the victor of the individual events received this bronze model "The Victorious Athlete". The design was put in hand by the Organising Committee at the International Olympic Committee, and the cast was destroyed to prevent further reproductions.

103

ENGLISH SCHOOL, 20TH CENTURY

MR. KESSLER'S ATHENS ON THE THAMES: A FÊTE TO CELEBRATE THE 1908 OLYMPICS

signed 'Wools' (lower right) and inscribed 'SOUVENIR OF FÊTE AT BOURNE END/ AUG 1st 1908' (lower left)

watercolour and bodycolour on paper laid down on board

19 x 28¾ in. (48.3 x 73 cm.)

£2,000-4,000

\$3,200-6,300

€2,900-5,700

George A Kessler (1863-1920) was a successful businessman who owned a wine import company. He was known as the 'Champagne King' and threw lavish parties which included turning the Savoy into Venice - with water and boats - and also the North Pole. The work offered here depicts the extraordinary Athenian river Fete which he held in August 1908 to commemorate the Olympics held in London that year.

In 1915 Kessler was a passenger aboard the Lusitania when it was torpedoed by a German submarine. He survived, subsequently giving important eye witness accounts of how events unfolded on that fateful day. As a result of his ordeal Kessler set up a relief fund for blinded soldiers and sailors with the help of Helen Keller which still exists today as Hellen Keller International.

Visit www.christies.com for more information on this lot.





104

A SILVER REPLICA OF AN AMERICAN FOOTBALL HELMET

MARK OF ASPREY PLC, LONDON, 1993

With leather lining and cheek-guards, in original red leather box, cover applied with vacant gilt navette-shaped plaque
10¾ in. high (27.5 cm.), 13½ in. long (34.5 cm.)
Gross weight 140 oz. (4340 gm.)

£18,000–25,000

\$29,000–39,000

€26,000–35,000

■105

AN INDIAN SILVER CRICKET BAT PRESENTED TO THE INDIAN AND LANCASHIRE CRICKETER FAROKH ENGINEER

MARK OF C. K. C. & SONS, BANGALORE, 1973

The face decorated with star punches on a textured ground, the handle wound with silver wire, the reverse inscribed, *In memory of their beloved brother, Shri. B.K. Shinde, m/s Shinde brothers have pleasure in presenting this silver bat for outstanding performance in batting to Farokh Engineer in the Vth Test at Brabourne stadium between India and England from 6th to 11th February 1973, from Shinde brothers, Nataraj Cinema, Poona, and engraved with signature of Farokh Engineer*

33½ in. (85 cm) long.

82.25 oz. (2558 gm.)

£5,000–8,000

\$7,900–13,000

€7,100–11,000



(front)



(back)

“THE WORK OF BARNEY BUBBLES EXPRESSES POST-MODERN PRINCIPLES; THAT THERE IS THE PAST, THE PRESENT AND THE POSSIBLE”

PETER SAVILLE

By 1981 the British graphic artist Barney Bubbles (born Colin Fulcher in west London in 1942) had amassed the body of design work - record sleeves, posters, logotypes, labels, promo videos and ephemera – which would seal his reputation as the music business’s most visionary art director.

With this prodigious output, for such performers as Elvis Costello, The Damned, Ian Dury, Hawkwind, Nick Lowe and The Specials, came a back-breaking workload which prompted the shy and retiring Bubbles – who rarely signed his designs – to investigate alternative areas of expression with his patron and friend, the similarly pseudonymous record company entrepreneur Jake Riviera (ne Andrew Jakeman).

The most surprising of these was a series of one-off investigations into furniture design, to which Bubbles’ applied his trademark daring and invention backed by the serious credentials honed during a five-year tenure at Twickenham School Of Art and hard-won experience as senior graphic designer at Terence Conran’s design studio. In the same period Bubbles had embraced the alternative world of the hippie underground; his adopted name sprang from the “bubble” effect of the psychedelic light shows he had operated in the 60s.

Bubbles’ furniture pieces – of which there are just half a dozen - were realised by cabinet-maker Marius Cain, then in his early 20s and as undaunted by professional strictures and notions of good taste as Bubbles. Together they produced bold, playful and allusive work which paralleled the post-modernism of Italian furniture and product design collective Memphis, whose fractured and geometric approach was a dominant design strand in the 80s.

By the time of the first Memphis exhibition in September 1981, Bubbles was working on a trio of titled commissions for Riviera’s record company office: ‘The Flying Trowel Desk’, ‘The Turbo Chair’ and ‘The Ian Dury Cocktail Cabinet’. This last, in red and gold flecked original 50s Formica suggests from certain angles an abstract of the earthy Cockney performer Dury’s profile, with a wavy-lined top trim in tribute to his Teddy Boy quiff.

The other two pieces in this set - dubbed ‘Editions Riviera’ and featured in the only published interview with Bubbles, in the November 1981 issue of style magazine *The Face* – were produced in Macassar Ebony and Bird’s Eye Maple.

These woods also were also utilised in the so-called ‘Tree Of Drawers’, a sprouting cabinet for Riviera’s home.

News of Bubbles furniture travelled around Riviera’s circle and music publisher Peter Barnes (whose clients include Pink Floyd) commissioned a white Formica

desk entitled ‘The AC/DC Desk’. With a matching stool in the shape of a thirteen-amp plug inserted into the top, the table legs have the appearance of electrical cabling, resting on three-pointed feet lacquered in the colours of neutral, earth and live wires.

Bubbles’ fan Sir Paul Smith delights in the designer’s work, and showed The AC/DC Desk last year at his collectibles and furniture emporium in Mayfair’s Albermarle Street along with a painting by Bubbles from the same period. Entitled ‘The Rebel’ and signed with yet another pseudonym (‘Sal ‘81’), this was made as a birthday gift to Riviera in

acknowledgement of their shared affection for the 1961 film of the same name starring British comic actor Tony Hancock.

It is a matter of great sadness that Bubbles did not live to experience the plaudits which are now heaped upon his oeuvre; the sensitive and troubled designer took his own life aged 41 in 1983.

The substance and ambition of Bubbles’ furniture explorations underline the aspect of his practice as a pre-eminent zeitgeist-surfer. These pieces chimed not just with Memphis but also the ethos propounded by Paul Jones’ and Tommy Roberts’ important London home-wares venture Practical Styling.

Opened in July 1981 on the ground floors of Richard Seifert’s central London modernist landmark Centrepoint, Practical Styling was a haunt of Bubbles and Riviera, who appreciated the humour in the furniture sets clad in neo-Classical printed Formica.

Among these was an impressive **Practical Styling Bookcase**, made in an edition of two, one of which was owned by British film producer and Practical Styling customer Hamish McAlpine. The bookcase offered today is from the collection of Jones’ son Nathaniel Lee Jones (see lot 146).

The consistency of approach this rarity shares with the equally extraordinary designs by Barney Bubbles is evident. Together they represent what the design historian Catherine McDermott – who discussed the importance of both Bubbles and Practical Styling in her book *Street Style* – has defined as “that part of British creativity which is able to delight and surprise”.

