

# DESIGN

NEW YORK 18 DECEMBER 2015

CHRISTIE'S



# DESIGN

FRIDAY 18 DECEMBER 2015

## AUCTION

Friday 18 December 2015  
at 10.00 am, Session I: Lots 301-417  
and at 2.00 pm, Session II: Lots 418-500

20 Rockefeller Plaza  
New York, NY 10020

## SERVICES

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## VIEWING

Saturday	12 December	10.00 am – 5.00 pm
Sunday	13 December	10.00 am – 5.00 pm
Monday	14 December	10.00 am – 5.00 pm
Tuesday	15 December	10.00 am – 5.00 pm
Wednesday	16 December	10.00 am – 5.00 pm

## AUCTIONEER

Philippe Garner (# 1127787)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ALBATROSS-3901**

## CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves. [40]

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Front cover: Lot 432  
Back cover: Lot 424

# CHRISTIE'S

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25/02/14

## INTERNATIONAL AUCTION CALENDAR DESIGN

**TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONTACT THE SPECIALISTS ABOVE  
OR A REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.**

19 NOVEMBER-1 DECEMBER  
**FORNASETTI**  
ONLINE

23 NOVEMBER  
**DESIGN DAY SALE**  
**DESIGN EVENING SALE**  
PARIS

2-10 DECEMBER  
**LINE VAUTRIN**  
ONLINE

17 DECEMBER  
**DESIGN MASTERWORKS**  
NEW YORK

17 DECEMBER  
**AN IMPORTANT PRIVATE**  
**COLLECTION OF ART DECO**  
**MASTERPIECES**  
NEW YORK

17 DECEMBER  
**MASTERPIECES OF 20TH**  
**CENTURY DECORATIVE**  
**ART: AN IMPORTANT**  
**NEW YORK PRIVATE**  
**COLLECTION**  
NEW YORK

18 DECEMBER  
**DESIGN**  
NEW YORK

9 FEBRUARY  
**LALIQUE**  
SOUTH KENSINGTON

22 MARCH  
**DESIGN**  
NEW YORK

23 MARCH  
**FRENCH ART GLASS:**  
**AN IMPORTANT NEW YORK**  
**PRIVATE COLLECTION**  
NEW YORK

Subject to change. 11/12/15

TIFFANY STUDIOS





301

TIFFANY STUDIOS

A 'CLEMATIS' TABLE LAMP, CIRCA 1910

leaded glass, bronze  
23 in. (85.4 cm) high,  
18½ in. (47 cm) diameter of shade

base stamped *TIFFANY STUDIOS NEW YORK S230*  
*481*, shade stamped *TIFFANY STUDIOS NEW YORK*

\$30,000-50,000

**PROVENANCE:**  
Ada Merrall MacNeille, New York;  
Thence by descent.





302

TIFFANY STUDIOS

A 'PONY BEGONIA' TABLE LAMP, CIRCA 1910

leaded glass, bronze  
17½ in. (44.4 cm) high,  
13½ in. (34.3 cm) diameter of shade

shade stamped *TIFFANY STUDIOS NEW YORK*,  
base stamped *TIFFANY STUDIOS NEW YORK 554*

\$80,000-120,000

**PROVENANCE:**

Minna Rosenblatt, New York;  
Christie's, New York, 15 June 2004, lot 52.



303

TIFFANY STUDIOS

A 'DRAGONFLY' TABLE LAMP, CIRCA 1910

leaded glass, bronze  
25½ in. (65 cm.) high,  
20¼ in. (51.5 cm.) diameter of shade

base stamped *TIFFANY STUDIOS NEW YORK*  
25883 with Tiffany Glass & Decorating Co.  
monogram

\$30,000-50,000

**PROVENANCE:**

Private collection, New Jersey;  
Thence by descent.



PROPERTY FROM A DISTINGUISHED FLORIDA  
COLLECTION

304

TIFFANY STUDIOS

A 'NASTURTIUM' TABLE LAMP, CIRCA 1910

leaded glass, bronze

30 in. (76 cm.) high,

22 in. (56 cm.) diameter of shade

shade stamped *TIFFANY STUDIOS NEW YORK*,

base stamped *TIFFANY STUDIOS NEW YORK 2439*

\$70,000-90,000



PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

305

TIFFANY STUDIOS

*A 'CURTAIN BORDER' FLOOR LAMP, CIRCA 1910*

leaded glass, bronze, bronze base with later elements

77 in. (197.5 cm) high,

24½ in. (62 cm.) diameter of shade

shade stamped *TIFFANY STUDIOS NEW YORK*

\$60,000-90,000

**PROVENANCE:**

Private collection, California;

Christie's, New York, *Tiffany: Innovation in American  
Design*, 10 December 1998, lot 415.



PROPERTY FROM A DISTINGUISHED FLORIDA  
COLLECTION

306

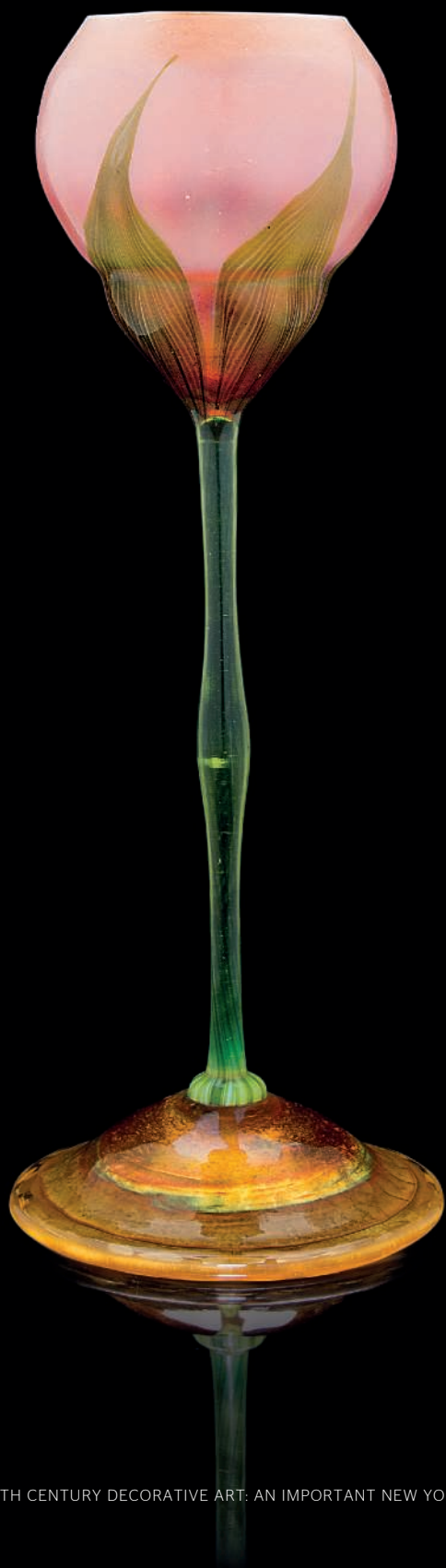
TIFFANY STUDIOS

*A 'BAMBOO' FLOOR LAMP, CIRCA 1910*

leaded glass, bronze  
63 in. (160 cm.) high,  
24 in. (61 cm.) diameter of shade

shade stamped *TIFFANY STUDIOS NEW YORK*,  
base stamped *TIFFANY STUDIOS NEW YORK 7367*

\$120,000-180,000



307

TIFFANY STUDIOS

*A FLORIFORM VASE, CIRCA 1902*

Favrite glass  
14½ in. (36.8 cm.) high  
engraved *L.C.T. R9783*

\$15,000-20,000

**PROVENANCE:**  
Sotheby's, New York, 22 and 23 November 1991, lot 685.



308

TIFFANY STUDIOS

*A FLORIFORM VASE, CIRCA 1900*

with decorated foot, Favrite glass  
13¾ in. (35 cm.) high

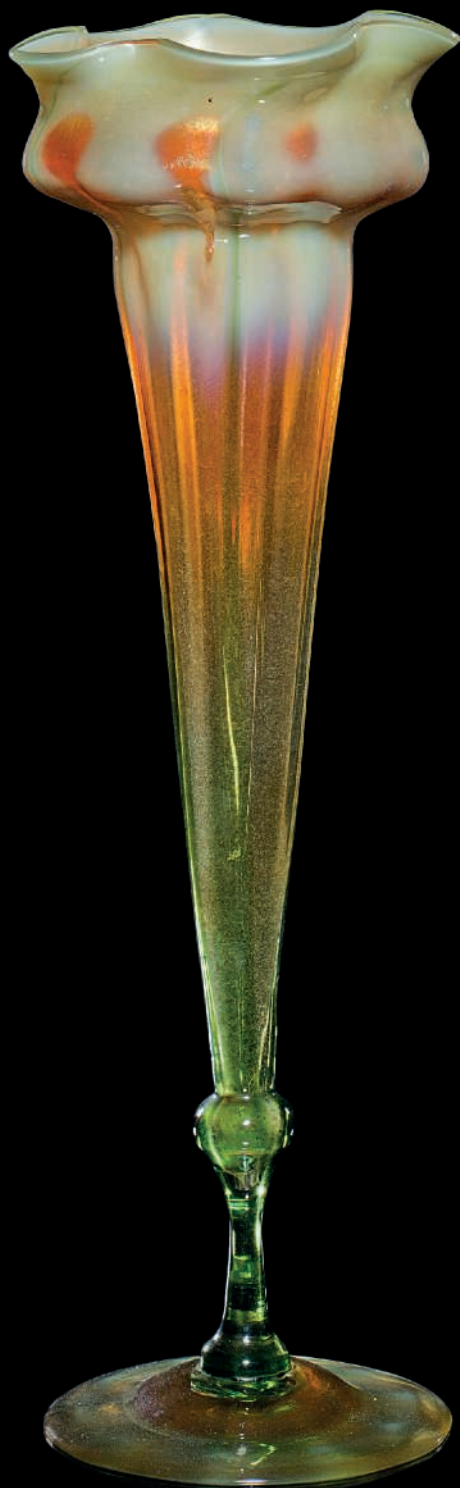
engraved 01310

\$6,000-8,000

**PROVENANCE:**

Christie's, New York, 18 March 1989, lot 192.

The markings on this vase indicate that it was a special order.



309

TIFFANY STUDIOS  
*A FLORIFORM VASE, CIRCA 1901*

Favrile glass  
11 in. (28 cm.) high  
engraved *L.C.T. 0267*

\$7,000-9,000

PROVENANCE:  
Christie's, New York, 18 March 1989, lot 202.



310

TIFFANY STUDIOS

A 'NASTURTIUM' CAMEO VASE, CIRCA 1908

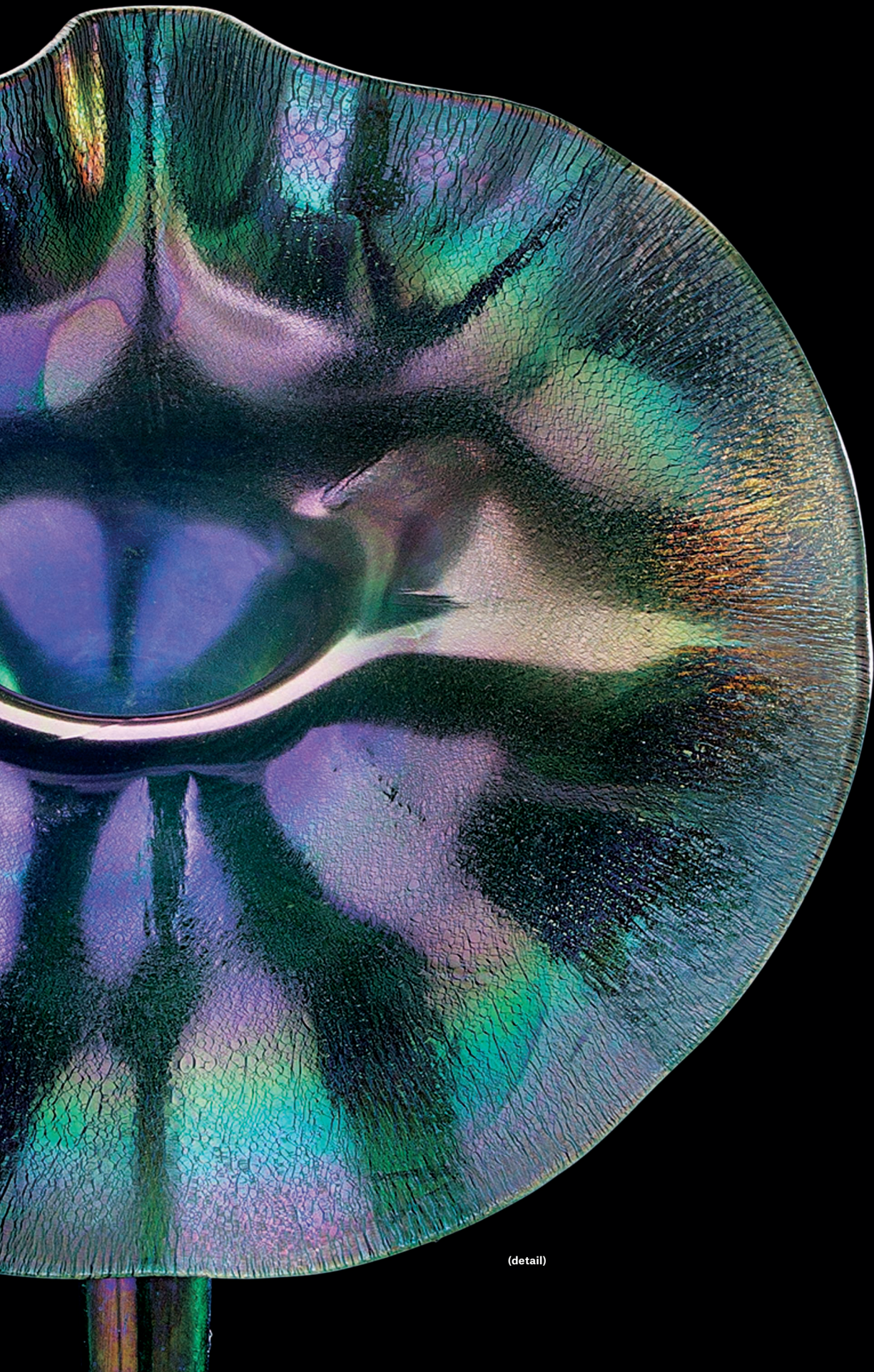
Favrile glass

7¾ in. (19.7 cm.) high

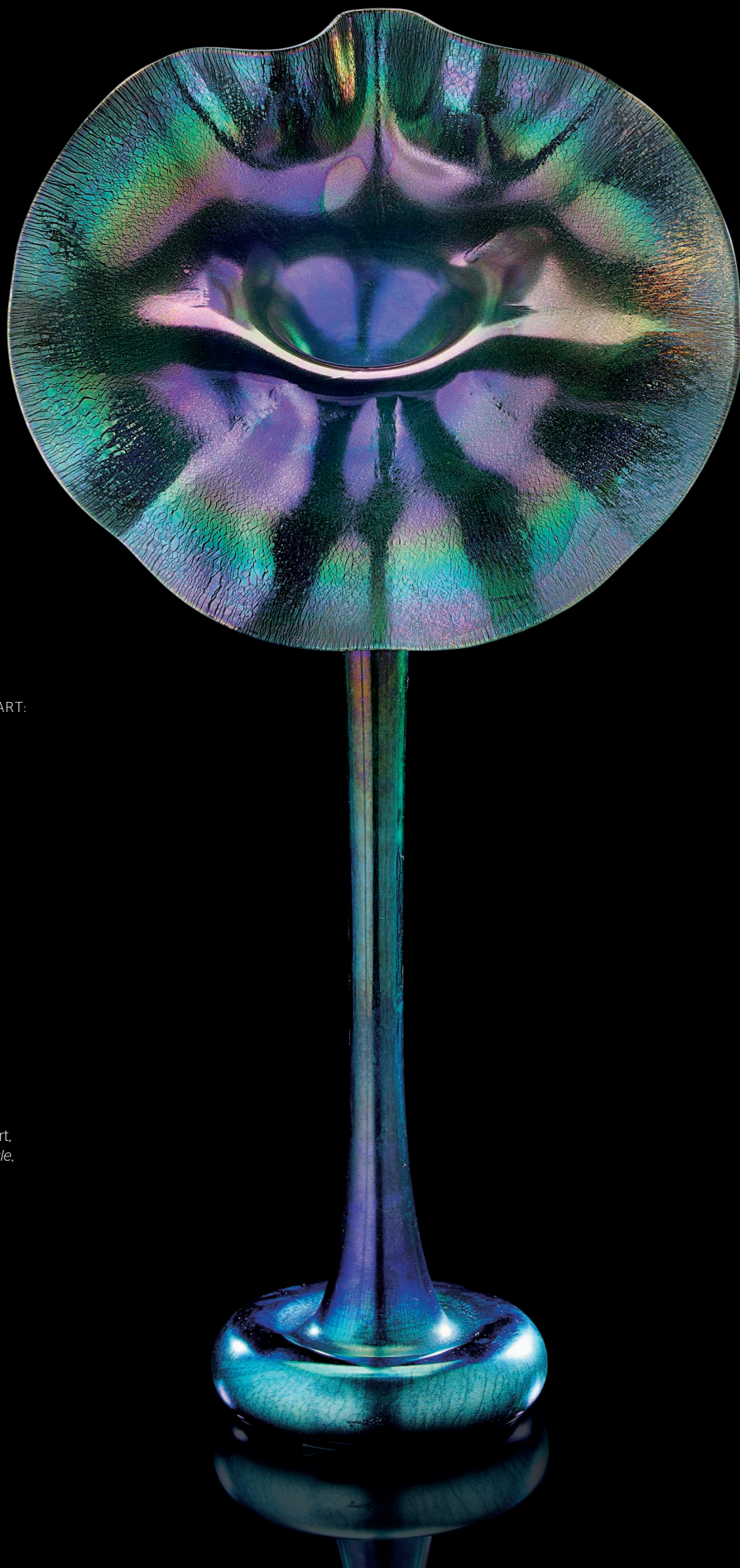
engraved L.C. Tiffany Favrile 1752C  
with original paper label

\$10,000-15,000





(detail)



MASTERWORKS OF 20TH CENTURY DECORATIVE ART:  
AN IMPORTANT NEW YORK PRIVATE COLLECTION

311

TIFFANY STUDIOS

A 'JACK-IN-THE-PULPIT' VASE, CIRCA 1910

Favrile glass  
21¼ in. (54 cm.) high

engraved 6119E L.C. Tiffany Favrite

\$80,000-120,000

**PROVENANCE:**

Private collection, Chicago;  
Lillian Nassau, New York;  
David Geffen, Malibu, California;  
Christie's, New York, *Magnificent Tiffany from the David  
Geffen Collection*, 15 December 1984, lot 3.