Paul Gorman

Further reading:

Street Style: British Design In The 80s (Design Council, 1987)

Reasons To Be Cheerful: The Life & Work Of Barney Bubbles (Adelita, 2008)

Mr Freedom: Tommy Roberts – British Design Studio (Adelita, 2012)



■106

BARNEY BUBBLES (1942-83)

THE IAN DURY COCKTAIL CABINET, 1981

Made by Marius Cain, laminated wood with gold and silver flecks

31 in. (78.5 cm.) high; 30 in. (76 cm.) wide;

30 in. (76 cm.) deep

£2,000-3,000

\$3,200-4,700

€2,900-4,300

■107

BARNEY BUBBLES (1942-1983)

A UNIQUE AC/DC DESK AND STOOL, 1981

Made by Marius Cain, laminated and painted wood, with apertures in the top for the "plug" stool

29¾ in. (76 cm.) high;

54¼ in. (138 cm.) wide; 30 in. (76 cm.) deep

£5,000-8,000

\$7,900-13,000

€7,100-11,000

This unusual desk was previously exhibited at Paul Smith, Albermarle Street, London



λ108

BARNEY BUBBLES (1942-1983)

THE REBEL

oil on canvas

Inscribed and dated 'SAL/'81' (lower right)

28¾ x 28½ in. (73 x 72.4 cm.)

£1,000-1,500

\$1,600-2,300

€1,500-2,100

■109

BARNEY BUBBLES (1942-1983)

'TREE OF DRAWERS', 1980

Made by Marius Cain, maccassar ebony, birdseye maple, mahogany and ebonised wood, signed and dated to underside of drawers, *Marius Cain, 80*

60¼ in. (153 cm.) high; 66¼ in. (168 cm.) wide;

17¾ in. (45 cm.) deep at base

£4,000-6,000

\$6,300-9,400

€5,700-8,500





■110
**A POLYCHROME DECORATED FIBREGLASS EGGCUP
 FROM THE BRITISH TELEVISION CENTRE BUILDING**

CIRCA 1980, DESIGNED BY TERRY FARRELL

40½ in. (103 cm.) high; 14 x 14 in. (36 x 36 cm.) square base

£1,000–1,500

\$1,600–2,300
 €1,500–2,100

PROVENANCE:

Removed from the TV-am headquarters at Hawley Crescent, Camden Town, London.

Designed by Terry Farrell and converted from a former car showroom, Henlys Rover, the building included a number of these large fibreglass egg-cups along its roofline facing Regent's Canal, the egg-cups also served as TV-AM's closing credits copyright year identifier.

■111
**A MATCHED PAIR OF MUNICIPAL BRONZE
 PLANTERS/BINS**

MADE FOR CAMDEN LOCK MARKET, CIRCA 1990S

Cast in relief around the body with prancing horses and the armorial device for Camden Market

Largest: 39 in. (99 cm.) high; 17¾ in. (45 cm.) diameter (2)

£5,000–8,000

\$7,900–13,000
 €7,100–11,000

PROVENANCE:

Removed from Camden Lock Market.

Camden Lock and the market there is one of London's most popular tourist attractions— however, it was originally the site of the Pickford horse stables and horse hospital, which closed in the 1970s after the Regent's canal was no longer used for barge transportation. During the 1990s an elaborate commission was undertaken by the owners to celebrate the origins of the market including a large number of horse bronzes reliefs and planters such as this and the next lot. An example of this pair sold at Summers Place, 21st October 2014, Lot 593, price realised £10,000.



■112
A SIMILAR PAIR OF MUNICIPAL BRONZE PLANTERS

MADE FOR CAMDEN LOCK MARKET, CIRCA 1990S

Cast in relief around the body with prancing horses and the armorial device for Camden Market

Largest: 39¾ in. (100 cm.) high; 25 in. (63 cm.) diameter (2)

£5,000–8,000

\$7,900–13,000
 €7,100–11,000

PROVENANCE:

Removed from Camden Lock Market.



■113

A TOWER OF LONDON BLACK-PAINTED WOOD SENTRY BOX

SECOND HALF 20TH CENTURY

Repainted overall, the roof with painted with crown and 'ER', with Perspex viewing panels to the sides and bell push 102¼ in. (260 cm.) high;

£3,000–5,000

\$4,700–7,800

€4,300–7,100

PROVENANCE:

Private UK collection
Stratford Armouries Museum

Purchased by the vendor as removed from Kensington Palace but found to be stencilled 'Tower J H' which almost certainly refers to the Tower of London Jewel House, likely that it was originally at the Tower of London and then subsequently moved to Kensington Palace.

114

ABRAM GAMES (1914-1996)

LONDON ZOO

lithograph in colours, 1976, printed by Impress Ltd, London, condition B/B+; not backed
40 x 25 in. (102 x 64 cm.)

£800–1,200

\$1,300–1,900

€1,200–1,700

115

A VICTORIAN BRASS MOUNTED MAHOGANY GUN CASE CONVERTED INTO A HUMIDOR

LATE 19TH CENTURY, BY WILKINSON & SON

The central roundel engraved 'John Brown/ Windsor Castle', recently converted with a cedar lined interior and humidifiers for cigars

32¾ in (83 cm.) long; 6 in. (15 cm.) high

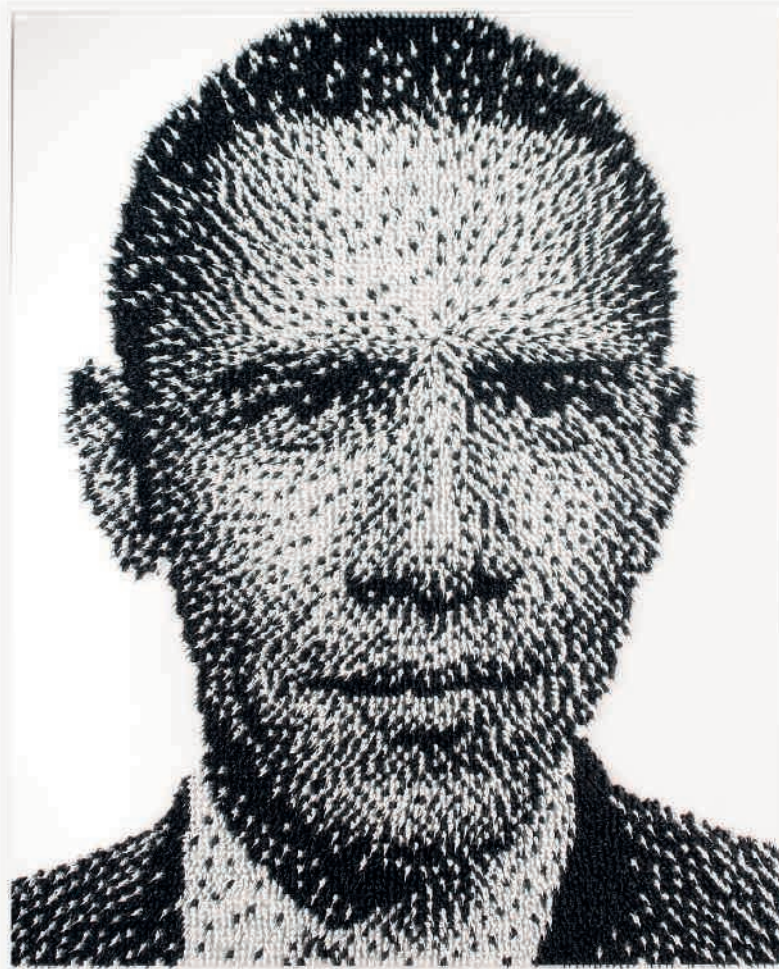
£1,500–2,500

\$2,400–3,900

€2,200–3,500

The roundel identifying this gun case was only recently discovered during the restoration and the conversion of the object into a humidor. Although undocumented, it is highly possible that 'John Brown/ Windsor Castle' refers to the trusted companion of Queen Victoria.





(detail)

λ■116

JOE BLACK (B. 1973)

SHOOT TO KILL

oil, plastic and resin on aluminium

91 x 74 in. (231.1 x 188 cm.)

This work is comprised of 11,000 hand-painted plastic toy soldiers.

£15,000–20,000

\$24,000–31,000

€22,000–28,000

EXHIBITED:

London, Royal Academy Summer Exhibition, 2014.

Black describes his work as “revealing the unexpected” as his oeuvres are viewed both from a distance and up close to make the ordinary extraordinary.

Combining his natural craft skills with a love of materials – many of which are recognisable everyday objects – Black creates portraits and abstract works. Using a laborious technique of hand painting and altering each tiny object to give gentle lines and shading to his subjects, Black has pioneered an elaborate new form of pixellation that he uses to hide subtle implications within each of his images.

During Frieze Art Fair in London in 2013, Black exhibited his debut show at London Opera Gallery. He has exhibited internationally including a recent exhibition entitled 'Readymade' in Hong Kong (2014) and in established galleries in New York, London, Paris, Dallas, Cannes, Dubai and Singapore.

117

**A FELT CROWN WORN BY KATE MOSS
AGED 14 ON HER FIRST MAGAZINE
PHOTO-SHOOT**

BY STEPHEN JONES, CIRCA 1988

Applied with alternating mirrors and coloured fabric spirals

7 in. (18 cm.) diameter

Together with a copy of i-D magazine, No. 69, May 1989, featuring the photo shoot on pages 68-70; a letter of authenticity from Claire Hall, stylist, and an unpublished photograph by Kate Garner of Kate Moss wearing the present lot. (4)

£5,000-8,000

\$7,900-13,000

€7,100-11,000

PROVENANCE:

Sold with a letter of authenticity from former stylist Claire Hall.

The current lot featured in a photo shoot organised by Claire Hall and Kate Garner in 1988 to promote projects they were both working on. The photographer Kate Garner, who was already known as part of the new-wave pop project Haysi Fantayzee, spotted Kate Moss amongst the hundreds of model cards at the Storm model agency to use in the shoot. Kate Moss, only 14 years old at the time, was given permission to leave school early and was chaperoned from Croydon to studios in Old Street, East London.

The felt crown used on the shoot had been given directly by leading British milliner Stephen Jones to the stylist Claire Hall who used it as an accessory for the photo shoot. i-D magazine commissioned the photographs after the shoot for use in their May 1989 issue based on the reputation of the photographer Kate Garner. At the time, Kate Moss had been signed to the Storm Model Management but was unknown to the fashion world. The May 1989 issue of i-D was Kate's first magazine photo-shoot before her subsequent modelling for The Face titled "The 3rd Summer of Love" which launched her into a career as one of the most recognisable models of her generation.



Reproduced by kind permission of Kate Garner



118

A FLORIS ROYAL ARMS 'DIAMOND EDITION' PERFUME IN CUT GLASS BOTTLE AND PRESENTATION CASE

MADE IN HONOUR OF HER MAJESTY QUEEN ELIZABETH II DIAMOND JUBILEE, 2012, EDITION 5/6

An updated version of the perfume made by Floris for Her Majesty's birth in 1926, in a presentation wood box with velvet lining, a ½ carat diamond hanging on a gold chain, the scent hand-poured into the Edwardian cut-glass scent bottle

Box: 7 x 6¼ in. (8 x 6 cm.)

£3,000–5,000

\$4,700–7,800

€4,300–7,100

EXHIBITED:

One of the edition of six bottles was displayed at The Queen's Coronation Festival in July 2013 within the gardens of Buckingham Palace.

One of the six was presented to HM The Queen for her Diamond Jubilee, one is being kept for the Floris museum archives. The present lot is being sold to raise money for The Queen Elizabeth Diamond Jubilee Charitable Trust.



PROPERTY OF A GENTLEMAN

119

A SPANISH BLUE SILK MANTLE OF THE ORDER OF CARLOS III

LATE 19TH/ EARLY 20TH CENTURY

With gilt metal thread embroidery on a sky blue silk ground, stars applied all over, the borders with castle motifs and 'III' in a laurel 50 in. (127 cm.) high (approx.); 72 in. (183 cm.) long (approx.)

£3,000–5,000

\$4,700–7,800

€4,300–7,100

120

A WILLIAM IV SILVER-GILT CIGARETTE BOX

MARK OF REILY AND STORER, LONDON, 1836

Oblong, the cover inscribed, 'To Edmund Cork with affection and gratitude for his help and friendship over many years from Agatha Christie April 1959', the interior set with a divider

7 in. (17.8 cm.) long

13.25 oz. (412 gm.)

£4,000–6,000

\$6,300–9,400

€5,700–8,500

Edmund Cork was Agatha Christie's agent for many years from the start of her career and is credited with being the man who enabled her to begin her writing career in earnest. This box was a gift from Agatha on his retirement when Edmund's daughter took over as her agent. This is a wonderful and rare piece of literary history.



An earlier 18th century example of this mantle is held in the collection of The Metropolitan Museum of Art in New York. The Royal Order of Carlos III was created in 1771 by the King in honour of the birth of his first grandchild. An early version of the present lot can be found in a portrait of Carlos III by Mariano Salvador Maella dated 1784 which is now in the collection of the Royal Palace in Madrid. The Royal and Distinguish Order of Carlos III is still the highest order of Spanish civil orders today and is awarded to people who have rendered services to the state.



121

AN ENGLISH MAHOGANY RAF SECTOR CLOCK

F.W. ELLIOTT LIMITED, 1941

The case stamped to underside *A M* with a crown between above *F.W.ELLIOTT/ LTD/1941*, also printed with the broad arrow above an *R* and the numbers *20-3-1954/STORES No.21B/??/CON No. A1B7460/54/C22(B)*, the dial with Arabic numerals and RAF emblem to centre, with red, blue and yellow sectors, the timepiece chain fusee movement with recoil anchor escapement, the back plate stamped *18397/MADE BY/F.W.ELLIOTT LTD/ENGLAND/1941*; with pendulum and winding key
 18½ in. (47 cm.) diameter; 7 in. (17.5 cm.) deep

£4,000-6,000

\$6,300-9,400

€5,700-8,500

When RAF operations rooms were being developed in the late 1930s, as part of the UK's fighter defences, it was realised that the markers placed on the plotting table to show the location of enemy and friendly aircraft would have to be kept up to date.

A system was devised whereby different colours of markers were used, and the colours changed every five minutes, as dictated by the coloured segments on the clock - when the minute hand was in the red sector a red marker would be used, then yellow followed by blue. When the third marker was put down the first would be removed. In this way the controller could see how up to date each marker was, and the overall picture would be no more than 10 minutes old. Later clocks have twice as many segments, to cope with the higher speeds of jet aircraft.