**EXHIBITED:**

Roslyn Harbor, New York, Nassau County Museum of Art,  
*Stanford White and Louis Comfort Tiffany and their Circle*,  
September 1998 - January 1999.

312

TIFFANY STUDIOS

A 'BUTTERFLY' INKWELL, CIRCA 1910

with Favrite glass liner, bronze  
2½ in. (6.3 cm.) high, 5 in. (12.8 cm.) diameter

stamped *TIFFANY STUDIOS NEW YORK 27421*  
with firm's monogram, liner engraved *L.C.T*

\$15,000-20,000



313

TIFFANY STUDIOS

A 'SCARAB' INKWELL, CIRCA 1910

with blue Favrite glass liner and stopper, bronze  
4¼ in. (10.8 cm.) high, 3¼ in. (9.5 cm.) diameter

stamped *TIFFANY STUDIOS NEW YORK 21568*  
with Tiffany Glass & Decorating Co. monogram,  
liner engraved *L.C.T. Favrite*

\$8,000-12,000



(alternate view)





314

TIFFANY STUDIOS  
*A FLORIFORM VASE, CIRCA 1905*

decorated foot, Favrite glass  
19 $\frac{1}{8}$  in. (48.6 cm) high  
engraved *L.C.T. W7183*

\$15,000-20,000

**PROVENANCE:**  
Property of the United States of America,  
formerly in the collection of Barry W. Toombs;  
Sotheby's, New York, 24 March 1984, lot 227.

315

TIFFANY STUDIOS

*AN 'EGYPTIAN ONION' FLORIFORM VASE, CIRCA 1906*

Favrile glass

23 in. (58.5 cm) high

engraved *L.C.T. 106A*

\$40,000-60,000

**PROVENANCE:**

Property of the United States of America,  
formerly in the collection of Barry W. Toombs;  
Sotheby's, New York, 24 March 1984, lot 106.





316

TIFFANY STUDIOS

A 'JACK-IN-THE-PULPIT' VASE, CIRCA 1913

Favrile glass  
20 $\frac{1}{8}$  in. (51.1 cm.) high

engraved 1420H L.C. Tiffany Favrile

\$25,000-35,000

**EXHIBITED:**  
Roslyn Harbor, New York, Nassau County Museum  
of Art, *Stanford White and Louis Comfort Tiffany and Their  
Circle*, September 1998 - January 1999.



317

TIFFANY STUDIOS

A 'TURTLEBACK TILE' INKWELL, CIRCA 1900

with glass liners, Favrite glass, bronze  
4½ in. (11.5 cm.) high, 6¾ in. (17 cm.) diameter

stamped *TIFFANY STUDIOS NEW YORK 4218*

\$30,000-50,000

**PROVENANCE:**

Christie's, New York, 15 December 1984, lot 523.





PROPERTY FROM A DISTINGUISHED FLORIDA  
COLLECTION

318

TIFFANY STUDIOS

*A 'PEONY' TABLE LAMP, CIRCA 1910*

leaded glass, Favrile glass, bronze  
29 in. (73.5 cm.) high,  
22 in. (56 cm.) diameter of shade

shade stamped *TIFFANY STUDIOS NEW YORK*,  
base stamped *TIFFANY STUDIOS NEW YORK 10918*

\$180,000-240,000





319

TIFFANY STUDIOS

*A 'POPPY' TABLE LAMP, CIRCA 1910*

leaded glass, bronze  
25½ in. (64.8 cm) high,  
20 in. (50.8 cm) diameter of shade

shade stamped *TIFFANY STUDIOS YORK 153*,  
base stamped *TIFFANY STUDIOS NEW YORK 443*

\$50,000-70,000



320

TIFFANY STUDIOS

*AN 'ALLAMANDER' TABLE LAMP, CIRCA 1910*

leaded glass, bronze  
21 in. (53.3 cm.) high,  
18½ in. (47 cm.) diameter of shade

shade stamped *TIFFANY STUDIOS NEW YORK*  
*1479-1*, base stamped *TIFFANY STUDIOS*  
*NEW YORK 533*

\$30,000-50,000

**PROVENANCE:**

Minna Rosenblatt, New York;  
Sotheby's, New York, 6 December 2002, lot 391.



MASTERWORKS OF 20TH CENTURY DECORATIVE ART:  
AN IMPORTANT NEW YORK PRIVATE COLLECTION

321

TIFFANY STUDIOS

*A FLORIFORM VASE, CIRCA 1919*

Favrile glass  
11 in. (28 cm.) high

engraved 4227N L.C. Tiffany Favrite

\$10,000-15,000

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

322

TIFFANY STUDIOS

A 'TEL-EL-AMARNA' VASE, CIRCA 1918

Favrile glass

8¾ in. (22.2 cm) high

engraved L.C. Tiffany Favrile 464M

\$5,000-7,000



323

TIFFANY STUDIOS

*A MOSAIC INKWELL, CIRCA 1920*

with liner and stopper, Favrite glass, bronze  
2½ in. (6.3 cm) high,  
4½ in. (11 cm) diameter

stamped *LOUIS C. TIFFANY FURNACES INC 160*  
with firm's monogram, inkwell and stopper marked  
and painted with museum accession number

\$12,000-18,000

**PROVENANCE:**

The Joseph H. Heil Collection;  
The Museum of Modern Art, New York;  
Christie's, New York, 12 June 2003, lot 78.





324

TIFFANY STUDIOS

AN 'EGYPTIAN ONION' FLORIFORM VASE,  
CIRCA 1900

Favrile glass

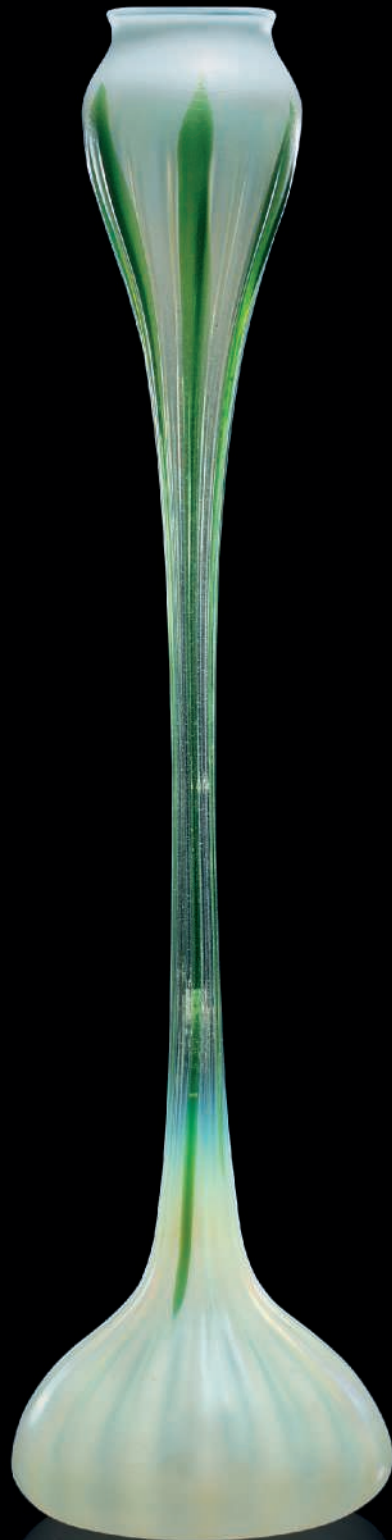
16¼ in. (41.2 cm) high

engraved *L.C.T. M2028*

\$25,000-35,000

**PROVENANCE:**

Property of the United States of America,  
formerly in the collection of Barry W. Toombs;  
Sotheby's, New York, 24 March 1984, lot 228.



PROPERTY FROM A DISTINGUISHED FLORIDA  
COLLECTION

325

TIFFANY STUDIOS

*A LANDSCAPE WINDOW FROM THE ANSONIA HOTEL,  
NEW YORK, CIRCA 1904-1910*

leaded glass, in metal frame  
58 x 51¼ in. (147.3 x 130.1 cm.)

\$100,000-150,000

**PROVENANCE:**

A New York Estate;

Sotheby's, New York, 19 November 1994, lot 605;

Charles R. Wood, New York;

Sotheby's, New York, 8 June 2005, lot 179.





PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

326

TIFFANY STUDIOS  
*AN 'ARROWROOT' TABLE LAMP, CIRCA 1910*

leaded glass, bronze  
25 in. (63.4 cm.) high,  
20 in. (51 cm.) diameter of shade

shade stamped *TIFFANY STUDIOS NEW YORK  
1496-4*, base stamped *TIFFANY STUDIOS NEW  
YORK 366*

\$20,000-30,000

**PROVENANCE:**  
Est-Ouest, Tokyo, 30-31 October 1991, lot 38.



PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

327

TIFFANY STUDIOS  
A 'CLEMATIS' TABLE LAMP, CIRCA 1910

leaded glass, bronze  
21 in. (53.3 cm) high,  
18 in. (45.8 cm) diameter of shade

base stamped 22 and oil canister stamped  
*TIFFANY STUDIOS NEW YORK 29714* with  
Tiffany Glass & Decorating Co. monogram

\$60,000-90,000

**PROVENANCE:**  
Sotheby's, New York, 6 and 7 December  
1996, lot 487.



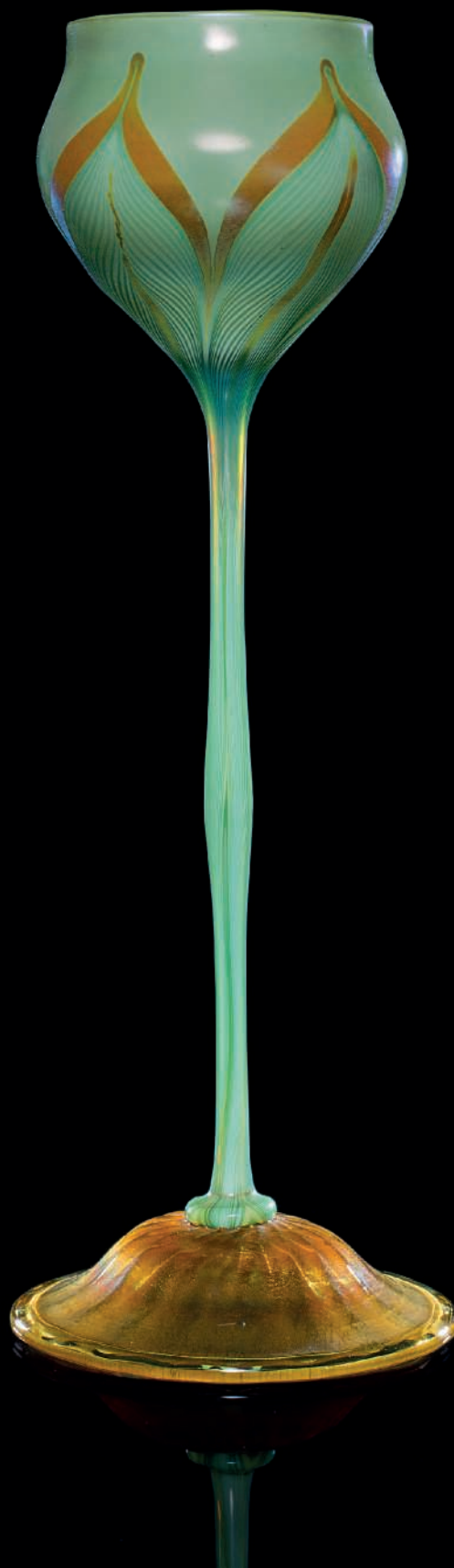
328

TIFFANY STUDIOS  
*A FLORIFORM VASE, CIRCA 1902*

Favrile glass  
12¼ in. (31 cm.) high  
engraved *L.C.T. R9935*

\$10,000-15,000

**PROVENANCE:**  
Lillian Nassau, New York;  
Edwin and Mary Triestman, New York;  
Sotheby's, New York, *The Edwin and Mary Triestman  
Collection of Important Glass*, 14 June 2006, lot 310.



329

TIFFANY STUDIOS  
*A FLORIFORM VASE, CIRCA 1903*

Favrile glass  
15½ in. (39.3 cm) high  
engraved *L.C.T. T1213*

\$15,000-20,000

**PROVENANCE:**  
Christie's, New York, 30 May 1981, lot 335.



330

TIFFANY STUDIOS

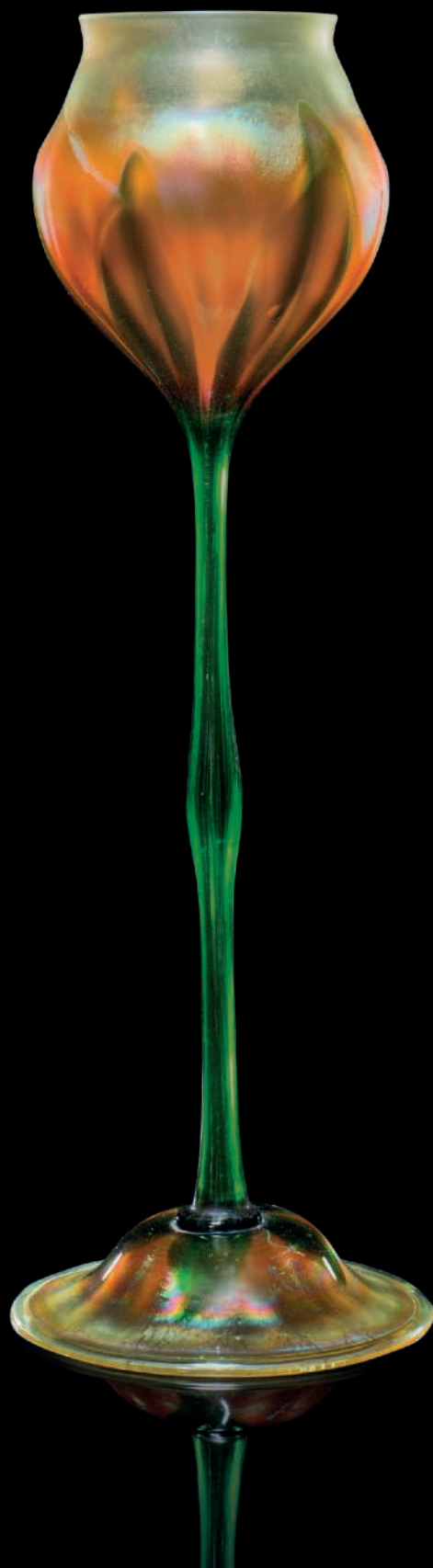
*A FLORIFORM VASE, CIRCA 1905*

Favrile glass  
14 in. (35.5 cm.) high  
engraved *L.C.T. W3275*

\$8,000-12,000

**PROVENANCE:**  
Sotheby's, New York, 22-23 November 1991, lot 686.





331

TIFFANY STUDIOS

*A FLORIFORM VASE, CIRCA 1900*

decorated foot, Favrite glass

15½ in. (39.5 cm) high

engraved *L.C.T. M2877*

\$5,000-7,000

**PROVENANCE:**

Sotheby's, New York, 22-23 November 1991, lot 683.