Ω122

THE BEATLES

A rare Beatles portable four-speed record player, 1964, the blue case with hinged lid decorated with a colour portrait of the Beatles and their facsimile signatures, the inside of the lid similarly decorated; accompanied by a 7" vinyl single *Free as a Bird*, 1995; and a book *The Beatles Up To Date*, 1964

5¾x17¾x9¾ (14.5x45x25cm.)

(3)

£2,000-4,000

\$3,200-6,300

€2,900-5,700

One of the earliest examples of licensed Beatles merchandise, these record players were manufactured in a limited run of 5,000 and very few have survived.



123

A SOVIET RUSSIAN 'ZVESDA 54' PLASTIC AND GLASS RADIO

CIRCA 1940S

With gilt trim, the glass dial with long, medium and short wave and various cities including Minsk, Vladivostock, Moscow, Leningrad, Kiev etc., the reverse with pierced cardboard back with Cyrillic instructions

15 in. (38 cm.) high; 22 in. (56 cm.) wide

£800-1,200

\$1,300-1,900

€1,200-1,700



124

**SIR JOSEPH NOEL PATON, R.S.A.
(DUNFERMLINE, FIFE, 1821-1909 EDINBURGH)**

THE COMMANDER-IN-CHIEF OF BRITISH FORCES IN THE CRIMEA, AND STAFF.

dated 'January 1855' (lower right) and inscribed 'THE
COMMANDER-IN-CHIEF OF THE BRITISH FORCES IN
THE CRIMEA, /AND STAFF/-"Let the Galled Jade wince"'
(below the mount, lower centre)

pen and brown ink on paper, in artist's wash line border
14½ x 18¼ in. (36.8 x 46.3 cm.)

£1,000-1,500

\$1,600-2,300

€1,500-2,100

PROVENANCE:

The artist and thence by descent to,
R. Cross Esq.

Col. A. R. Cross, and thence by descent to the present owner.

Visit www.christies.com for more information on this lot.



125

REGINALD JOHN CALLED REX WHISTLER (1905-1944)

AN IMAGINED WORLD WAR I BATTLE SCENE

pencil on paper
21¾ x 29 in. (55.2 x 73.7 cm.)

£1,200-1,800

\$1,900-2,800

€1,800-2,600

PROVENANCE:

Dalham Hall, Newmarket, Suffolk.
Private Collection, 2014.

Visit www.christies.com for more information on this lot.



126

FRENCH SCHOOL, 20TH CENTURY

PROPOSED DRAWING FOR A WORLD WAR ONE VERDUN MEMORIAL

charcoal heightened with white chalk on paper
55 x 40½ (139.7 x 102.8 cm.)

£2,000-3,000

\$3,200-4,700

€2,900-4,300

127

**A COLLECTION OF TWELVE BRASS AND COPPER
'TRENCH ART' MILITARY CAPS**

MOST WORLD WAR ONE, 1914-1918

Made from shell-cases, including one with Royal Army Medical
Core badge and leather strap stamped 1916, one cap with badge for
the Irish Army (Free State) of the interwar period, made from a 4.5
Howitzer shell, stamped 1935, one cap with wriggle-work engraving
'YPRES FRANCE 240 PRISONNER D.W. FRANCE \ FRITZ
RIMKUS', one example with a White Star badge and wriggle-work
decoration and engraved '1914-1918', a Russian Officer's copper cap,
pre 1917, with hinged underside, probably a snuff box
The Royal Army Medical Core cap — 3 in. (7.5 cm.) high; 5½ in.
(13 cm.) wide (12)

£1,200-1,800

\$1,900-2,800

€1,800-2,600

PROVENANCE:

The Irish Army cap: Collection of M. Dineley Esq.





128

BRYAN DE GRINEAU (1883-1957)

THE PROPOSED PALACE OF THE SOVIETS, MOSCOW

signed and inscribed 'BRYAN DE GRINEAU/USSR' (lower left)
charcoal on paper
18 x 13¼ in. (45.7 x 33.4 cm.)

£1,200-1,800

\$1,900-2,800

€1,800-2,600

The Palace of the Soviets was to be an administrative centre and congress hall in Moscow. This drawing represents the winning imposing, neo-classical design by Boris Iofan. Amongst the competing architects who submitted their designs were Le Corbusier, Walter Gropius and Joseph Urban. Construction began in 1937 and was terminated by German invasion in 1941. The steel frame was subsequently disassembled and building work never restarted. If built, it would have become the world's tallest structure of its time.

*129

ANONYMOUS

LET US GO FORWARD TOGETHER

offset lithograph in colours, c.1942, printed by J. Weiner Ltd., London, published by the Ministry of Information, condition B/B+; backed on linen
29½ x 19½ in. (75 x 50 cm.)

£1,000-1,500

\$1,600-2,300

€1,500-2,100

130 No Lot

~131

A CHINESE GILT BRONZE AND REPOUSSE KHATVANGA STAFF

19TH CENTURY

The six-sided shaft is applied with a knotted and flowing ribbon and a double-sided drum, *damaru*, and a bell, surmounted by a long-life vase with four leaf-shaped pendants, two heads and a skull, the whole terminating in a flaming trident with two hanging pendant tassels to the top and a jewel at the bottom
42½ in. (108 cm.) high

£1,000-1,500

\$1,600-2,300

€1,500-2,100

The khatvanga is a Lamaist tantric staff or ritual implement held by deities, and has various interpretations depending on the school of Buddhist thought. The staff offered here is surmounted by the trident which represents the three Buddhas of the past, present and future. Beneath sits the three impaled heads - a freshly severed head, a decaying head and a dry skull above the long-life vase which holds the nectar of immortality. As a whole the khatvanga can also symbolise the universe with sections representing the earth and its continents and sub-continents and the paradise of the Buddhas.



132

AN AMERICAN CIVIL WAR CARVED AND STAINED WOOD WALKING STICK

CIRCA 1860S

The shaft carved with figures of civil war soldiers, the flag of the United States, an anchor, grand army of the republic and other medals and corps badge insignia, including the 1st-11th regiments, 14th regiment, and 17th to 20th and 23rd corps, also inlaid with areas of mother-of-pearl
32¼ in. (82 cm.) long

£1,500-2,000

\$2,400-3,100

€2,200-2,800



133

AN IMPOSING GERMAN SILVER HORSE-DRAWN CARRIAGE IN THE RENAISSANCE STYLE SET WITH TURQUOISE AND PASTES

PROBABLY HANAU, LATE 19TH CENTURY

The carriage drawn by four prancing horses, the sides of the carriage pierced with troops of playful monkeys, the raised back of the carriage chased with foliage around a monkey atop a cartouche with raised inscription 'L'imperadore del giomoe disegnato ed eseguito e da Iesui erialto veneria MVXCIII', the carriage itself containing five figures, their 16th century costumes set with turquoise, pearls and paste, one figure seated on a throne holding a whip, and to his right, a man beating another who tries to protect his bowed head, whilst to his left, a man steps on top of a barrel as he prepares to leap from the edge while supported by a further man holding a bottle, the carriage with a projecting seat at front supported by two elaborate foliate scrolls terminating in griffin heads upon which is seated a driver in plumed hat, the whole on a red velvet-covered wooden base mounted with profuse floral decoration and borders chased alternately with *fleur de lys* and pierced ovolos, the carriage preceded by a mounted halberdier on a richly caparisoned horse which is itself on a stand matching that of the carriage 41 in. (104 cm.) long; 21½ in. (54.5 cm.) high

£10,000-15,000

\$16,000-23,000

€15,000-21,000



134

A JAPANESE BLUE-LACED ARMOUR

20TH CENTURY

The *do-maru* type armour with a thirty plate ridged helmet with gilt stylised horns and a pierced plaque reading *Hachiman Daibosatsu* (Hachiman Great Bodhisattva), the gilt fixture decorated with chrysanthemums and a hollyhock *mon*, the face mask with a moustache and neck guard, the shoulder guards and thigh protector similarly decorated to the cuirass body section with gilt-metal chrysanthemum details, with gilt lacquered and chain-mail sleeves and gilt lacquered lower leg guards, with a black lacquered storage box and wood stand

The box 22¾ in. (57.8 cm.) wide, 19¼ in. (49 cm.) deep, 24¾ in. (63 cm.) high

£3,000-5,000

\$4,700-7,800

€4,300-7,100

The dating of this armour suggests that it was made for decorative purposes - it is a custom in Japan to display miniature armour during the Boys Festival in May and some people display life size armour. The style of the armour resembles the work of Masahiro Morisaki, and some parts may possibly be made by the armourer or his pupils. Masahiro Morisaki was a renowned armourer in western Japan, who was designated a living national treasure in 1995, and appointed master craftsman by the Research and Preservation of Japanese Helmets and Armour, Tokyo - both of which are highly prized distinctions.

135 No Lot

136

AN UNUSUAL JAPANESE LACQUERED WOOD MODEL OF A MALE HEAD

MEIJI PERIOD, LATE 19TH CENTURY

With glass eyes, human hair and bone teeth, mounted on a later perspex stand

16¾ in. (42.5 cm.) high

£4,000-6,000

\$6,300-9,400

€5,700-8,500

This realistic head was possibly made in the Japanese tradition of mask making for use as a theatre prop.



~137

A GROUP OF TEN JAPANESE WOOD KOBE TOYS

MEIJI PERIOD (1868-1912)

Each one modelled as various articulated figures, creatures and mythological beings in a range of poses including eating a watermelon, two figures in a cart with drumsticks, and a snake appearing out of a basket, several figures with inlaid and articulated eyes and tongues

The largest 6 in. (15 cm. high)

(10)

£3,000-5,000

\$4,700-7,800

€4,300-7,100

These mechanical wooden toys are named after the harbour city of Kobe in Japan - the town in which they were produced. The fun and often obscure dolls were mostly collected by visitors and tourists to the region as souvenirs in the late 19th and early 20th century after the port was opened up to trading with the west.



137

~138

A GROUP OF TEN JAPANESE WOOD KOBE TOYS

MEIJI PERIOD (1868-1912)

Each one modelled as various articulated figures, creatures and mythological beings including an oni demon with a sake flask, two figures in a boat and a three-eyed creature with a long neck, several figures with inlaid ivory and bone

The largest 6¾ in. (17 cm.) high

(10)

£3,000-5,000

\$4,700-7,800

€4,300-7,100



138



138





139

■139

A VAL SAINT LAMBERT ILLUMINATED OVERLAY AND CUT-GLASS STOOL

LATE 20TH CENTURY

The amethyst overlay cut with slices and with gilt-etched galleons, signed *Val St. Lambert, 6/50*, on a brushed steel base
19½ in. (49.5 cm.) high; 23¾ in. (60 cm.) wide;
39½ in. (100 cm.) deep

£2,000–3,000

\$3,200–4,700

€2,900–4,300



141

■140

A VAL SAINT LAMBERT ILLUMINATED OVERLAY AND CUT-GLASS STOOL

LATE 20TH CENTURY

The green overlay cut with slices, signed *Val St. Lambert, 1/50*, on a brushed steel base
19½ in. (49.5 cm.) high; 23¾ in. (60 cm.) wide;
39½ in. (100 cm.) deep

£1,500–2,500

\$2,400–3,900

€2,200–3,500

141

A FRENCH CUT-GLASS 'BRICK' VASE

2012, DESIGNED FOR BACCARAT BY AURELIE MATHIEU AND PHILIPPE KARRER, EDITION 7 OF 99

The vase of sectional form supported by rectangular pieces of marble and chromed metal, the underside with etched 'Baccarat' and 'ECAL', in a red fitted leatherette presentation case
18 in. (46 cm.) high (approx.)

£1,500–2,000

\$2,400–3,100

€2,200–2,800

This vase is intended by Mathieu and Karrer (Masters students from ECAL) to echo a construction game such as Jenga. It formed part of the Baccarat *Vase-O-Rama* collection, developed by Baccarat in collaboration with ECAL — *Ecole cantonale d'art de Lausanne*. The project continues a relationship initiated in 2011 between the educational institution and the luxury brand.



142

A MURANO (LA MURRINA) GLASS BOWL WITH TROMPE L'OEIL FRUIT AND VEGETABLES

SECOND HALF 20TH CENTURY

The bowl holding 33 fruit and vegetables including apples, oranges, pears, grapes, bananas, lemons, squash and peppers, *the bowl signed la murrina*

The bowl 20¾ in. (52.7 cm.) wide (34)

£1,500-2,500

\$2,400-3,900

€2,200-3,500



143

SIX HAND-COLOURLED ENGRAVINGS OF CITRUS FRUIT FROM 'HESPERIDES NÜRNBERGISCHE'

PUBLISHED BY JOHANN CHRISTOPH VOLCKAMER (1644-1720), CIRCA 1708

In modern etched mirrored glass frames 21 x 17 in. (54 x 43 cm.) overall (6)

£1,500-2,500

\$2,400-3,900

€2,200-3,500

144

STUDIO OF MIGUEL CANALS (SPANISH, 1925-1995)

CHERRIES, PLUMS, APPLES, GRAPES, LEMONS, PEARS, FLOWERS AND BIRDS

signed with a monogram (lower left)

oil on canvas

39¾ x 67 in. (101 x 170.2 cm.)

£3,000-5,000

\$4,700-7,800

€4,300-7,100





145

**ATTRIBUTED TO IPPOLITO CAFFI
(BELLUNO 1809-1866 LISSA)**

A VIEW OF THE PIAZZETTA BY MOONLIGHT, VENICE

oil on canvas

11½ x 18¼ in. (29.2 x 46.2 cm.)

£10,000-15,000

\$16,000-23,000

€15,000-21,000

PROVENANCE:

Sestieri, Rome.

From whom acquired by Joseph McCrindle in the 1960s.

Private European Collection.

The attribution to Caffi of this night-time view of the Piazzetta in Venice is supported by comparative compositions to other works by the artist such as 'Celebration by night in Piazza San Marco' (1858, Ca' Pesaro, Venice), 'Serenata in Piazza San Marco' (1857, Ca' Pesaro, Venice) and 'Nocturnal celebrations at San Pietro di Castello' (Belluno, Museo Civico). It possibly dates to the 1860s.