332

TIFFANY STUDIOS

A 'BANDED DOGWOOD' TABLE LAMP, CIRCA 1910

leaded glass, bronze  
26½ in. (67.3 cm.) high,  
20½ in. (52 cm.) diameter of shade

base stamped *TIFFANY STUDIOS NEW YORK 2031*,  
shade stamped *TIFFANY STUDIOS NEW YORK*

\$30,000-50,000



PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

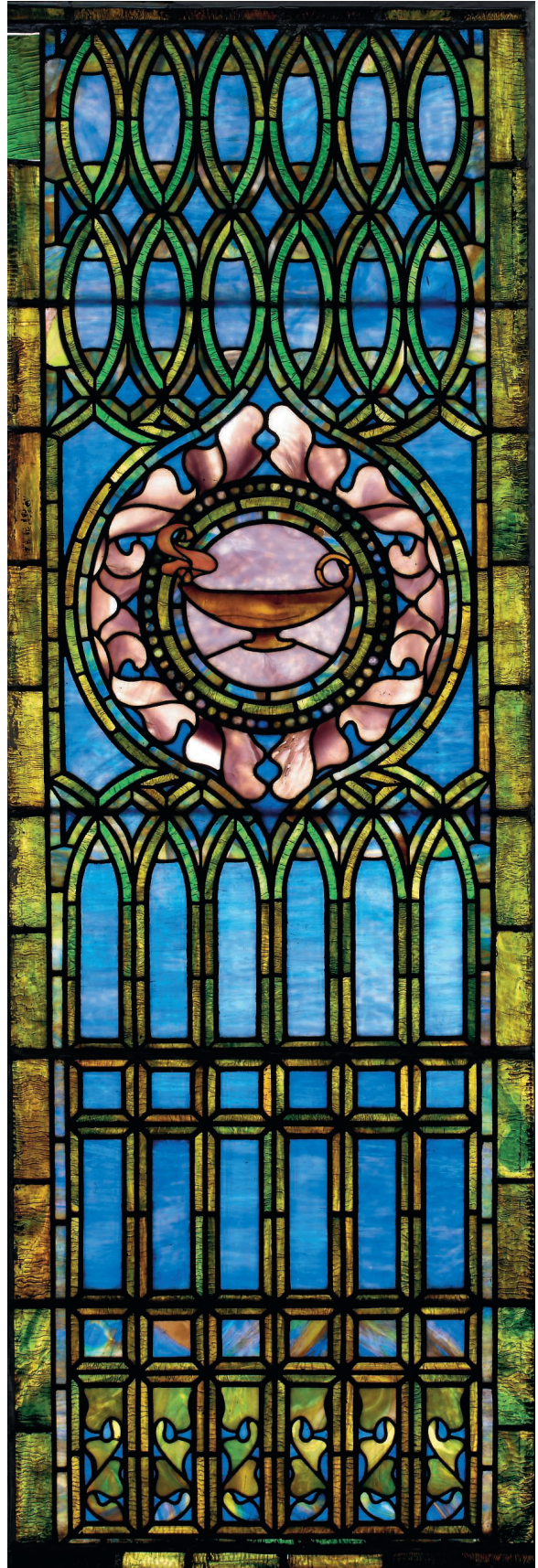
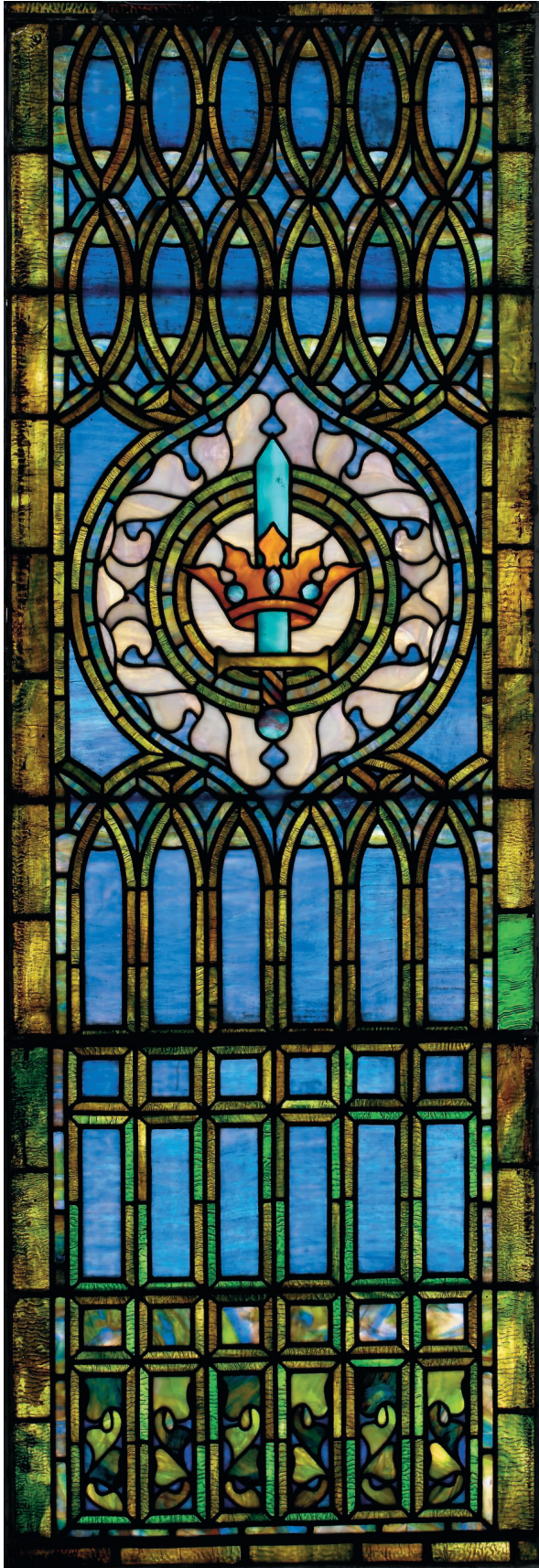
333

TIFFANY STUDIOS  
*A 'DAFFODIL' TABLE LAMP, CIRCA 1910*

leaded glass, bronze  
24½ in. (62 cm) high,  
20 in. (50.8 cm) diameter of shade

shade stamped *TIFFANY STUDIOS NEW YORK 1497*

\$50,000-70,000





335

334

TIFFANY STUDIOS

*A PAIR OF LEADED GLASS WINDOWS  
FROM THE FIRST PRESBYTERIAN CHURCH,  
HOBOKEN, NEW JERSEY, CIRCA 1900*

leaded glass  
each panel 75 x 25¼ in. (190.5 x 64.1 cm)  
excluding frame

(2)

\$50,000-80,000

PROVENANCE:

Christie's, New York, 9-10 March 2004, lot 378.

335

TIFFANY STUDIOS

*A 'TURTLEBACK TILE' CHANDELIER, CIRCA 1910*

Favrile glass, bronze  
21 in. (53.2 cm.) diameter

stamped *TIFFANY STUDIOS NEW YORK*

\$30,000-50,000



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

336

TIFFANY GLASS AND DECORATING COMPANY  
**AN ARMCHAIR, 1890S**

designed by Samuel Colman, carved white oak, fabric upholstery  
45¼ in. (115 cm.) high

\$50,000-70,000

cf. F. Weitzenhoffer, *The Havemeyers: Impressionism Comes to America*, New York, 1986, p. 74 for an illustration of the variant chair model in the Havemeyers' library, 1892;

A.C. Frelinghuysen, et al., *Splendid Legacy: The Havemeyer Collection*, exhibition catalogue, The Metropolitan Museum of Art, New York, 1993, pp. 182 and 183;

Louis C. Tiffany, *Meisterwerke des Amerikanischen Jugendstils*, exhibition catalogue, Museum für Kunst und Gewerbe, Hamburg, 1999, p. 69 for the chair in the The Metropolitan Museum of Art's collection.

This chair is nearly identical to those designed by Louis Comfort Tiffany and Associated Artists for the home of Henry and Louisine Havemeyer, located at 1 East 66th Street. The interiors of the Havemeyer house were one of Louis C. Tiffany's seminal interior commissions. He formed the company with Candace Wheeler and his early painting instructor Samuel Colman in 1879. They designed lavish spaces replete with rich glass and metalwork and lush coloristic effects that subtly evoked exotic, distant lands. The firm immediately had a strong following by New York's elite. The interiors reflected the new style of the Aesthetic movement incorporating a range of influences including Celtic, Moorish, Japanese and Near Eastern. The present chair was likely made for an unknown domestic interior shortly after the Havemeyer interiors were completed.





337

LOUIS MAJORELLE (1859-1926)  
**'AUX NENUPHARS'; A DESK, CIRCA 1900**

mahogany, gilt-bronze, embossed leather writing surface  
32 in. (81.2 cm.) high,  
51 $\frac{1}{4}$  in. (131.5 cm.) wide,  
28 $\frac{3}{4}$  in. (73 cm.) deep

\$150,000-250,000

cf. *Majorelle Nancy*, sales catalogue of models, n.d., u.p. for a variant of this desk;  
R. Bouvier, *Majorelle*, Paris, 1991, p. 120, no. 122 for comparable desk;  
A. Duncan, *Louis Majorelle Master of Art Nouveau Design*, New York, 1991, cat. no. 46 and 51 for variants of this desk.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

338

LOUIS MAJORELLE (1859-1926)  
*AN ARMCHAIR, CIRCA 1900*

mahogany, upholstery  
42½ in. (108.3 cm) high

\$10,000-15,000

**PROVENANCE:**

Christie's, New York, 8 June 2000, lot 51.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

339

ERNEST CHAPLET (1835-1909)

**A PAIR OF MONUMENTAL VASES, CIRCA 1900**

porcelain with *sang-de-boeuf* glaze  
each 30¼ in. (77 cm) high

with artist and factory marks

(2)

\$12,000-18,000





PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

340

J. & J. KOHN

*A SALON SUITE, CIRCA 1905*

design attributed to Josef Hoffmann and Koloman Moser,  
bentwood, brass, upholstery

chairs: each 38¾ in. (98.5 cm) high;

sofa: 38¾ in. (97.5 cm) high, 46¾ in. (111.1 cm) wide, 19¼ in. (49 cm) deep;

stools: each 25¼ in. (64.1 cm) high, 20¼ in. (51.5 cm) wide, 14½ in. (37 cm) deep

side table: 27¾ in. (70.5 cm) high, 24¼ in. (61.5 cm) diameter

one stamped *J. & J. Kohn WSetin Austria*

(6)

\$30,000-50,000

cf. D. Ostergard ed., *Bent Wood and Metal Furniture 1850-1946*, exhibition catalogue, American Federation of Arts, New York, 1987, pp. 109-110 for period advertisements featuring this line of furniture and for information on the attribution.



341

JOSEF HOFFMANN (1870-1956)

***A PEN SWIPE, CIRCA 1904-14***

executed by the Wiener Werkstätte, alpaca silver,  
bristle brush

1 $\frac{3}{8}$  in. (3.5 cm.) high, 4 in. (10.2 cm.) square

marked *JH* and *WIENER WERKSTATTE* with rose  
trademark

\$6,000-8,000





PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

342

OTTO WAGNER (1841-1918)

*A SET OF TWELVE CEILING LAMPS FOR THE AUSTRIAN POSTAL SAVINGS BANK, VIENNA, CIRCA 1906*

aluminum  
each 6¼ in. (15.9 cm) high, 6¼ in. (15.9 cm) diameter

(12)

\$30,000-50,000

**PROVENANCE:**  
Asenbaum Fine Arts Ltd, London.





# PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

"What strikes the eye" was Garrick Stephenson's justification for acquiring the extraordinary 20th century objects found on the following pages. And what struck that eye of his warrants our attention today, since he possessed one of the finest of his generation. Gary, as his friends knew him, opened a gallery on 57th Street in 1959, back when European 18th and 19th century furniture was very much the thing. But the luxuriously severe pieces he favored couldn't have been more different from the fussier fare that then passed for chic. No wonder important collectors and tastemakers of that day, including Babe Paley, Bunny Mellon, Michel David-Weill, and Jayne Wrightsman, flocked to his 57th Street door.

Fast forward to 1993 when Gary retired from the trade and sent his inventory, along with the furnishings in his Carlyle apartment, to Christie's for a single owner sale. In that general house cleaning he also threw in a Magritte painting, and a Vuillard or two. Making his break with the past all the more definitive, Gary put his now-empty apartment on the market, bought a Fifth Avenue perch overlooking Central Park, and embarked on an adventure that would raise the eyebrows of his former clients and colleagues: the formation of the 20th-century-design collection that is being dispersed in this sale.

And so Gary went on a buying spree that would last some twenty years, and conclude only when he drew his last breath at the age of eighty in 2007. In the space of those years he distributed his finds among his many homes, including the Fifth Avenue aerie, a Southampton estate, a Palm Beach villa, and a Mendocino retreat. With the exception of the last, all were maintained by his wife as he had left them, until she in turn died last spring.

Like all great eyes, Gary's defies biographical explanation, although it would be instructive to know that he was born in 1927 and hailed from Cincinnati. Of course it didn't hurt that his father had "quite a bit of taste" (although his mother's was only "all right"), but had it not been for Gary's grandfather, who had provided financing for Proctor & Gamble at the turn of the last century, he wouldn't have been in a position to put that eye to such exuberant use.

Tall, blond, and blue-eyed, Gary cut a dashing figure in 1949 when he arrived in New York after serving in the navy and attending Yale. He enrolled at the celebrated Parsons design school where Van Day

Truex presided, and a young Albert Hadley taught, before he went on to decorating fame with Sister Parish at Parish-Hadley. Gary himself became a decorator at McMillen, the firm that was established by Eleanor Brown in 1924, which is still going strong today. One of the clients she assigned him was Prince Ivan Obolensky and his stunning wife Claire, an heiress from San Francisco. As fate would have it, Gary and Claire fell in love as the decoration progressed, and soon they would marry.

My history with Gary began in 1994 when I became a private dealer. He was brought around by his then decorator David Kleinberg of Parish-Hadley, a former assistant of Albert's, who has since achieved a great success on his own. It is unusual, to say the least, for someone who had been a decorator to hire one as Gary did, although it's not unheard of. After all, Elsie de Wolfe and Nancy Lancaster had both hired Stephane Boudin of Jansen to assist in the decoration of their homes, just as Gary had previously hired Carlos Ortiz of Jansen, and Bob Denning of Denning & Fourcade, to do the same for him before David entered the picture.

On that first visit Gary invited me over for drinks to the new apartment, where I was dazzled by the decoration, the collection, and by his wife. On the cusp of seventy, Claire was a beauty still. Having recently donated her Charles James and Halston dresses to the Metropolitan Museum's Costume Institute, she now wore Armani, which suited the rigorous lines of the Jean-Michel Frank, Jacques Quinet, and Marc du Plantier furniture that formed the new backdrop of her life. The high level of her own visual discrimination can be judged by this, and Gary's charging her with placing the Serge Roche, Line Vautrin, and Alexandre Noll objects as they entered their collection.

In the years that followed, I dined frequently with the Stephensons in New York, and stayed with them often in Southampton and Palm Beach. Our conversations in restaurants, at poolside, and in any one of the nine (yes, nine) private clubs to which they belonged, were an ongoing post-graduate-school seminar — the one my alma mater never offered — on the intersection of the decorative arts, the history of taste, and social history. The mere mention of some exalted personage from the world of design and high style in the past would prompt a fond memory, or a wickedly amusing story, that was revealing if not revelatory. And so, through the kind agency of Gary and Claire, the distance between those exalted figures of the past and me would collapse, from six degrees of separation to one.

Louis Boffarding



343

ALBERTO GIACOMETTI (1901-1966)  
***AN 'ETOILE' TABLE LAMP, DESIGNED 1936***

patinated bronze  
26½ in. (67.3 cm.) high

\$50,000-70,000

**PROVENANCE:**  
Galerie Vallois, Paris.

cf. L.D. Sanchez, *Jean-Michel Frank*, Paris, 1980, p. 200  
for an illustration of another cast;  
F. Francisci, *Diego Giacometti*, Paris, 1986, vol. I, p. 115  
for an illustration of another cast;  
C. Boutonnet and R. Ortiz, *Diego Giacometti*, Paris,  
2003, p. 42 for an illustration of another cast.

This lot is registered under the number AGD 3492 in  
the Alberto and Annette Giacometti Database.

344

MARC DU PLANTIER (1901-1975)

*A PAIR OF STOOLS, CIRCA 1937*

patinated bronze, leather  
each 16½ in. (42 cm) high,  
21½ in. (54 cm) wide,  
17¼ in. (44 cm) deep

(2)

\$40,000-60,000

**PROVENANCE:**

Hemisphere Gallery, London.

cf. Y. Badetz, *Marc du Plantier*, Paris, 2010, pp. 124-125,  
148, 152, 233, 375, 399 for other examples of this model.