■146

**A LITHOGRAPHICALLY PRINTED AND FAUX MARBLE
'PRACTICAL STYLING' BOOKCASE**

FROM AN EDITION OF TWO, CIRCA 1981

The top section enclosing two adjustable shelves, above three doors enclosing a further three shelves

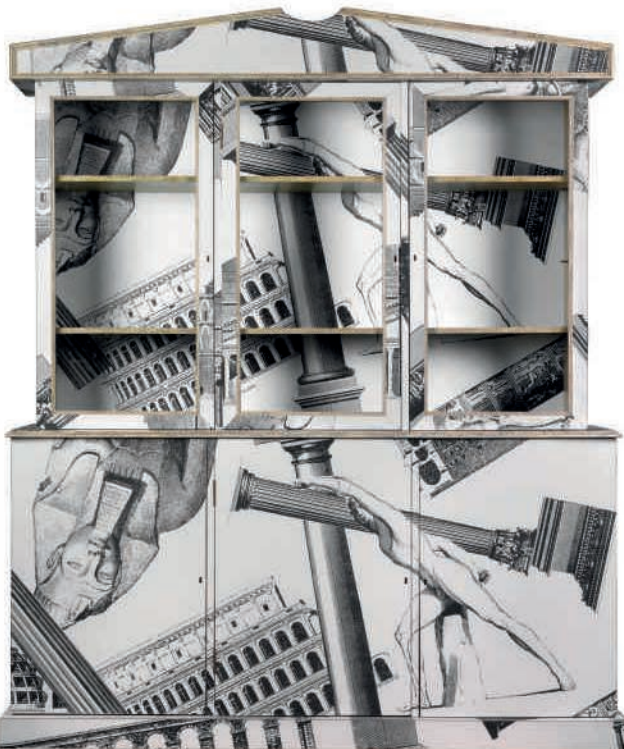
87¾ in. (223 cm.) high; 74 in. (188 cm.) wide; 20 in. (51 cm.) deep

£1,200-1,800

\$1,900-2,800

€1,800-2,600

147 No Lot



■148

**A LARGE ENGLISH COLLAGE
PICTURE ENTITLED 'CASCADIA'**

2015, BY MARIA RIVANS

The whimsical scene of waterfalls amongst sky scrapers and natural landscapes, made from old postcards, cuttings and lithographs, signed to the lower corner 'Rivans'

46¼ x 65½ in. (118 cm. x 166 cm.) overall,
including frame

£5,000-8,000

\$7,900-13,000

€7,100-11,000

Maria Rivans is a UK based artist, living and working in Brighton. She is best known for her intricate, humorous and eye-popping surreal Landscape, Portrait and 3D collages. Rivans draws inspiration from philosophical teachings, cultural references such as vintage Hollywood films, Hitchcock and the sci-fi films and shows she watched as a child.



148

■149

**A LANDSCAPE COLLAGE ENTITLED
'JUNGLE CALL'**

2015, BY MARIA RIVANS

The whimsical scene of sky scrapers amongst jungle foliage made from old postcards, cuttings and lithographs, signed to the lower corner 'Rivans'

46¼ x 65½ in. (118 cm. x 166 cm.) overall,
including frame

£5,000-8,000

\$7,900-13,000

€7,100-11,000



149

150

**AN ILLUMINATED INDIAN
SILVER SCALE MODEL OF THE
RAMCHANDRA M. BHATT HOSTEL**

MANUFACTURED BY MESSRS. VUMMIDI RAMIAH
CHETTY, GURUSWAMY CHETTY & CO., JEWELLERS,
MADRAS/BOMBAY

CIRCA 1930'S

With green-painted lawns, on bakelite base with
plaques applied to front and back
13 in. high (33 cm.), 23¼ in. wide (59 cm.)

£5,000-8,000

\$7,900-13,000

€7,100-11,000





151
FOUR PAINTED TERRACOTTA 'GEISHA' MASKS
 20TH CENTURY

Influenced by Japanese 'Noh' masks, *two signed Brixio*
 The largest 32½ in. (82 cm.) high

£2,000-3,000

(4)

\$3,200-4,700
 €2,900-4,300

Noh is a form of classical Japanese musical theatre which was established in the 14th century. Masks are used to condense facial expressions, so that actors are able to convey emotions through movements and body language. Traditional Japanese Noh masks are carved from blocks of Japanese cypress overlaid with a substance made from crushed seashells mixed with glue, and painted with natural pigments.



152
A PAIR OF ANTHONY REDMILE
LAPIS LAZULI AND NICKEL
PLATED CANDLESTICKS

LATE 20TH CENTURY

The veneered bodies of ovoid form, on claw feet stamped 'AR' to the underside
 12½ in. (31.5 cm.) high (2)

£1,200-1,800

\$1,900-2,800
 €1,800-2,600



153
A NORTH EUROPEAN THUYA
PARQUETRY COFFEE TABLE

LATE 20TH CENTURY

On pyramid support
 17¼ in. (45 cm.) high; 51¼ in. (131.5 cm.)
 wide; 27½ in. (70 cm.) deep

£700-1,000

\$1,100-1,600
 €1,000-1,400

154 No Lot



λ155

FELIX DE RECONDO (ARANJUEZ B. 1932)

THE CIGAR SMOKER

signed and dated 'Recondo 88' (lower right)

pencil on paper

9¾ x 12¾ in. (24.8 x 32.4 cm.)

£800–1,200

\$1,300–1,900

€1,200–1,700

PROVENANCE:

Acquired directly from the artist by the previous owner.

Private Collection, Germany, by whom gifted to the present owner.

■156

A PERSPEX FOUR-POSTER BED

BY CHARLES HOLLIS JONES, CIRCA 1970

With "sunburst" headboard, the roof with four beams

78 in. (198 cm.) high; 84 in. (214 cm.) wide; 85 in. (216.5 cm.) long

£2,000–3,000

\$3,200–4,700

€2,900–4,300

Charles Hollis Jones (b. 1945) is an American artist renowned for his innovative use of acrylic and lucite. Initially attracted to glass, Jones found the medium too limiting and decided to explore the design possibilities of these new plastics. Influenced heavily by geometry, his designs have won him numerous awards.



■157

A STAINLESS STEEL BENCH IN THE FORM OF A SPOON

BY MARK REED, MODERN

The bowl of the spoon as a bird bath, with etched signature
'Mark Reed' to the underside

17½ in. (44.5 cm.) high; 211 in. (83 cm.) long

£3,000–5,000

\$4,700–7,800

€4,300–7,100

Reed's experience of family life has inspired the present lot. Whilst teaching his baby to eat, the spoon suddenly became highly significant, as a means of giving nourishment and independence. The same implement can be alienating as well as vital, as in a baby's hands, an adult spoon is enormous and out of place. This observation led to the stainless steel Spoon Bench, extraordinary in its size and perfectly balanced.