345

GEORGES JOUVE (1910-1964)

**A 'BONBONNE' VASE, CIRCA 1955**

glazed ceramic  
20½ in. (52 cm.) high

signed *Jouve* with artist's cipher and stamp

\$50,000-70,000

**PROVENANCE:**

Pruskin Gallery, London.

cf. P. Jousse, *Georges Jouve*, Paris, 2006, pp. 67 and 286 for examples of this version and pp. 225, 274, 275 for examples of the larger version.

This model was created in two sizes in 1955, this being the smaller version. In this classic yet simple form, the color and quality of the enamel becomes of the utmost importance.



346

JEAN-MICHEL FRANK (1895-1941)

**A TRAY, CIRCA 1930**

parchment covered wood on modern patinated  
bronze stand by Parrish-Hadley  
16 in. (40.7 cm.) high (including stand),  
25 $\frac{5}{8}$  in. (65.1 cm.) wide,  
13 $\frac{3}{4}$  in. (35 cm.) deep

\$5,000-8,000

**PROVENANCE:**  
Galerie Vallois, Paris.

This lot will be sold with a certificate of authenticity  
from the Jean-Michel Frank committee.





347

MARGUERITE DE BAYSER GRATRY (1881-1975)

**A VASE, CIRCA 1930**

rose marble

9½ in. (24.1 cm) high

signed *M. De Bayser G.*

\$4,000-6,000

**PROVENANCE:**

Anne-Sophie Duval, Paris.

cf. J. Michel, *Marguerite de Bayser-Gratry, Femme Sculpteur 1881-1975*, Paris, 2010, p. 269.





348

PAUL RODOCANACHI (1891-1958)  
FOR JEAN-MICHEL FRANK (1895-1941)

**A PAIR OF CHAIRS, 1930S**

sand-blasted oak, upholstery  
each 33¾ in. (85.7 cm) high

each stamped and numbered *Chanaux & Co., J. M. Frank 16073*,  
one stamped *J. M. Frank* twice (2)

\$15,000-20,000

**PROVENANCE:**

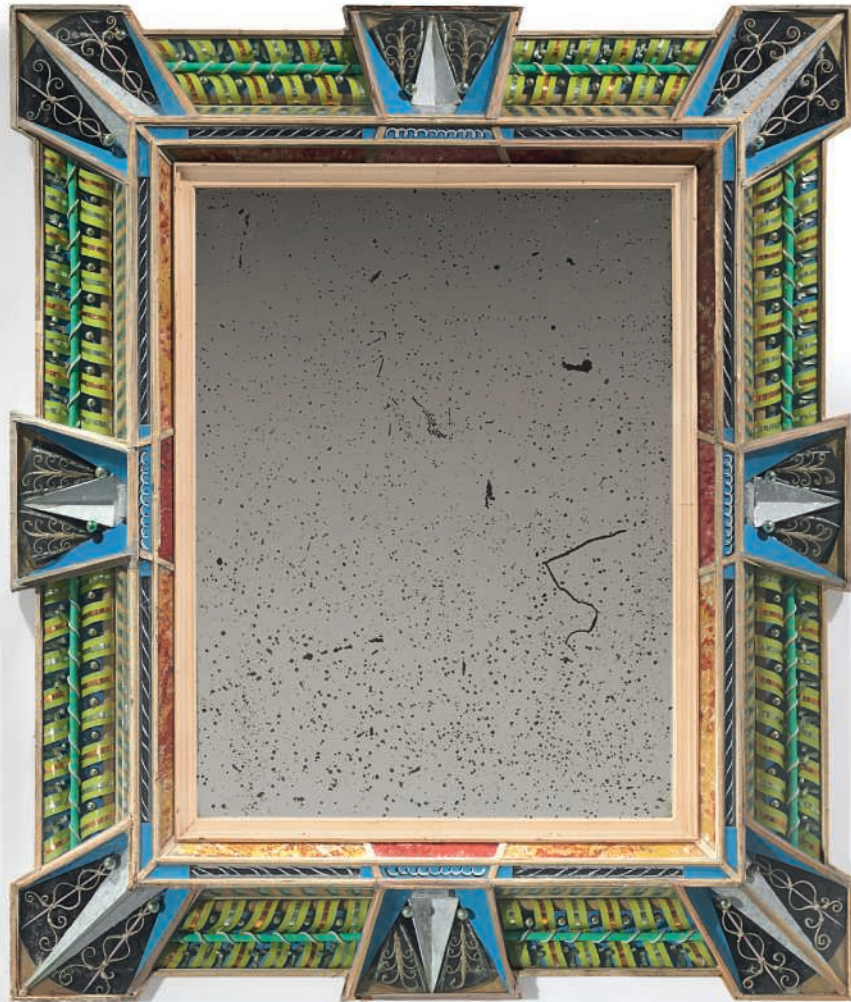
Anne-Sophie Duval, Paris.

cf. L.D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 216 for a chair  
of a very similar model;

P. E. Martin-Vivier, *Jean-Michel Frank*, Paris, 2006, pp. 193-194,  
306 for other chairs of this model.

This lot will be sold with a certificate of authenticity from the  
Jean-Michel Frank committee.





349

MARIANO ANDREU (1888-1976) FOR SERGE ROCHE (1898-1988)

**A MIRROR, CIRCA 1935**

Painted metal, paper, wood, glass  
50 x 42¼ in. (127 x 107.3 cm.)

\$20,000-30,000

**PROVENANCE:**  
La Jurande, Paris.

cf. P. Mauriès, *Serge Roche*, Paris, 2006, p. 152 for background on the creative collaboration between Andreu and Roche, and another mirror of a very similar design.

A highly comparable mirror was shown in a dedicated exhibition for Mariano Andreu at Serge Roche's gallery in 1935.

350

JEAN-MICHEL FRANK (1895-1941)

**A LOW TABLE, 1930S**

parchment covered wood  
17 in. (43.2 cm) high, 37 $\frac{3}{4}$  in. (95 cm.) wide, 16 $\frac{1}{2}$  in. (43 cm.) deep  
stamped *Chanaux & Co. J.M. Frank*, numbered 18998

\$30,000-50,000

**PROVENANCE:**  
Makassar-France, Paris.

cf. L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 202-203 for a table of a similar model.

This lot will be sold with a certificate of authenticity from the Jean-Michel Frank committee.







351



353



352

351

LINE VAUTRIN (1913-1997)  
**'MASQUE LOUPE', A COMPACT, 1950S**

gilt-bronze, mirrored glass  
¾ in. (2 cm) high,  
3¼ in. (8.3 cm) wide,  
3 in. (7.5 cm) deep

signed *LINE VAUTRIN*

\$2,000-3,000

cf. P. Mauriès, exhibition catalogue, *Line Vautrin Miroirs*,  
Paris, La Galerie Chastel Maréchal, 2004, p. 11 for  
another example of this model.

352

LINE VAUTRIN (1913-1997)  
**'SYMBOL DE LA DAGESSE', A COMPACT, 1950S**

gilt-bronze, mirrored glass  
½ in. (1.3 cm) high,  
2½ in. (6 cm) diameter

signed *LINE VAUTRIN*

\$2,500-3,500

353

LINE VAUTRIN (1913-1997)  
**'MASQUES ET FLÈCHES', A COMPACT, CIRCA  
1945**

gilt-bronze, mirrored glass  
½ in. (1.3 cm) high,  
3½ in. (9 cm) wide,  
4 in. (10 cm) deep

signed *LINE VAUTRIN*

\$2,500-3,500

354

LINE VAUTRIN (1913-1997)

**'VISAGES ÉTOILÉS', A COMPACT, CIRCA 1945**

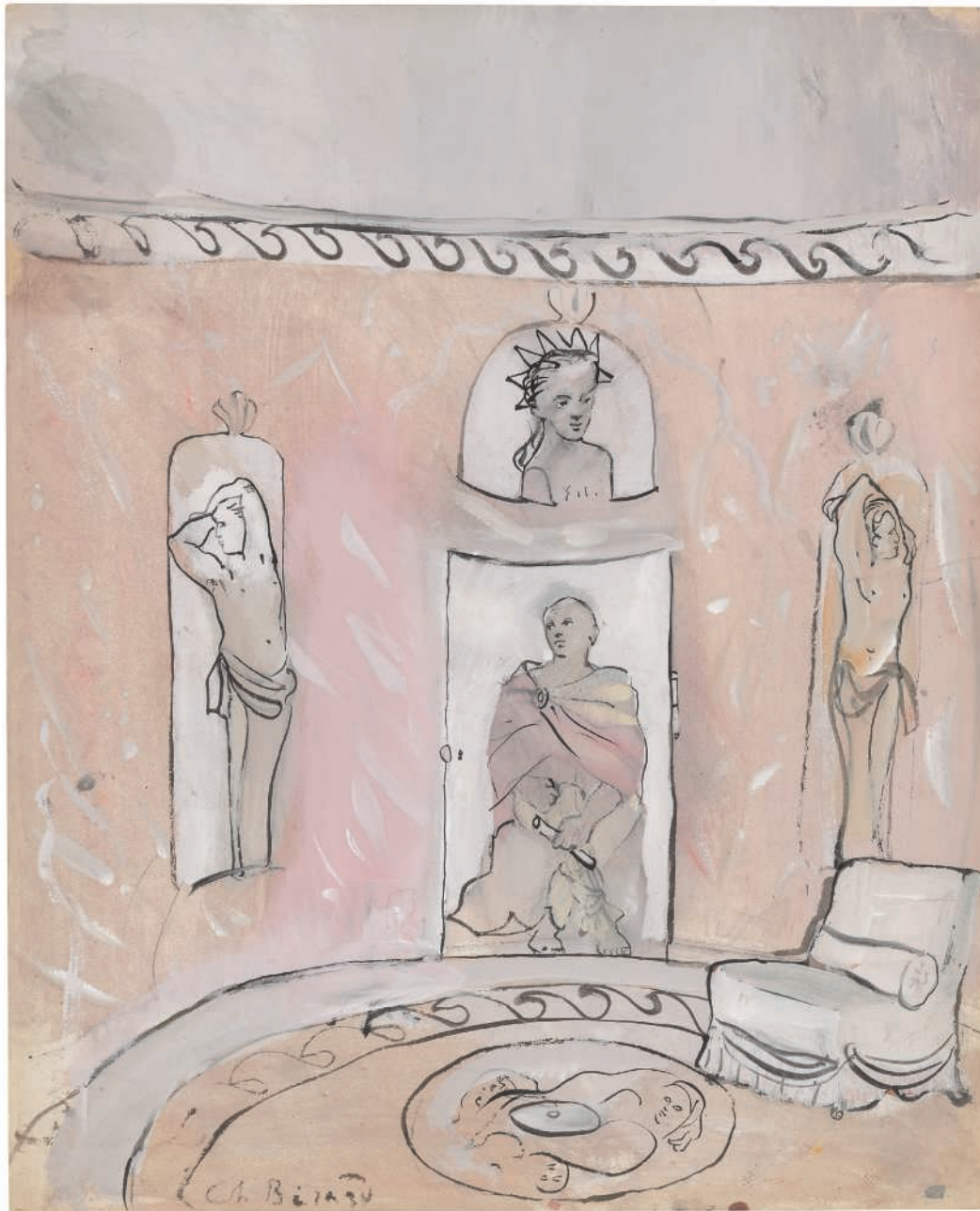
gilt-bronze and enamel, mirrored glass  
½ in. (1.3 cm) high, 2¾ in. (7 cm) wide,  
3 in. (7.5 cm) deep

signed *LINE VAUTRIN*

\$3,000-5,000

cf. Exhibition catalogue, *Line Vautrin, Poesie in Metall*,  
Hamburg, Museum für Kunst und Gewerbe, 2003,  
pp. 33 and 73, no. 3.





355

CHRISTIAN BERARD (1902-1949)

*'DECOR IMAGINAIRE', CIRCA 1933*

gouache and pastel on paper  
sight size: 16¾ x 13¾ in. (42.5 x 34.6 cm)

signed *Ch. Berard* lower right

\$4,000-6,000

**PROVENANCE:**  
Galerie L'Arc en Seine, Paris.

**LITERATURE:**  
B. Kochno, et al., *Christian Berard*, London, 1988, p. 233.





Models dressed by Chanel with 'Albatross' sculptures by Giacometti, 1937. Photograph by Man Ray.  
© Man Ray Trust / Artists Rights Society (ARS), NY / ADAGP, Paris 2015

356

ALBERTO GIACOMETTI (1901-1966)

*AN 'ALBATROSS' SCULPTURE, DESIGNED 1927*

plaster

22 in. (56 cm.) high, 62 in. (157.5 cm.) wide

\$200,000-300,000

**PROVENANCE:**

Galerie Jacques de Vos, Paris.

cf. M. Butor, *Diego Giacometti*, Paris, 1985, pp. 30-33;  
D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 30;  
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 253 for  
an illustration of another sculpture of this design.

This lot is registered under the number AGD 3512 in  
the Alberto and Annette Giacometti Database.





357

JACQUES ADNET (1900-1984)

**A PAIR OF TABLE LAMPS, 1930S**

Baccarat crystal, mirrored glass  
each 5 in. (12.7 cm.) high (2)

\$6,000-8,000

cf. A. R. Hardy, G. Millet, *Jacques Adnet*,  
Paris, 2009, p. 242 for another example  
of this model.



358

MARC DU PLANTIER (1901-1975)

*A THREE-LEGGED COUPE, CIRCA 1940S*

leather wrapped bronze, parchment lining  
4 in. (10 cm) high, 10¾ in. (27.3 cm) wide,  
4 in. (11 cm) deep

stamped *M Du Plantier*

\$8,000-12,000

**PROVENANCE:**  
Anne-Sophie Duval, Paris.





359

JEAN-ELYSÉE PUIFORCAT (1897-1945)

*A TRAY, 1940S*

mahogany, sterling silver  
1½ in. (3.8 cm) high, 25¼ in. (64.2 cm) wide,  
12¼ in. (31.2 cm) deep

stamped *STERLING JEAN PUIFORCAT MADE IN MEXICO*  
with artist trademark

\$10,000-15,000

**PROVENANCE:**  
Galerie du Passage, Paris.

cf. F. de Bonneville, *Jean Puiforcat*, Paris, 1986, p. 179 for another  
tray of this model.

360

JEAN-MICHEL FRANK (1895-1941)

**A 'BLOC' TABLE LAMP, CIRCA 1927**

shagreen, ivory, brass  
8 in. (20.3 cm.) high, 6 in. (15.2 cm.) wide, 2½ in. (6 cm.)  
deep

stamped *JMF*, numbered 9335

\$20,000-30,000

**PROVENANCE:**

Galerie L'Arc en Seine, Paris.

cf. P.E. Martin-Vivier, *Jean-Michel Frank*, Paris, 2006, p.  
285 for a lamp of a similar model executed in mica.

This lot will be sold with a certificate of authenticity  
from the Jean-Michel Frank committee.



361

MARC DU PLANTIER (1901-1975)

*A PICTURE FRAME, CIRCA 1939*

patinated bronze  
13 x 10¼ in. (33 x 26 cm.)

stamped twice *M DU PLANTIER*

\$5,000-8,000

**PROVENANCE:**  
Anne-Sophie Duval, Paris.

cf. Y. Badetz, *Marc du Plantier*, Paris, 2010, p. 157  
for another example of this model.





362

JEAN-MICHEL FRANK (1895-1941)

**A WASTE PAPER BASKET, CIRCA 1930**

leather covered wood  
11½ in. (29.2 cm.) high, 11 in. (28 cm.) square

stamped *J.M. Frank 10619 Chanaux & Co.*

\$6,000-8,000

**PROVENANCE:**

Anne-Sophie Duval, Paris.

cf. Exhibition catalogue, *Jean-Michel Frank: "Interieurs"*  
(*Aux Sources Du XXeme siecle*), Galerie Jacques de Vos,  
Paris, 1990, p. 111 for another example of this waste paper  
basket;

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 47 for an  
illustration of this model in wicker;

P. E. Martin-Vivier, *Jean-Michel Frank*, Paris, 2006, p. 325.

This lot will be sold with a certificate of authenticity from  
the Jean-Michel Frank committee.



363

ANDRE GROULT

*A TABOURET, CIRCA 1930*

lacquered wood

15 $\frac{1}{2}$  in. (40.3 cm) high, 13 in. (33 cm) diameter

signed AG XXX

\$15,000-20,000

**PROVENANCE:**

Galerie Vallois, Paris.

cf. F. Marilhac, *André Groult*, Paris, 1997, p. 223 for an illustration of a tabouret of this design.



364

ALEXANDRE NOLL (1890-1970)

*A SCULPTURE, 1950S*

ebony

10¼ in. (26 cm) high, 3 in. (7.8 cm) high, 3½ in. (9 cm)  
deep

signed *A. Noll* with partial paper label

\$8,000-12,000

cf. O. Jean-Elie and P. Passebon, *Alexandre Noll*, Paris,  
1999, p. 85 for a similar sculpture.





365

LINE VAUTRIN (1913-1997)

*A MIRROR, CIRCA 1960*

talosel resin, glass  
13 in. (33 cm.) high, 13 in. (33 cm.) wide

signed *LINE VAUTRIN*

\$6,000-8,000

**PROVENANCE:**  
Jacqueline Toffler Pruskin, London.



366

GEORGES JOUVE (1910-1964)

*A TABLE LAMP, CIRCA 1950*

glazed ceramic  
15¾ in. (40 cm.) high

signed *Jouve* with artist's cipher

\$5,000-8,000

**PROVENANCE:**  
Galerie Pierre Passebon, Paris.

cf. P. Jousse, *Georges Jouve*, Paris, 2006, p. 194  
for another example.

367

JEAN BESNARD (1889-1958)

**A VASE, 1930S**

slipped and glazed ceramic  
11 in. (27.9 cm) high

signed *JB*

\$12,000-18,000

**PROVENANCE:**

Anne-Sophie Duval, Paris.



368

JEAN DUNAND (1877-1942)

**A NEAR PAIR OF SIDE CHAIRS, CIRCA 1930**

lacquered wood, leather upholstery

38 in. (96.5 cm.) high, the other 36 $\frac{3}{4}$  in. (92.5 cm.) high

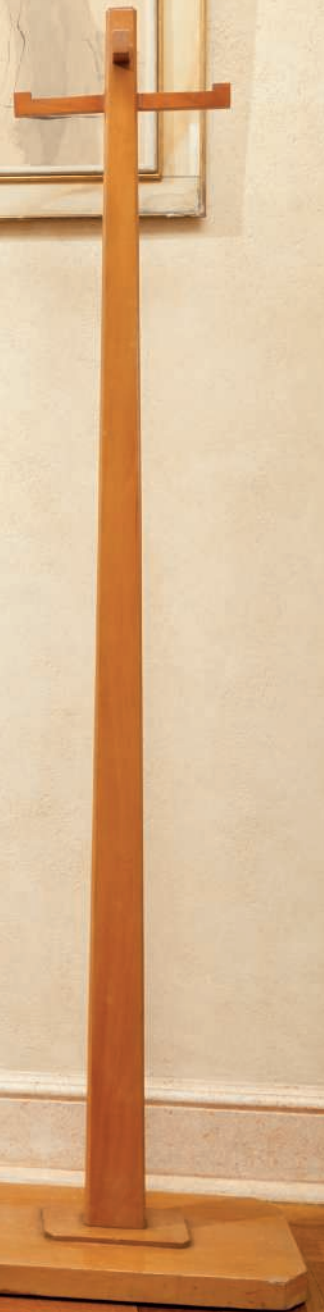
one branded *JEAN DUNAND LACQUER* (2)

\$12,000-18,000

cf. A. Duncan, *Art Deco Furniture*, New York, 1984, pl. 22  
for other chairs of this model;

F. Marilhac, *Jean Dunand, His Life and Works*, London,  
1991, pp. 86 and 245 for other chairs of this model  
originally designed for the Comte de Polignac.







369

PIERRE CHAREAU (1883-1950)

*A PAIR OF LOW CHAIRS, 1920S*

oak, wool upholstery  
each 34 in. (86.4 cm.) high (2)

\$5,000-7,000

**PROVENANCE:**

Private collection, Europe;  
Christie's, London, *A Private European Collection  
of Works by Pierre Chareau*, 16 May 2001, lot 77;  
Anne-Sophie Duval, Paris.



PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION



370

JEAN-MICHEL FRANK (1895-1941)

*A COAT RACK, CIRCA 1930*

sycamore  
59¼ in. (150.5 cm.) high

stamped 370

\$6,000-8,000

**PROVENANCE:**  
Galerie Vallois, Paris.

cf. L.D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 223  
for a coat hanger of this design rendered in shagreen.

This lot will be sold with a certificate of authenticity  
from the Jean-Michel Frank committee.



371

CHRISTIAN BERARD (1902-1949)

*TWO PAINTINGS, 1930S*

gouache and pastel on paper  
sight size: 9 x 5 $\frac{3}{4}$  in. (23 x 14.6 cm.);  
the other: 6 $\frac{1}{8}$  x 8 $\frac{1}{4}$  in. (15.5 x 21 cm.)

each signed *Berard*

(2)

\$1,500-2,000

**PROVENANCE:**  
Galerie L'Arc en Seine, Paris.



372

LINE VAUTRIN (1913-1997)

**'LA MÈR', A BOX, CIRCA 1950**

gilt-bronze, etched fish decoration on interior of hinged top, cork lined interior  
1½ in. (4 cm.) high, 7 in. (18 cm.) wide, 6 in. (15 cm.) deep

signed *LINE VAUTRIN*

\$8,000-12,000

**PROVENANCE:**

Eric Philippe, Paris.

cf. L. Vautrin et P. Mauriès, *Line Vautrin, Bijoux et Objects*, London, 1992, p. 97  
for another example of this model;

Exhibition catalogue, *Line Vautrin, Poesie in Metall*, Hamburg, Museum für Kunst  
und Gewerbe, 2003, pp. 27 and 81 for another example of this model;

P. Mauriès, exhibition catalogue, *Line Vautrin Miroirs*, Paris, La Galerie Chastel  
Maréchal, 2004, p. 11 for another example of this model.

Another example of a box of this model is part of the collection of La Piscine,  
Musée d'Art et d'Industrie, Roubaix.

The theme of this box was inspired by Charles Trenet's song 'La Mère', written in  
1943 and aired from 1945.





373

LINE VAUTRIN (1913-1997)

*'LA SIRÈNE ET LA NAVIRE'; A BOX, CIRCA 1950*

gilt-bronze, cork lined interior  
1¼ in. (3 cm) high, 3¼ in. (8.3 cm.) square

signed *LINE VAUTRIN*

\$4,000-6,000

**PROVENANCE:**  
Galerie L'Arc en Seine, Paris.



374

LINE VAUTRIN (1913-1997)

*'ANEMONIES'; A BOX, 1950S*

gilt-bronze, wood lined interior  
1¼ in. (3 cm) high, 5¾ in. (14.5 cm) wide, 3½ in. (9 cm) deep

signed *LINE VAUTRIN*

\$4,000-6,000

375

LINE VAUTRIN (1913-1997)

**'LA FEUILLE VERTE': A COMPACT, 1952-1955**

gilt-bronze and enamel, mirrored glass

½ in. (1.3 cm.) high, 4 in. (10 cm.) wide, 3 in. (7.5 cm.) deep

signed *LINE VAUTRIN*

\$2,500-3,500

cf. Exhibition catalogue, *Line Vautrin, Poesie in Metall*,  
collection Anne Bokelberg, Hamburg, Museum für  
Kunst und Gewerbe, 2003, p. 91, no. 26.

376

LINE VAUTRIN (1913-1997)

**'FEUILLE', A BOX, 1950S**

gilt-bronze, cork lined interior

1 in. (2.5 cm.) high, 3½ in. (9 cm.) wide, 3½ in. (9 cm.) deep

signed *LINE VAUTRIN*

\$2,000-3,000





375



376



377

LINE VAUTRIN (1913-1997)  
**A GROUP OF FIVE OBJECTS, CIRCA 1950**

comprising two pill boxes, *C'est Idiot* box, *L'hommerequin* paperweight and figural paperweight

gilt-bronze  
largest 1 in. (2.5 cm) high, 1 $\frac{1}{4}$  in. (4.5 cm) wide, 1 $\frac{1}{8}$  in. (2.8 cm) deep

signed LINE VAUTRIN

(5)

\$2,500-3,500

**PROVENANCE:**  
Galerie L'Arc en Seine, Paris. (*C'est Idiot*).

cf. L. Vautrin, *Rébus*, Paris, 1994, no. 31 p. for an example of *C'est Idiot*;  
Exhibition catalogue, *Line Vautrin, Poesie in Metall*, Hamburg, Museum für Kunst und Gewerbe, 2003, p. 111, no. 58 for another example of *C'est Idiot*.



378

MARC DU PLANTIER (1901-1975)

*A SOAP DISH, 1940S*

gilt-bronze

2¼ in. (5.8 cm) high, 4¾ in. (12 cm) wide, 3¼ in. (8.2 cm) deep

\$3,000-5,000

**PROVENANCE:**

Anne-Sophie Duval, Paris.

cf. Y. Badetz, *Marc du Plantier*, Paris, 2010, p. 265 for another example of this model.

379 No Lot



380



381



382

380

LINE VAUTRIN (1913-1997)  
*'JE SUIS À TON ENTIERÈ DISCRÉTION', AN  
ASHTRAY, 1945-1946*

gilt-bronze  
1 in. (2.5 cm) high, 3½ in. (9 cm) diameter

\$1,500-2,000

cf. Exhibition catalogue, *Line Vautrin, Poesie in Metall*,  
Hamburg, Museum für Kunst und Gewerbe, 2003, p.  
93, no. 32.

381

LINE VAUTRIN (1913-1997)  
*'VIOLETTE ET SOUCIS', A PILL BOX, CIRCA 1945*

gilt-bronze and enamel  
2¼ in. (5.8 cm) high, 2¼ in. (5.8 cm) square

signed *LINE VAUTRIN*

\$600-800

382

LINE VAUTRIN (1913-1997)  
*'LA CUEILLETTE DES TRÈFLES', A VIDE-POCHE,  
1950S*

gilt-bronze  
½ in. (1.3 cm) high, 3½ in. (9 cm) wide, 3 in. (7.5 cm)  
deep

signed *LV*

\$2,000-3,000

383

MARC DU PLANTIER (1901-1975)

*A TABLE, DESIGNED CIRCA 1945*

gilt-bronze, lacquered wood with gilt decoration  
28½ in. (72.5 cm.) high, 36 in. (91.5 cm.) wide,  
30 in. (76 cm.) deep

\$12,000-18,000

**PROVENANCE:**

Hemisphere Gallery, London.

cf. Y. Badetz, *Marc du Plantier*, Paris, 2010, p. 258  
for an example of a similar model.



384

MARC DU PLANTIER (1901-1975)

*A TABLE LAMP, CIRCA 1940*

patinated bronze, nautilus shell  
7 in. (17.8 cm) high, 7 in. (17.8 cm) wide, 3 in. (7.8 cm) deep

underside of base with remnants of paper label

\$15,000-20,000

**PROVENANCE:**  
Anne-Sophie Duval, Paris.



385

MARC DU PLANTIER (1901-1975)

*A VIDE-POCHE, CIRCA 1955*

patinated and gilt-iron, leather  
2½ in. (6.3 cm.) high, 8 in. (20.2 cm.) wide, 4 in. (10 cm.) deep

\$6,000-8,000

**PROVENANCE:**

Galerie Neo Senso, Paris.

cf. Y. Badetz, *Marc du Plantier*, Paris, 2010, p. 265 for another example of this model.



386

JEAN BESNARD (1889-1958)

**A VASE, 1931**

glazed and slipped ceramic  
17½ in. (44.5 cm.) high

signed and dated *Jean Besnard 1931*

\$25,000-35,000

**PROVENANCE:**

Christie's, South Kensington, 9 February 2000, lot 45.









387

GEORGES JOUVE (1910-1964)

*A TABLE LAMP, CIRCA 1952*

glazed ceramic  
13½ in. (34.2 cm) high

signed with artist's cipher

\$15,000-20,000

**PROVENANCE:**  
Galerie du Passage, Paris.

cf. P. Jousse, *Georges Jouve*, Paris, 2006, pp. 190  
and 267 for examples of this model.

388

GEORGES JOUVE (1910-1964)

*A 'TOUPIE' SCULPTURE, CIRCA 1959*

glazed ceramic  
11½ in. (29.2 cm.) high, 16½ in. (41.9 cm.) wide,  
11½ in. (29cm.) deep

signed *Jouve* with artist's cipher

\$15,000-20,000

**PROVENANCE:**

Anne-Sophie Duval, Paris.

cf. P. Jousse, *Georges Jouve*, Paris, 2006, pp. 84-85 for  
an illustration of this model, pp. 270-271 for another  
example of this model shown in a private collection,  
Paris.





389

LINE VAUTRIN (1913-1997)

*'UNE MAIN ET DES POISSONS'; A BOX, 1946-1947*

gilt-bronze, cork lined interior

1 in. (25 cm.) high, 4 in. (10 cm.) wide, 3¼ in. (8.3 cm.) deep

signed *LINE VAUTRIN*

\$2,500-3,500

**PROVENANCE:**

Galerie L'Arc en Seine, Paris.

cf. Exhibition catalogue, *Secrets de Bijoux*, Paris, Musée des Arts Décoratifs, 1999, no. 87;

Exhibition catalogue, *Line Vautrin, Poesie in Metall*, Hamburg, Museum für Kunst und Gewerbe, 2003, p. 70, no. 10.



390

LINE VAUTRIN (1913-1997)

*'LA SIRÈNE ET LA NAVIRE', A COMPACT, 1950S*

gilt-bronze, mirrored glass

½ in. (1.3 cm.) high, 3¼ in. (8.3 cm.) square

signed *LINE VAUTRIN*

\$4,000-6,000



391

LINE VAUTRIN (1913-1997)

**A BOX, CIRCA 1945**

gilt-bronze and enamel, cork lined interior  
½ in. (1.3 cm) high, 4 in. (10 cm) wide, 3½ in. (9 cm) deep

signed *Line Vautrin*

\$2,000-3,000

cf. L. Vautrin et P. Mauriès, *Line Vautrin, Bijoux et Objects*, London, 1992, p. 100 for another example of this model with white enamel.



392

LINE VAUTRIN (1913-1997)

*'PUZZLE', A BOX, CIRCA 1950*

gilt-bronze, cork lined interior  
1½ in. (3 cm.) high, 7 in. (18 cm.) wide, 5 in. (12.8 cm.) deep

signed *LINE VAUTRIN*

\$4,000-6,000

**PROVENANCE:**

Jean-François Dubois, Paris.

393

GEORGES JOUVE (1910-1964)

**A PITCHER, 1950S**

glazed ceramic

13¼ in. (33.5 cm.) high

signed *Jouve* with artist's cipher

\$2,500-3,500

**PROVENANCE:**

Pruskin Gallery, London.

cf. P. Jousse, *Georges Jouve*, Paris, 2006, p. 17 for another example and p. 301 for a drawing of this model.





394

GEORGES JOUVE (1910-1964)

*A 'BOULE' VASE, CIRCA 1957*

glazed ceramic  
11 in. (28 cm.) high

signed *Jouve* with artist's cipher

\$15,000-20,000

**PROVENANCE:**

Anne-Sophie Duval, Paris.

cf. P. Jousse, *Georges Jouve*, Paris, 2006, pp. 68-73,  
99-100 for similar examples and p. 77 for a drawing  
of this model.





395

GEORGES JOUVE (1910-1964)

*A PAIR OF WALL LIGHTS, 1940S*

glazed ceramic  
each 20½ in. (52 cm) high, 8¾ in. (22 cm) wide (2)

\$15,000-20,000

**PROVENANCE:**  
Liz O'Brien, New York.

cf. P. Jousse, *Georges Jouve*, Paris, 2006, p. 305 for  
a drawing of this wall light model.



396

SERGE ROCHE (1898-1988)

*A MIRROR, CIRCA 1934*

opaline and mirrored glass, wood frame  
36½ x 32¾ in. (92.7 x 82.2 cm.)

\$15,000-20,000

cf. P. Mauriès, *Serge Roche*, Paris, 2006, pp. 8-9 and 70-71 for period photographs of Serge Roche's first exhibition at 125 Boulevard Haussman in 1934, illustrating a mirror of this design.

397

ATTRIBUTED TO SERGE ROCHE  
(1898-1988)

*A TABLE ORNAMENT, 1940S*

etched and mirrored glass  
8½ in. (21.6 cm) high, 12 in. (30.5 cm) diameter

\$3,000-5,000

**PROVENANCE:**  
Alexandre Biaggi, Paris.



398

SERGE ROCHE (1898-1988)

*A PAIR OF OBELISQUES, 1940S*

mirrored glass with glass spheres  
each 22¼ in. (56.5 cm) high, 5¾ in. (14.5 cm) square (2)

\$10,000-15,000

**PROVENANCE:**  
Alexandre Biaggi, Paris.



399

JACQUES QUINET (1918-1992)

*A PAIR OF SIDE TABLES, CIRCA 1948*

patinated-bronze, marble  
each 23½ in. (59.7 cm.) high, 18 in. (45.7 cm.) diameter (2)

\$15,000-20,000

**PROVENANCE:**  
Olivier Watelet, London.

cf. G. Maldonado, *Jacques Quinet*, Paris, 2000, p. 83 for  
this model table in a deluxe suite on board the ocean liner,  
*Bouronnais*.