158

A FRENCH CERAMIC ABSTRACT LAMP

CIRCA 1970S BY GEORGES PELLETIER

Of tripartite form, with three bulb fits to the cavities at the back,
with incised stamp to the reverse 'PELLETIER' *wired for electricity*

32¼ in. (82 cm.) high; 30 in. (76 cm.) wide

£2,000–3,000

\$3,200–4,700

€2,900–4,300



■159

THE 'SYMPHONY SIDEBOARD'

FIRST EDITION, DESIGNED BY DIOGO CARVALHO FOR BOCA DO LOBO,
PORTUGAL, 2011

The outside formed of gilt-brass tubes, with three pairs of doors
opening to reveal a rosewood interior and three glass shelves, on an
ebonised base

37¾ in. (96 cm.) high; 91½ in. (232.5 cm.) wide;

17¾ in. (45 cm.) deep

£10,000–15,000

\$16,000–23,000

€15,000–21,000

One of Boca do Lobo's most appreciated pieces, the Symphony is inspired by female forms and music (due to the designer's passion for Jazz and Portuguese churches). This sideboard is the first of an edition of twenty to be made. There are currently only eight in the world. Another featured in the film *Fifty Shades of Grey* in Christian Grey's extravagant apartment.



■160

MARIO CEROLI (B. 1938)

'BOCCA DELLA VERITÀ' BED, 1974

Pine, the shaped headboard centred by a moustachioed *Bocca della Verità* mask, signed *Ceroli, Poltronova*
80 in. (203 cm.) high; 91 in. (231 cm.) wide at widest point; 100½ in. (255 cm.) long at longest point

£5,000-8,000

\$7,900-13,000

€7,100-11,000

The design for this bed is based on *La Bocca della Verità* (The Mouth of Truth), a marble sculpture in Basilica di Santa Maria in Cosmedin, Rome, thought to date from 1st Century A.D. and believed by many Romans to depict the ancient god of the river Tiber. The sculpture has become famous for its role as a lie detector. It is believed that if one tells a lie with a hand inside the mouth of the sculpture it will be bitten off.

161

A PAIR OF ART NOUVEAU GLAZED EARTHENWARE FIGURAL CANDLESTICKS

CIRCA 1900, PROBABLY AUSTRIA, J. VON SCHWARZ

Of tapering slender form, each modelled as a maid wearing a mop hat, apron and holding a feather duster, with raised detailing, *incised numerals 2790*

14¼ in. (36.2 cm.) high

(2)

£800-1,200

\$1,300-1,900

€1,200-1,700



■162

A PAIR OF GILT-COMPOSITION AND OSTRICH FEATHER STANDARD LAMPS

MODERN, FROM AN EDITION OF 25, BY A MODERN GRAND TOUR

The bases of naturalistic form, the ostrich feathers covering a large bulb fitment to the centre of the stems

77 in. (196 cm.) high

(2)

£5,000-8,000

\$7,900-13,000

€7,100-11,000





~163

**TWO JAPANESE LACQUER AND MIXED INLAY
'FOXES WEDDING' PANELS**

19TH CENTURY

The panels decorated in relief with carved ivory, bone, mother-of-pearl and stag antler inlay, the first panel is depicting a scene from the Japanese folklore *kitsune no yomeiri*, The Foxes Wedding, showing the wedding procession at night with lanterns before a *torii* gate in a misty woodland, the fox seated in the palanquin bearing the family crest of a flaming pearl is wearing a wedding veil; the second panel depicts a figural formal procession before a castle compound and Mount Fuji, the central figure is being carried in a palanquin bearing the Tokugawa family *mon*, signed Matsuya sei (made by Matsuya) 44³/₈ x 31¹/₂ in. (112.5 x 80 cm.), framed (2)

In various parts of Japan the foxes wedding folklore, *Kitsune no yomeiri*, is recounted in literature and re-enacted or performed in rituals or festivals. Foxes are popular creatures in Japan, being seen as intelligent shape-shifters and tricksters who possess magical powers and are regarded as spiritual entities (they are associated with Inari the Shinto deity for rice). There are different interpretations or associations of *kitsune no yomeiri*, one relating to mysterious lights seen in the forest at night which were thought to be the paper lanterns carried in wedding processions, traditional Japanese weddings were often held at night and the bride would be escorted with a parade of lanterns, and as these mysterious lights would vanish when approached it was thought to be a trick played by foxes.

It is unusual to see this subject matter depicted on large lacquer panels, with other representations of the *kitsune no yomeiri* usually being seen in woodblock prints and on *inro*.

£25,000-30,000

\$40,000-47,000

€36,000-43,000



164

■164

MARK STODDART

'WALK ON THE WILDSIDE', HIPPO OCCASIONAL TABLE, 2004

From an edition of 99, patinated bronze, modelled and cast as a Hippo swimming, shaped base, toughened glass, *signed M Stoddart 30/99; with framed Certificate and original receipt*
20 $\frac{7}{8}$ in. (53 cm.) high; 54 in. (137 cm.) long; 36 in. (91.5 cm.) wide

£3,000-5,000

\$4,700-7,800

€4,300-7,100

PROVENANCE:

Purchased from the artist 27 June 2006

■165

AN ENGLISH TAXIDERMY GROUP OF A FOX AND PHEASANT

LATE 20TH CENTURY

Both with inset glass eyes, the fox modelled standing with plastic shot gun, on a stained wood plinth
35 in. (89 cm.) high

£1,000-1,500

\$1,600-2,300

€1,500-2,100

■166

MARK STODDART

'MOTHER & BABY HIPPO' OCCASIONAL TABLE, 2000

From an edition of 99, patinated bronze, toughened glass, *signed M Stoddart stamped 92/99; with framed certificate 2000*
22 in. (56 cm.) high; 54 in. (137 cm.) long; 36 in. (91.5 cm.) wide (2)

£3,000-5,000

\$4,700-7,800

€4,300-7,100



166

■167

A BEECH FRAMED AND STAINED WOOD, JIG-SAW MARQUETRY, 'BADGER' SUITE

MADE BY MIRACLES, 1978

Comprising: two sofas with loose upholstered cushions and a coffee table with glass top, each decorated with nocturnal, winter scenes of badgers

The sofas: 29 $\frac{1}{4}$ in. (74.5 cm.) high; 77 $\frac{3}{4}$ in. (197.5 cm.) wide; 33 $\frac{1}{4}$ in. (84.5 cm.) deep; table 17 $\frac{1}{4}$ in. (43.8 cm.) high, top 48 in. (122 cm.) x 31 in. (79 cm.)

(3)

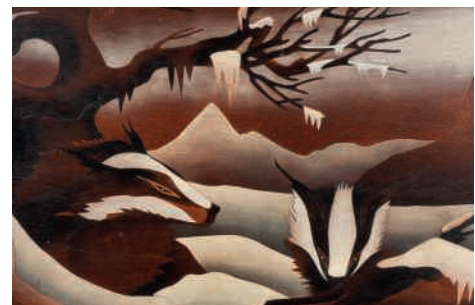
£1,500-2,000

\$2,400-3,100

€2,200-2,800

PROVENANCE:

Commissioned by the vendor in 1978 from Miracles, Kings Road, London.



END OF SALE

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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 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 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 is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches 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(h).

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

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

terms of the **authenticity warranty** are as follows:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(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, your invoice number and client 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 Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

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 seventh 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.

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.

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

1 COLLECTION

Once you have made full and clear payment, you must collect the lot within seven days from the date of the auction.

(a) You may not collect the lot until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

2 STORAGE

(a) If you have not collected the lot within seven days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the lot is still at our saleroom; or

(ii) remove the lot at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) 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 containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ♪ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) 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.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ. This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

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) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and

saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services. (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is

not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

Vat Symbols and Explanation

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

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

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

Symbols used in this catalogue

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

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- 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.

- Φ
Lot which may not be able to be shipped to the US. See Section H2(h) of the Conditions of Sale.
- Ψ
Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

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

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

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol ◦ next to the **lot** number. Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol ◦. When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final **hammer price** in the event that the third party is not the successful bidder. The third party may also bid for the **lot**. Where it does so, and is the successful bidder, the remuneration may be netted against the final **purchase price**. If the **lot** is not sold, the third party may incur a loss.

Third party guarantors are required by us to disclose to their clients their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubts, 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**.

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 at the front of the catalogue.

POST 1950 FURNITURE

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

Explanation of Cataloguing Practice

PICTURES

A work catalogued with the name(s) or recognised designation of an artist, without any qualification, is, in our opinion, a work by the artist.

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

“Attributed to . . .”

in our opinion probably a work by the artist in whole or in part.

“Studio of . . .”

“Workshop of . . .”

in our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“Circle of . . .”

in our opinion a work of the period of the artist and showing his influence.

“Follower of . . .”

in our opinion a work executed in the artist's style but not necessarily by a pupil.

“Manner of . . .”

in our opinion a work executed in the artist's style but of a later date.

“After . . .”

in our opinion a copy (of any date) of a work of the artist.

“Signed . . .”

“Dated . . .”

“Inscribed . . .”

in our opinion the work has been signed/dated/inscribed by the artist. The addition of a question mark indicates an element of doubt.

“With signature . . .”

“With date . . .”

“With inscription . . .”

in our opinion the signature/date/inscription/stamp is by a hand other than that of the artist.

BOOKS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defect stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to 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 text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to lots sold without printed estimates or described in the catalogue as sold not subject to return.

Buyers are advised to clear their lots within ten days of the sale or storage charges will be incurred.

Please note the Conditions of Sale printed at the end of this catalogue.

SILVER

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

Unless otherwise stated, miniatures are on ivory.

Please see paragraph entitled Property incorporating materials from Endangered species.

The following expressions with the following meanings are used for cataloguing Lots:

“Mark of . . ., 1725”

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

“1725, mark . . .”

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

“1725 . . .”

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all.

“Bearing . . . marks for 1725”

In our opinion having either spurious or transposed marks.

“(. . . oz.)”

In our opinion weighing not less than the specified number of ounces Troy.

“(gross . . . oz.)”

In our opinion weighing not less than the specified number of ounces Troy including any non-silver additions (e.g. wooden handles).

Descriptions of the metals conform with the Hallmarking Act 1973.

GLASS & CERMICS

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.

FURNITURE & WORKS OF ART

The following expressions with their accompanying explanations are used by Christie's South Kensington in this catalogue. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

Buyers are recommended to inspect the property themselves.

“Style . . .”

in conjunction with a monarch

e.g. “A Louis XVI style . . .”

in our opinion the piece is a later work (of any date) and not of the period.

“Recent manufacture . . .”

in our opinion the piece is less than ten years old.

“By . . .”

e.g. “By Benedetto Boschetti . . .”

in our opinion the artist has been directly involved in the production of the work.

“Attributed to . . .”

in our opinion the piece is probably a work by the artist in whole or in part.

“Workshop of . . .”

in our opinion a work executed in the workshop of the artist, possibly under his supervision.

“Manner of . . .”

in our opinion a work executed in the artist's style but of a later date.

“After . . .”

in our opinion a later copy or aftercast (of any date) of a work of the artist.

“Labelled . . .” and/or “Dated . . .” and/or

“Inscribed . . .” and/or “Carved with . . .” and/or

“Signed . . .” and/or “Stamped . . .”

in our opinion the label/date/inscription/carving/signature/stamp is contemporary.

The term “Bears/bearing . . .”

in conjunction with the above indicates that in our opinion the feature described is not by the artist or manufacturer or has been added at a significantly later date.

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

(In respect of mechanical pieces, e.g. clocks, no representation is made or warranty given that any such item is in working order and nothing in the catalogue description should be taken as such).

Storage and Collection

STORAGE & COLLECTION CHARGES

Specified lots, marked with a filled square (■) not cleared from Christie's by 5.00 pm on the day of the sale and all sold and unsold lots not cleared from Christie's by 5.00 pm on the fifth Friday following the sale will be removed to the warehouse of:

Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP

Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

Property, once paid, can be released to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore FreePort at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com, or contact london@cfass.com. Telephone: +44 (0)20 7622 0609 for details.

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

CHARGES	Furniture/ Large Objects	Pictures/ Small Objects
Transfer/Admin	£42.00	£21.00
Storage per day	£5.25	£2.65
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd

241 Acton Lane, Park Royal
London NW10 7NP

Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

on every business day after the day of transfer, from 9.00 am until 5.00 pm.

Lots may only be released by Cadogan Tate upon a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1 b) payment of any charges that may be due to Cadogan Tate Ltd

To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

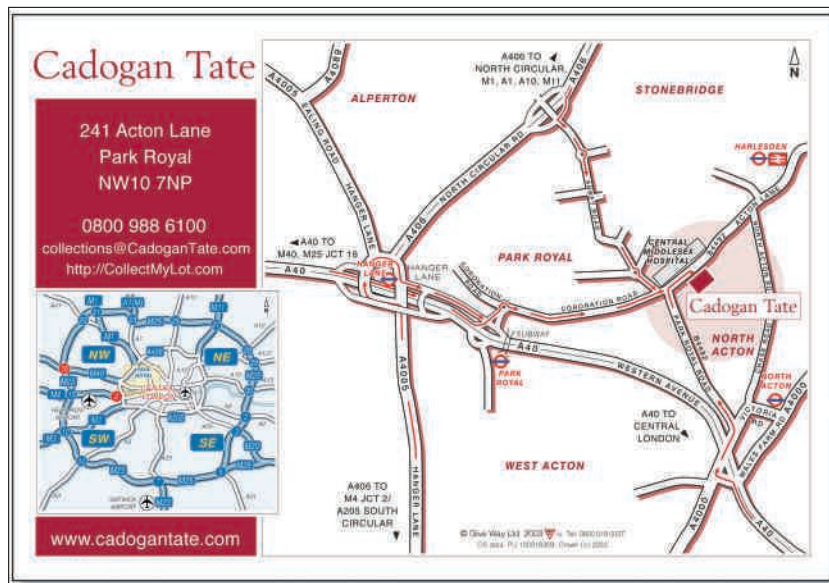
EXTENDED LIABILITY CHARGES

All services provided by Cadogan Tate Ltd ("Cadogan Tate") will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington.

Please note in particular that Cadogan Tate does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a Lot plus associated Buyer's Premium, or, at its sole option, the cost of repairing or replacing the damaged or missing Lot and it reserves a lien over all goods in its possession for payment of storage and all other charges due to it and it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.

Christie's Fine Art Storage Services (CFASS)

also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.



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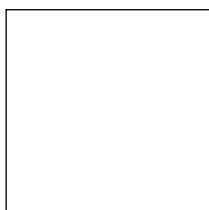
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