400

JACQUES ADNET (1900-1984)

*A PAIR OF TABLE LAMPS, 1930S*

Baccarat crystal, nickered-metal  
each 5½ in. (14 cm.) high

(2)

\$6,000-8,000

**PROVENANCE:**

Joël Rochmann, Paris.

cf. A. R. Hardy, G. Millet, *Jacques Adnet*, Paris, 2009,  
p. 242 for an example of this model.





401

REMBRANDT BUGATTI (1884-1916)

**'RHINOCEROS DE JAVA', CIRCA 1908**

patinated-bronze

5½ in. (14 cm.) high, 4 in. (10.2 cm.) wide, 7⅞ in. (18.1 cm.) deep

signed *Bugatti* (3) with *Cire Perdue AA Hébrard* mark

\$70,000-90,000

cf. *Catalogue sommaire illustré des sculptures du Musée d'Orsay*, Paris, 1986 for the plaster cast;

J.-C. Des Cordes, V. Fromanger Des Cordes, *Rembrandt Bugatti Catalogue Raisonné*, Paris, 1987, p. 209;

V. Fromanger, *Rembrandt Bugatti sculpteur : Répertoire Monographique*, Paris, 2009, p. 302.

Seven examples of this model are known to exist and other editions of this model were exhibited at the 1908 and 1973 Salons d'Automne, Paris, and at Wildenstein Gallery, New York, 1986. The plaster cast of this model is in the permanent collection of Musée d'Orsay, Paris.

An example of this work will be included in the new edition of the Rembrandt Bugatti Catalogue raisonné currently being prepared by Véronique Fromanger.



402

ATTRIBUTED TO MAISON RAMSAY

*A PAIR OF STOOLS, 1940S*

gilt wrought-iron, upholstery  
each 17 in. (43.2 cm.) high,  
27 $\frac{5}{8}$  in. (72 cm.) wide,  
16 $\frac{1}{2}$  in. (42 cm.) deep

(2)

\$5,000-8,000

**PROVENANCE:**  
Alan Guillos, Paris.





403

JACQUES BLIN (1920-1995)

*A PAIR OF TABLE LAMPS, 1950S*

glazed ceramic  
each 6¼ in. (16 cm.) high

each signed *J. Blin*

(2)

\$2,500-3,500

**PROVENANCE:**  
Anne-Sophie Duval, Paris.



404

AXEL SALTO (1889-1961)

**A VASE, DESIGNED 1950S**

executed by *Royal Copenhagen 1969-1974*,  
glazed ceramic  
13½ in. (34.3 cm.) high

signed and numbered *SALTO 20817* with  
Royal Copenhagen marks and paper label

\$15,000-20,000

**PROVENANCE:**  
Philippe Denys, Paris.

405

KAY FISKER (1893-1965)

*A STOOL, 1930S*

lacquered wood, upholstery  
17½ in. (44.5 cm) high, 18½ in. (47 cm) square

\$5,000-8,000





406

ALEXANDRE NOLL (1890-1970)

*A VIDE-POCHE, 1950S*

sycamore  
2¼ in. (5.8 cm.) high,  
5½ in. (14 cm.) wide,  
2½ in. (6.3 cm.) deep

signed *A. Noll*

\$800-1,200

**PROVENANCE:**  
Galerie du Passage, Paris.

407

ALEXANDRE NOLL (1890-1970)

*A BOX WITH HINGED LID, 1950S*

ebony  
1¾ in. (3.8 cm.) high,  
4¾ in. (12 cm.) wide,  
3¾ in. (9.5 cm.) deep

signed *A. Noll*

\$2,500-3,500

cf. O. Jean-Elie and P. Passebon, *Alexandre Noll*, Paris,  
1999, p. 22 for a similar example.





408

ALEXANDRE NOLL (1890-1970)

*A BOX WITH COVER, 1950S*

ebony

2 in. (5 cm) high, 5 in. (12.8 cm) wide, 3½ in. (9 cm) deep

signed *A.Noll*

\$2,000-3,000

409

LINE VAUTRIN (1913-1997)

**'LA MÈR'; A BOX, CIRCA 1960**

gilt-bronze, leather lined interior  
1½ in. (4 cm.) high, 7 in. (18.5 cm.) wide, 6 in. (15.2 cm.) deep

signed *Line Vautrin*

\$8,000-12,000

**PROVENANCE:**

Eric Philippe, Paris.

cf. L. Vautrin et P. Mauriès, *Line Vautrin, Bijoux et Objects*, London, 1992, p. 97 for another example of this model;  
Exhibition catalogue, *Line Vautrin, Poesie in Metall*, Hamburg, Museum für Kunst und Gewerbe, 2003, pp. 27 and 81 for another example of this model;  
P. Mauriès, exhibition catalogue, *Line Vautrin Miroirs*, Paris, La Galerie Chastel Maréchal, 2004, p. 11 for another example of this model.

Another example of a box of this model is part of the collection of La Piscine, Musée d'Art et d'Industrie, Roubaix.

The Theme of this box was inspired by Charles Trenet's song 'La Mèr', written in 1943 and aired from 1945.





410

LINE VAUTRIN (1913-1997)

**'COMPTABLE', A BOX, 1950S**

gilt-bronze, cork lined interior

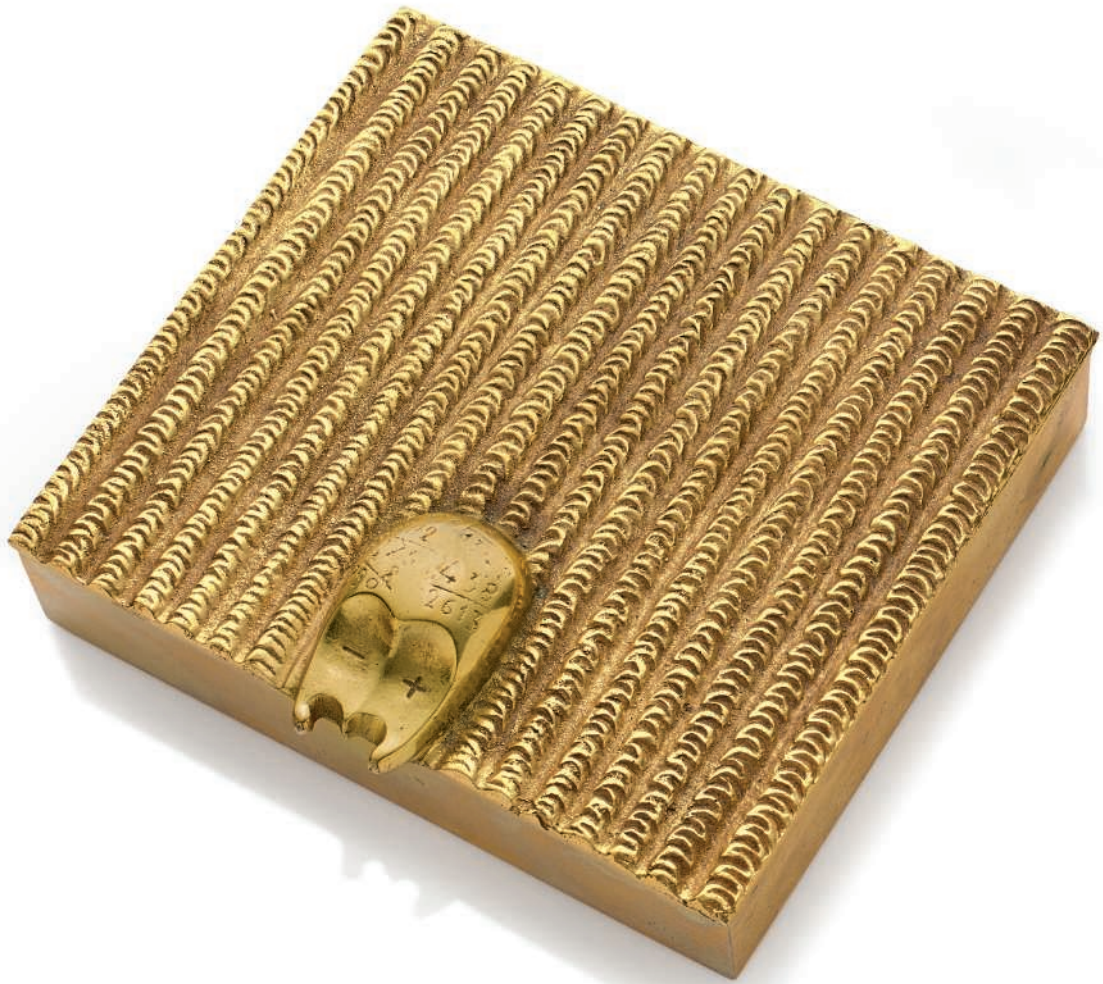
1¾ in. (4.5 cm) high, 5¼ in. (13.3 cm) wide, 4⅞ in. (11.8 cm) deep

signed *L.V.* and *Line Vautrin*

\$4,000-6,000

cf. Exhibition catalogue, *Line Vautrin, Poesie in Metall*, Hamburg, Museum für Kunst und Gewerbe, 2003, p. 74, no. 4.

P. Mauriès, exhibition catalogue, *Line Vautrin Miroirs*, Paris, La Galerie Chastel Maréchal, 2004, p. 29 for another example of this model.





411

411

LINE VAUTRIN (1913-1997)  
*'SOLEIL', A DISH, CIRCA 1980*

gilt-bronze  
1½ in. (4 cm.) high, 4 in. (10 cm.) diameter  
signed *L.V.* and *LINE VAUTRIN*

\$3,000-5,000

cf. Exhibition catalogue, *Line Vautrin, Poesie in Metall*,  
Hamburg, Museum für Kunst und Gewerbe, 2003, p.  
127, no. 85.



412

412

LINE VAUTRIN (1913-1997)  
*'MAIN DANS LES FLOTS', A DISH, 1943-1945*

gilt-bronze  
1 in. (2.5 cm.) high, 4¼ in. (10.8 cm.) diameter  
signed *LINE VAUTRIN*

\$1,800-2,200

413

JEAN BESNARD (1889-1958)

*A VASE, 1931*

slipped, glazed and incised ceramic  
13 $\frac{3}{4}$  in. (34 cm.) high

signed and dated *Jean Besnard 1931*

\$3,000-5,000



414

GIO PONTI (1891-1979)

**A 'VELESCA' VASE, DESIGNED 1927**

manufactured by Richard-Ginori, polychrome porcelain  
7½ in. (19 cm) high

marked *Italia Richard-Ginori Pittoria di Doccia 1927, Gio Ponti 1927,*  
*Richard Ginori 27=8*

\$3,000-5,000

**PROVENANCE:**

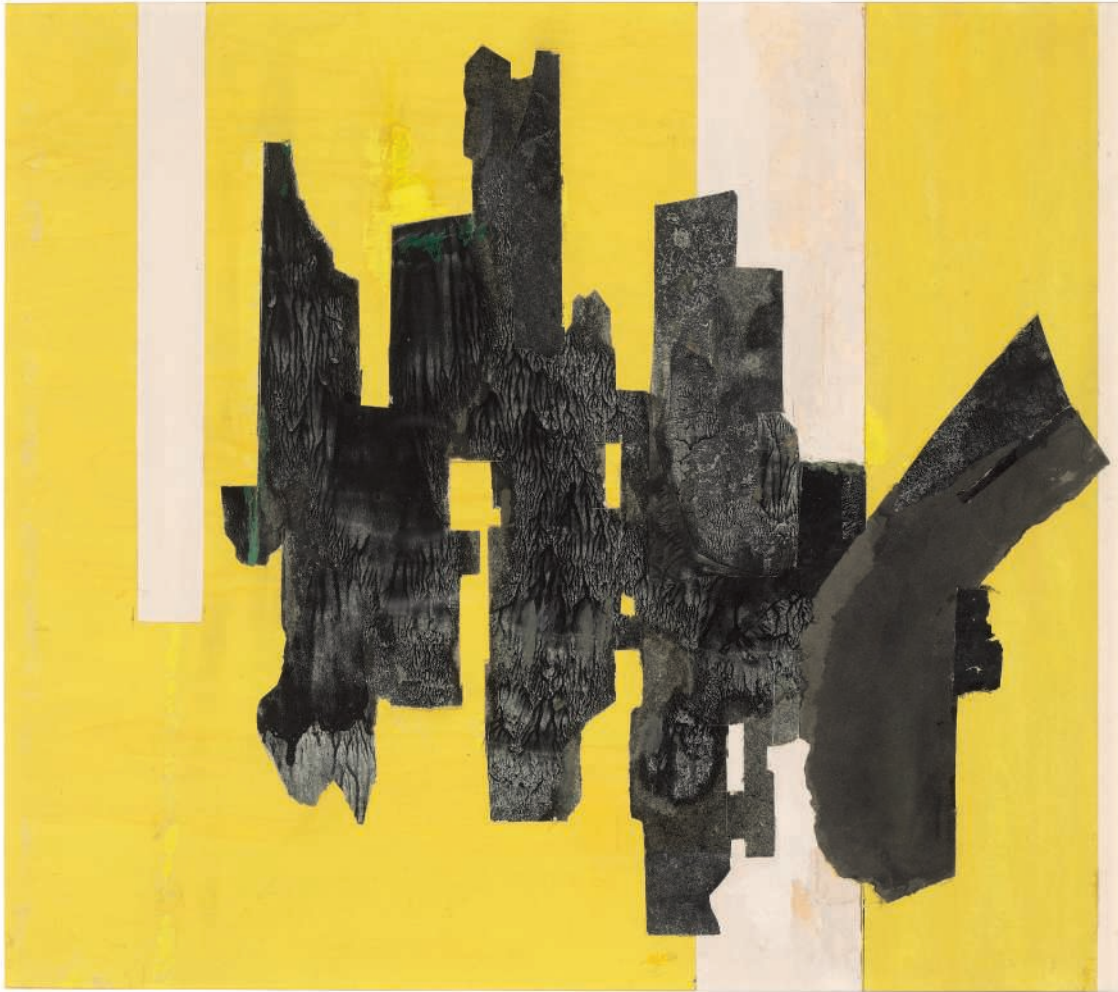
Galerie Alexandre Biaggi, Paris.

cf. P. Portoghesi, A. Pansera, *Gio Ponti alla Manifattura di Doccia*, Milan,  
1982 p. 87 for an example of the model;

E. Firenze, *Gio Ponti Ceramiche 1923-1930*, Florence, 1983, p. 133 for  
another vase of this design;

U. La Pietra (ed.), *Gio Ponti*, New York, 2009, p. 25 for a detail of the design;  
D. Matteoni, *Gio Ponti, il Fascino della Ceramica*, Milan, 2011, p. 97.





415

EILEEN GRAY (1879-1976)

*ABSTRACT COMPOSITION, CIRCA 1925-1930*

gouache on cut-out paper, pencil  
12 x 13 $\frac{3}{4}$  in. (30.5 x 34.9 cm.) sight size

\$10,000-15,000

**PROVENANCE:**

Sotheby's, London, 4 November 1999, lot 423.

AFTERNOON SESSION:  
LOTS 416-509

FRENCH DESIGN





416

PIERRE PATOUT (1879-1965)

**A SET OF EIGHT ARMCHAIRS, CIRCA 1934**

for the First Class Dining Room of *Normandie*,  
mahogany, upholstery, bronze  
each 34 in. (865 cm) high

(8)

\$40,000-60,000

**PROVENANCE:**

Christie's, New York, 12 June 2014, lot 69.

cf. W.H. Miller, Jr., *The Great Luxury Liners 1927-1954*,  
New York, 1981, p. 52 for an in situ photograph of chairs  
of this model.

J. Maxtone-Graham, *Normandie*, New York, 2007,  
pp. 74, 80 and 86.



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

417

GEORGES RENE LECOMTE (1867-1958)  
**A VASE WITH SEAHORSE HANDLES, CIRCA 1930-1950**

martelé silver  
17¾ in (45 cm) high

stamped *TRAVAIL au Marteau de G. Lecomte AN PARIS*  
with hallmarks

\$25,000-35,000

**PROVENANCE:**  
Macklowe Gallery, New York.



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN  
COLLECTION

418

JEAN DUNAND (1877-1942)

***A SET OF SIX NESTING TABLES, CIRCA 1930***

lacquered wood  
largest: 28 $\frac{1}{2}$  in. (72.7 cm) high,  
29 $\frac{1}{2}$  in. (74.5 cm) wide, 19 $\frac{1}{2}$  in. (50 cm) deep

each stamped *JEAN DUNAND* and numbered 1715 3 (6)

\$60,000-80,000

cf. F. Marchilhac, *Jean Dunand His Life and Works*, London,  
1991, p. 245, pl. 414;  
1971-1996, 25 Ans d'Art Deco, Galerie Vallois, Paris, 1996, p. 32.





419

JEAN DUPAS (1882-1964)

**A STUDY FOR 'LES PERRUCHES', 1922**

oil on canvas, with silvered-wood frame  
sight size: 16½ in. (42 cm.) square

signed *Jean Dupas 1922*

\$40,000-60,000

cf. For images of Jean Dupas' final painting of *Les Perruches* please see:  
*Art et Décoration*, July 1925, p. 118 for an illustration of the painting in situ in the Hôtel du Collectionneur pavilion at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, Paris, 1925;  
M. Dufrène, *Ensembles Mobilier Exposition*, 2ième série, 1925, pl. 121 for an image in situ;  
M. Battersby, *The Decorative Twenties*, New York, 1969, p. 33, fig 30 for an illustration in situ, p. 48, fig 44 and cover;  
F. Camard, *Ruhlmann: Master of Art Deco*, Paris, 1984, p. 92 for an illustration in situ;  
Y. Brunhammer and S. Tise, *French Decorative Art*, Paris, 1990, p. 113 for an illustration in situ;  
P. Lucie-Smith, *Art Deco Painting*, 1990, p. 6, pl. 1;  
E. Bréon and R. Pepall, *Ruhlmann: Genius of Art Deco*, exhibition catalogue, Musée des Années Trente, The Montreal Museum of Fine Arts, The Metropolitan Museum of Art, Paris, 2004, p. 46 for an illustration in situ and p. 99.

This work will be included in the Jean Dupas catalogue raisonné currently being prepared by Romain Lefebvre.



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

420

CLEMENT ROUSSEAU (1872-1950)

**A TABLE LAMP, 1923**

shagreen, palmwood, with paper shade  
23 in. (58.5 cm.) high

signed and dated *Clement Rousseau 1923*

\$20,000-30,000

**PROVENANCE:**

Christie's, New York, 26 March 1983, lot 249;  
Christie's, New York, 8 December 2000, lot 113.

PROPERTY FROM A DISTINGUISHED  
PRIVATE COLLECTION

421

JEAN DUNAND (1877-1942)

**A VASE, CIRCA 1925**

lacquered and repoussé copper  
11 in. (28 cm.) high

stamped *Jean Dunand*

\$10,000-15,000

**PROVENANCE:**  
Macklowe Gallery, New York.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

422

CLAUDIUS LIROSSIER (1893-1953)

A VASE, CIRCA 1930

patinated and inlaid dinanderie copper, wrought-iron  
12 $\frac{1}{8}$  in. (30.8 cm) high, 14 $\frac{1}{8}$  in. (36 cm) diameter

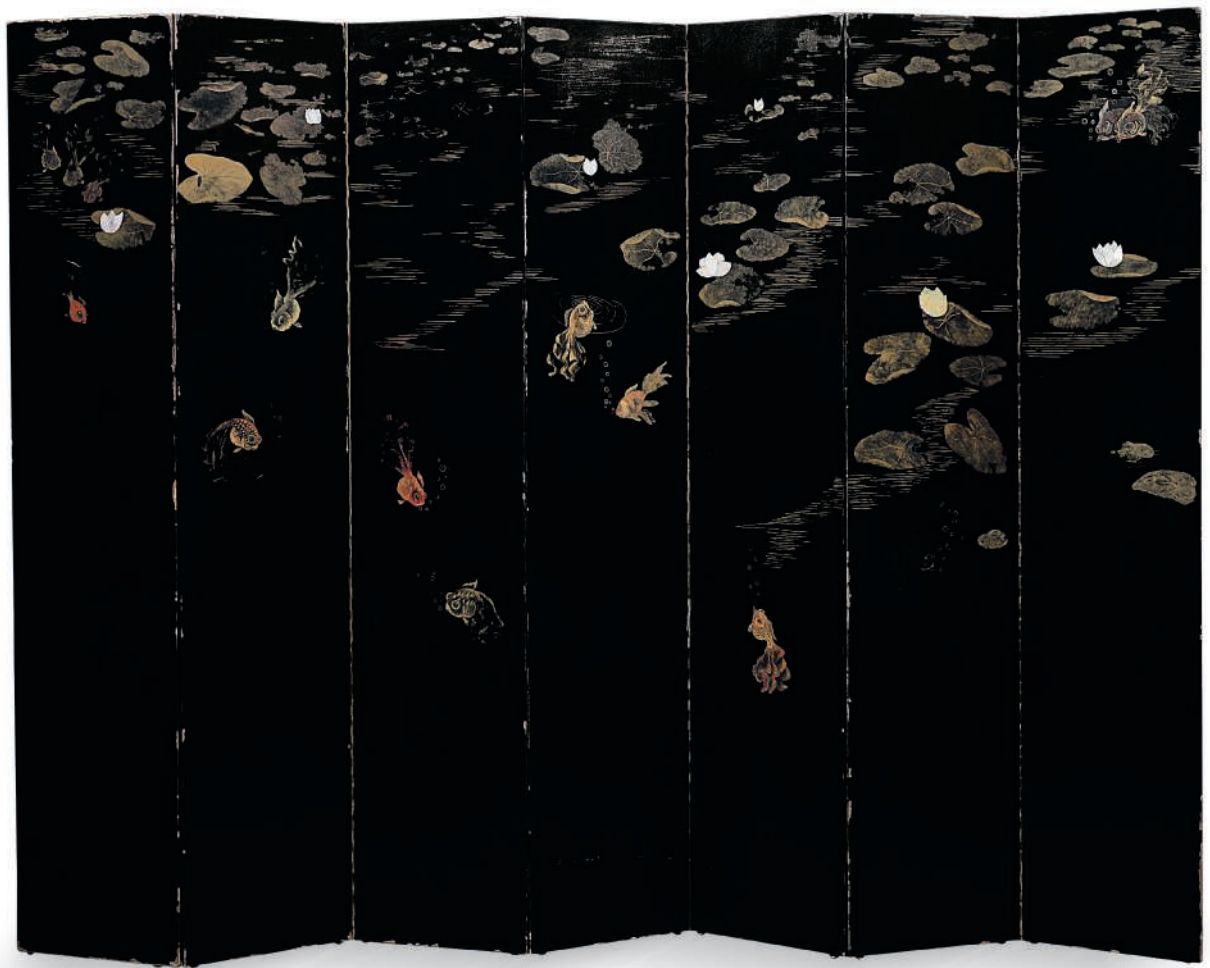
signed *Cl. Linossier*

\$20,000-30,000

**PROVENANCE:**

Sotheby's, New York, 14 June 1991, lot 337.





(reverse)

423

JEAN DUNAND (1877-1942)

**A TWO-SIDED SEVEN-PANEL SCREEN, 1929**

with one side depicting a panorama of flamingos wading in a pond, the reverse with an underwater view of the pond with swimming fish, lacquered wood, inlaid with mother-of-pearl, one side with gold leaf ground each panel 78¾ in. (200 cm.) high, 16½ in. (41 cm.) wide, 1½ in. (3.8 cm.) deep

incised *Jean Dunand*

\$60,000-80,000

**PROVENANCE:**

Commissioned by Mme. Yacoubovich, close friend of Leonard Rosenthal, the noted natural pearl retailer, circa 1929;

Jean-Jacques Baumé, Paris;

Christie's, New York, 4 October 1980, lot 338;

Steven A. Greenberg, New York;

Christie's, New York, *The Steven A. Greenberg Collection*, 12-13 December 2012, lot 108.



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

424

EDGAR BRANDT (1880-1960)

*AN UMBRELLA STAND, CIRCA 1930*

patinated bronze, wrought-iron  
22 $\frac{3}{4}$  in. (56.8 cm) high, 44 $\frac{1}{2}$  in. (113 cm) wide, 5 $\frac{1}{2}$  in. (14.3 cm) deep

stamped *E. BRANDT FRANCE*

\$50,000-80,000

**PROVENANCE:**  
Barry Friedman Ltd., New York.

We would like to thank Joan Kahr for her assistance with the cataloguing of this lot.





425

EDGAR BRANDT (1880-1960)  
*A 'COBRA' TABLE LAMP, CIRCA 1920-26*

patinated bronze, alabaster  
21 in. (53,4 cm.) high

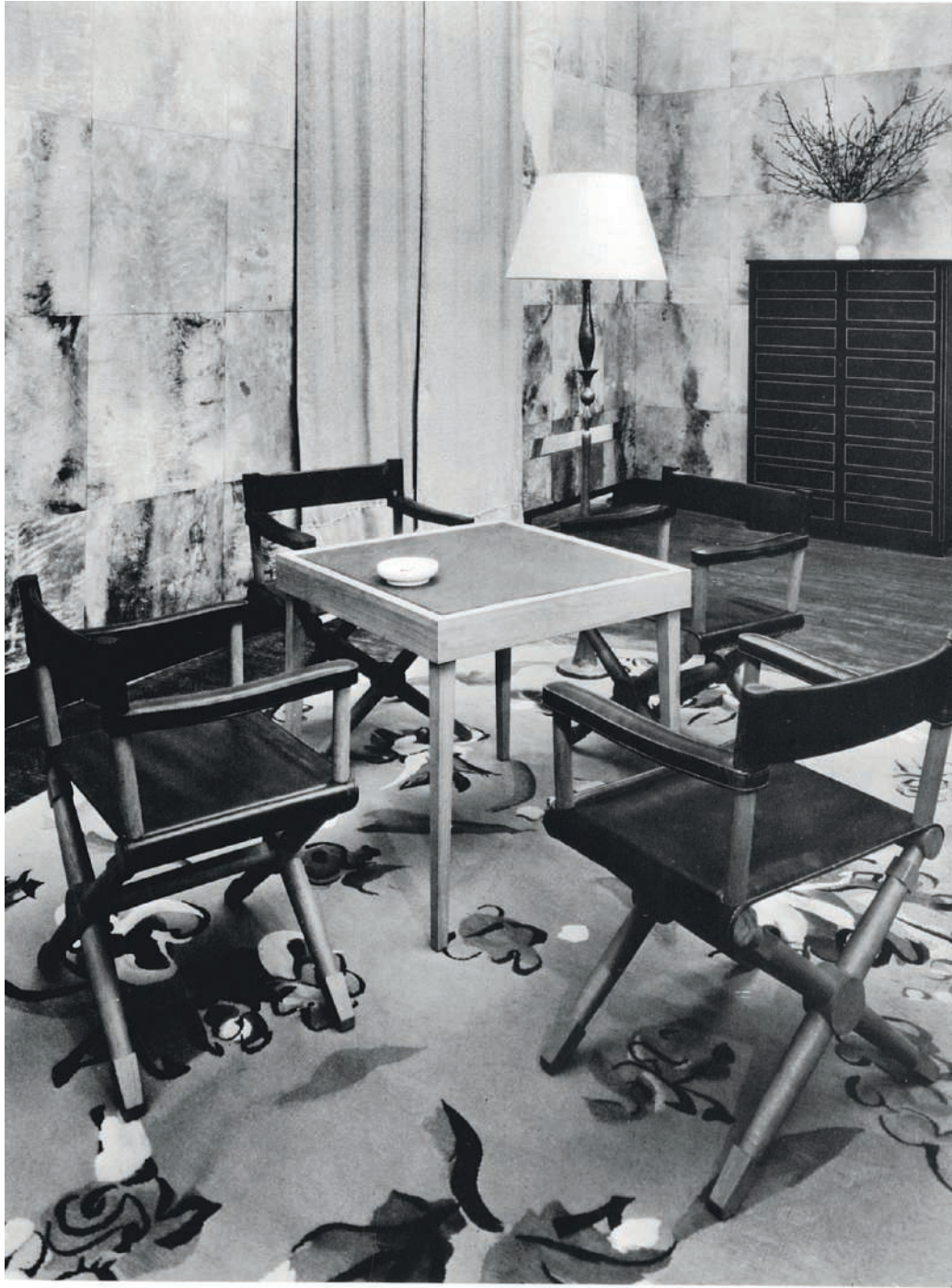
stamped *E.BRANDT*

\$40,000-60,000

**PROVENANCE:**  
Lewis Kaplan, London.

cf. J. Kahr, *Edgar Brandt*, New York, 1999, p. 157.

We would like to thank Joan Kahr for her assistance  
with the cataloguing of this lot.



The present chairs illustrated in situ, circa 1939.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

426

PAUL RODOCANACHI (1891-1958) FOR  
JEAN-MICHEL FRANK (1895-1941)

**A PAIR OF 'RODO' ARMCHAIRS, 1939**

oak, original leather upholstery by Hermès  
each 32¾ in. (83 cm) high

each stamped *J.M. Frank Chanaux & Co. Made in France 20006*,  
leather stamped *Hermès Paris JMF 172 and 175* respectively

(2)

\$30,000-50,000

**LITERATURE:**

L.D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 158-159;

P.-E. Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the  
Parisian Haute-Monde in the Art Deco Period*, New York, 2008, pp. 190-191 for these  
chairs illustrated.

cf. P.-E. Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the  
Parisian Haute-Monde in the Art Deco Period*, New York, 2008, pp. 155, 218, and 255;  
L.D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 21, 169, and 222.

This lot will be sold with a certificate of authenticity from the Jean-Michel Frank  
committee.





PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

427

CHRISTIAN BERARD (1902-1949)

*A TABLE CLOTH, 1939*

cotton fabric, leather, felt  
64¼ x 56¼ in. (163.2 x 143 cm.)

\$10,000-15,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

428

PAUL RODOCANACHI (1891-1958) FOR  
JEAN-MICHEL FRANK (1895-1941)

**A PAIR OF 'RODO' ARMCHAIRS, 1939**

oak, original leather upholstery by Hermès  
each 32¾ in. (83 cm.) high

each stamped *J.M. Frank Chanaux & Co. Made in France 20006*, leather  
stamped *Hermès Paris JMF 173 and 174*, respectively (2)

\$30,000-50,000

**LITERATURE:**

L.D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 158-159;

P.-E. Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2008, pp. 190-191 for these chairs illustrated.

cf. L.D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 21, 169, and 222.

P.-E. Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2008, pp. 155, 218, and 255.

This lot will be sold with a certificate of authenticity from the Jean-Michel Frank committee.



Δ429

JEAN-MICHEL FRANK (1895-1941)

**A PAIR OF CLUB CHAIRS, 1939**

oak, with original leather upholstery  
each 31 in. (78.5 cm.) high

(2)

\$150,000-200,000

**PROVENANCE:**

Christie's, New York, 13 June 2013, lot 164.

cf. P.-E. Martin-Vivier, *Jean-Michel Frank*, New York, 2006, p. 192 for these chairs in situ.

This lot will be sold with a certificate of authenticity from the Jean-Michel Frank committee.



A smoking room illustrating the present chairs, circa 1939.





PROPERTY FROM AN IMPORTANT  
PRIVATE AMERICAN COLLECTION

431

JEAN-MICHEL FRANK (1895-1941)

***A SIDE TABLE, CIRCA 1930***

shagreen-covered wood  
15 $\frac{1}{2}$  in. (37.8 cm) high, 21 $\frac{1}{2}$  in. (55 cm) wide, 15 $\frac{1}{4}$  in. (40 cm) deep  
stamped *CHANAUX & CO. J. M. FRANK 9050*

\$80,000-120,000

**PROVENANCE:**

Barry Friedman Ltd., New York.

cf. P.-E. Martin Vivier, *Jean-Michel Frank*, Paris, 2006, p. 32  
for a table of a similar model.

This lot will be sold with a certificate of authenticity  
from the Jean-Michel Frank committee.





432

EUGENE PRINTZ (1889-1948)

*A CABINET, CIRCA 1935-1937*

opening to reveal a sycamore interior with three shelves,  
kekwood, oxidized brass

53 $\frac{3}{8}$  in. (137 cm) high, 36 $\frac{1}{4}$  in. (92 cm) wide,

13 $\frac{1}{2}$  in. (34.3 cm) deep

inlaid with artist cipher

\$80,000-120,000

G. Bujon, J. J. Dutko, *E. Printz*, Paris, 1986, p. 170  
for another cabinet of this model.



433

PIERRE CHAREAU (1883-1950)

**'RELIGIEUSE' A FLOOR LAMP, DESIGNED 1923**

model SN31, mahogany, patinated brass, alabaster  
73½ in. (186.5 cm.) high

\$80,000-120,000

**PROVENANCE:**

DeLorenzo Gallery, New York.

cf. *Les Arts de la Maison*, automne-hiver 1924, pl. II for a drawing illustrating this lot in an interior;

L. Deshairs, 'Le XVème Salon des Artistes Décorateurs', *Art et Décoration*, 1924, p. 179 for a view of this model in an interior designed by Pierre Chareau;

M. Dufrène, *Ensemble Mobilier Exposition Internationale 1925*, Paris, 1925, pl. 32 for a salon at L'Exhibition Internationale des Arts Décoratifs et Industriels Modernes laid out by Pierre Chareau;

K. Frampton, M. Vellay, *Pierre Chareau Architecte-meublier 1883-1950*, Paris, 1984, pp. 70, 93, 194, 195, for various references to this model;

B. B. Taylor, *Pierre Chareau Designer and Architect*, Berlin, 1992, pp. 62-63 for a period photograph of a lamp of this model in the designer's booth at the Salon d'Automne;

Exhibition catalogue, *Pierre Chareau Architecte, un art intérieur*, Centre Georges Pompidou, Paris, 1993, p. 15 for a drawing of a room featuring a floor lamp of this model, p. 17 for a photograph of a scene from Marcel L'Herbier's film, *L'Inhumaine* designed by Pierre Chareau and featuring a lamp of this model.





434

PIERRE CHAREAU (1883-1950)

**A PAIR OF 'MF 158' ARMCHAIRS, CIRCA 1927**

one armchair in pear wood, the other in sycamore,  
silvered-bronze upholstery  
each 30 in. (76.2 cm.) high

(2)

\$150,000-250,000

**PROVENANCE:**

Eric Philippe, Paris (right armchair);  
DeLorenzo Gallery, New York (left armchair).

cf. K. Frampton, M. Vellay, *Pierre Chareau*, Paris, 1984, pp. 72, 73,  
194, 315;

B. B. Taylor, *Pierre Chareau Designer and Architect*, Berlin, 1992,  
pp. 53 and 62 for other chairs of this model;

Exhibition catalogue, *Pierre Chareau Architecte, un art intérieur*,  
Centre Georges Pompidou, Paris, 1993, p. 193 for chairs of this  
model shown in the Grand Hôtel de Tours.







435

PIERRE CHAREAU (1883-1950)

*A PAIR OF WALL LIGHTS, CIRCA 1923*

alabaster, nickered-metal  
each 6 $\frac{3}{4}$  in. (17.1 cm.) high, 27 $\frac{1}{8}$  in. (70.8 cm.) wide,  
8 $\frac{1}{4}$  in. (21 cm.) deep (2)

\$70,000-90,000

**PROVENANCE:**  
Jean-Claude Brugnot, Paris.

cf. K. Frampton, M. Vellay, *Pierre Chareau*, Paris, 1984,  
p. 53 for a period photograph of wall lights of this model.



Wall lights of this model shown in situ, circa 1923.



Chaufeuses of this design shown in the smoking room of the Grand-Hôtel de Tours, circa 1927.



436

PIERRE CHAREAU (1883-1950)  
*A PAIR OF 'MF 313' CHAUFFEUSES, CIRCA 1925*

leather upholstery  
each 22 $\frac{7}{8}$  in. (58 cm.) high, 26 $\frac{3}{4}$  in. (68 cm.) wide,  
35 $\frac{1}{2}$  in. (90 cm.) deep

(2)

\$30,000-50,000

**PROVENANCE:**

Christie's, New York, 8 June 2000, lot 73.

cf. K. Frampton, M. Vellay, *Pierre Chareau*, Paris, 1984, pp. 68-69  
for period photographs of chairs of this model in the smoking  
room of the Grand-Hôtel de Tours, p. 97 for chairs of this model  
shown in the apartment of Monsieur G., circa 1925, p. 112 for  
another chair of this model.

437

ANDRE SORNAY (1902-2000)

*A LOW TABLE, 1930S*

mahogany with cloutage detail

18½ in. (48 cm.) high, 28¾ in. (72 cm.) diameter

stamped *BREVETE SORNAY FRANCE ETRANGER*

\$8,000-12,000





438

ANDRE SORNAY (1902-2000)

**A SET OF FOUR 'BRIDGE' ARMCHAIRS, 1930S**

stained ash with cloutage detail, leather upholstery  
each 31½ in. (80 cm.) high

three stamped *BREVETE SORNAY FRANCE*  
*ETRANGER* (4)

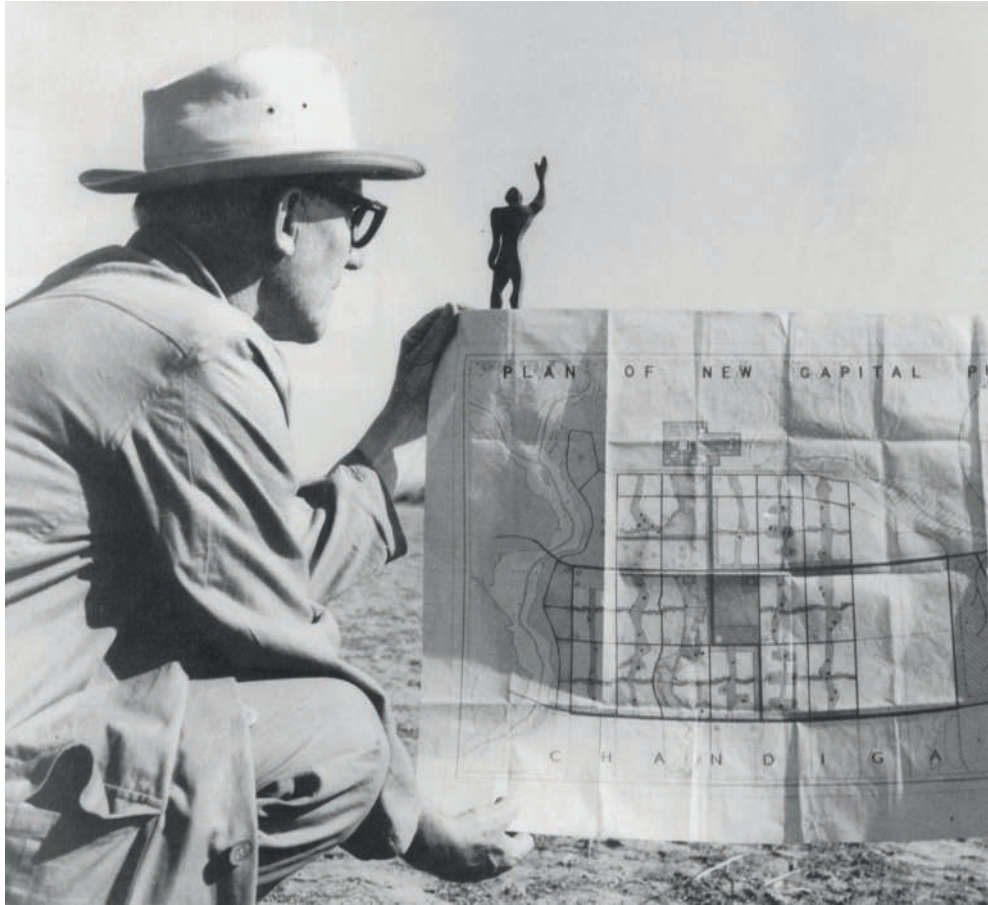
\$20,000-30,000

cf. A. Marcelpoil, A. Béras Sornay, O. Lassalle, *André Sornay Un Concept d'Avant-Garde*, Paris, 1010, pp. 101, 209, 213, 214, and 264 for other chairs of this model.

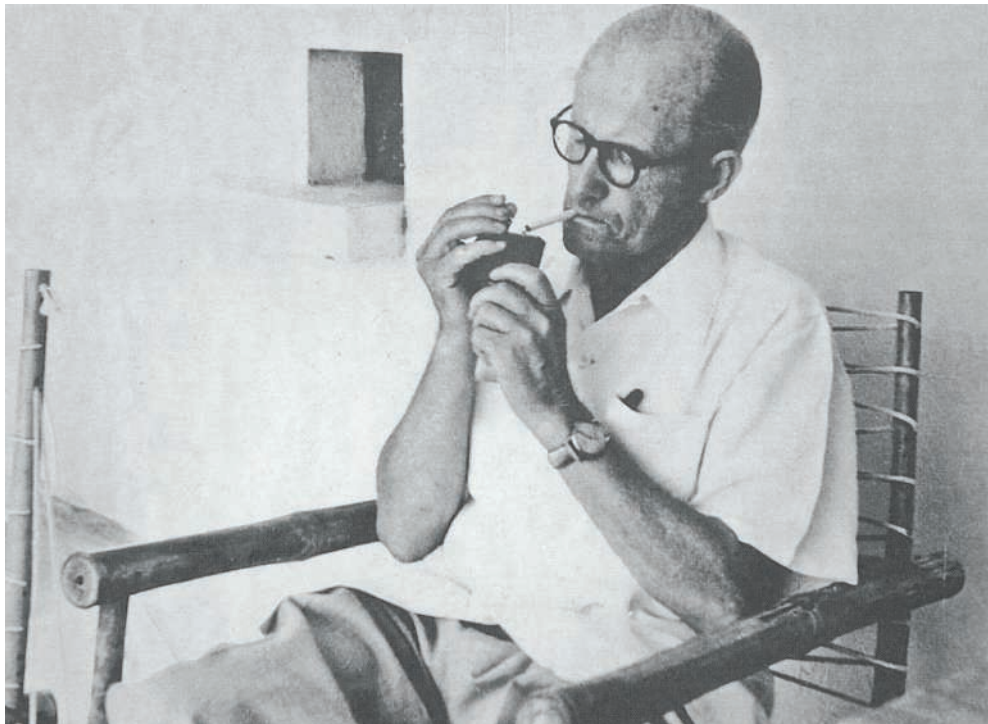


# CHANDIGARH





Le Corbusier at the future site of Chandigarh, circa 1951. Photographer unknown. © F.L.C. / ADAGP, Paris / Artists Rights Society (ARS), New York 2015



Pierre Jeanneret, circa 1965

Photographer unknown. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris

Chandigarh, named after the Hindu goddess of power Chandi, was one of Le Corbusier's greatest achievements and among the most important experiments in urban planning and modern architecture of the twentieth century. On the edge of the Punjab plain near the foothills of the Himalayas, the city was built from the ground up between 1951 and 1966 to embody the modern and progressive aspirations of a newly independent India. While Le Corbusier was the chief architectural consultant for the city and solely responsible for the famous designs of the capital complex buildings, Chandigarh would not be what it is without the dedication of his cousin, the architect Pierre Jeanneret, who transformed a utopian vision into an architectural and design reality.

Jawaharlal Nehru, India's first Prime Minister, wanted his post-colonial capital for the state of Punjab (the old one, Lahore, had been lost to the newly created Pakistan in the 1947 Partition) to be "unfettered by the traditions of the past, a symbol of the nation's faith in the future," and, to fulfill his vision, in December of 1949 he appointed the American planner Albert Mayer and his partner Matthew Nowicki. However, after Nowicki died in a plane crash, he turned to the Swiss-born architect Le Corbusier and his team which included Pierre Jeanneret, as well as the British architects Jane Drew and Maxwell Fry, to revise the plan and design the entire capital.

Le Corbusier, as exclusive designer of the capital buildings (the Parliament Building, the High Court and the Secretariat) had to remain in India only two months of the year. Jeanneret moved permanently to India and was entrusted with the wide ranging work of the Chandigarh architectural office. He supervised numerous construction sites and he, Fry and Drew were the principle architects for almost all civic and private structures: housing, administrative buildings, education facilities, libraries, shops and even, among other buildings, a movie cinema.

In order to furnish the various private and public buildings of Chandigarh, Jeanneret developed, with the help of his young Indian assistants, a complete range of minimalist, elegant and seemingly simple interior pieces. For these utilitarian furnishings Jeanneret used local, readily available materials, primarily teak, either left in its natural color or dyed, and occasionally sisso (an Indian rosewood). He also used cane, cotton fabric, moleskin and even leather, sometimes in vibrant shades of red, blue, green or yellow. Respecting Hindu beliefs, this material came only from cattle that had died a natural death. Jeanneret's designs effectively conjoin the inspiration of local craftsmanship with the design approach he had developed in France while working with Le Corbusier, Charlotte Perriand and Jean Prouvé. The many and various models of chairs, benches, sofa, desks, tables, bookcases, shelving and storage units created and fabricated by teams of Indian craftsmen in numerous workshops, all reflected Chandigarh's bold modern architecture and were an indispensable component in the creation of a complete utopian city symbolizing the new, progressive India.

He remained for fifteen years, during which time he was appointed Chief Architect of the State of Punjab and director of the Chandigarh School of Architecture. He became a beloved member of the community and when, in 1965 he left India for health reasons, he told the people, "I am leaving my home and going to a foreign country." He died in Geneva two years later and, according to his wishes, his ashes were brought back to Chandigarh and scattered over Lake Shukhna.

439

PIERRE JEANNERET (1896-1967)

**A DAYBED, CIRCA 1957-58**

model PJ-L-12-A, teak, upholstery  
18¾ in. (47.6 cm) high, 78¾ in. (198.8 cm) wide, 33¼ in. (84.5 cm) deep  
marked in white paint G.P.W.H/B-144

\$20,000-30,000

cf. E. Touchaleaume and G. Moreau, *Le Corbusier Pierre Jeanneret: The Indian Adventure Design Art Architecture*, Montreal, 2010, pp. 327 and 591 for an example of this model and 592 for a drawing of the model; Galerie Patrick Seguin, *Le Corbusier Pierre Jeanneret Chandigarh, India, 1951-66*, Paris, 2014, pp. 152-155, 204, 206 and 282 for examples of this model.

Daybeds of this model were executed for the administrative buildings and private residences in Chandigarh, as well as the MLA Hostel and MLA flats.



440

PIERRE JEANNERET (1896-1967) WITH EULIE CHOWDURY  
**A SET OF EIGHT LIBRARY CHAIRS, CIRCA 1959-60**

model PJ-SI-51-A; teak, caning  
each 30¾ in. (78.2 cm.) high

(8)

\$20,000-30,000

cf. E. Touchaleaume and G. Moreau, *Le Corbusier Pierre Jeanneret: The Indian Adventure Design Art Architecture*, Montreal, 2010, pp. 111-112, 368 and 374 for examples of chairs of this model;

Galerie Patrick Seguin, *Le Corbusier Pierre Jeanneret Chandigarh, India, 1951-66*, Paris, 2014, pp. 182-186, 219, 221 and 265 for examples of this model and p. 187 for a drawing of a chair of this model.

These chairs appeared in Chandigarh at the library of the University of Punjab and also in the High Court.



441

PIERRE JEANNERET (1896-1967)

**A LOW TABLE, CIRCA 1960**

teak

16 in. (40.5 cm.) high, 23 $\frac{3}{4}$  in. (59 cm.) wide, 21 $\frac{3}{4}$  in. (55.4 cm.) deep

\$10,000-15,000

cf. Galerie Patrick Seguin, *Le Corbusier Pierre Jeanneret Chandigarh, India, 1951-66*, Paris, 2014, p. 288 for an example of this model.

This low table was made in very limited quantities most likely for private residences at Chandigarh.

Another table of this model is in the Chandigarh Architectural Museum.





442

PIERRE JEANNERET (1896-1967)

**A DOUBLE-SIDED FILE RACK, CIRCA 1957-58**

model PJ-R-27-A; sisso

28 in. (71.2 cm) high, 48½ in. (122.2 cm) wide, 14¾ in. (37.5 cm) wide

marked in white paint *D.P.I. (c) Pb.18*

\$10,000-15,000

cf. E. Touchaleaume and G. Moreau, *Le Corbusier Pierre Jeanneret: The Indian Adventure Design Art Architecture*, Montreal, 2010, pp. 194-195 and 596 for examples of this model.

Galerie Patrick Seguin, *Le Corbusier Pierre Jeanneret Chandigarh, India, 1951-66*, Paris, 2014, pp. 266 and 289 for examples of this model.

File racks or storage units of this model appeared in the Secretariat and other administrative buildings at Chandigarh.



443

PIERRE JEANNERET (1896-1967)

**A PAIR OF 'KANGOUROU' CHAIRS, CIRCA 1955**

teak, caning  
each 26 in. (66 cm) high

(2)

\$30,000-50,000

cf. E. Touchaleaume and G. Moreau, *Le Corbusier Pierre Jeanneret: The Indian Adventure Design Art Architecture*, Montreal, 2010, p. 570 for similar models here referred to as the 'Z' type leg and pp. 306-307 (referred to as a low fireside chair);  
Galerie Patrick Seguin, *Le Corbusier Pierre Jeanneret Chandigarh, India, 1951-66*, Paris, 2014, pp. 204-205 and 284 for examples of this model.

Very few examples of this rare low chair were made. 'Kangourou' chairs were found in the Chandigarh General Hospital waiting area and in a limited number of private residences.





444

PIERRE JEANNERET (1896-1967)

**A DINING TABLE, CIRCA 1962**

Indian rosewood

30½ in. (76.5 cm.) high, 72½ in. (184.2 cm.) wide, 36¾ in. (93.4 cm.) deep

\$40,000-60,000

**PROVENANCE:**

National Institute of Sports, Patiala.

cf. E. Touchaleaume and G. Moreau, *Le Corbusier Pierre Jeanneret: The Indian Adventure Design Art Architecture*, Montreal, 2010, pp. 330-331, 420-421, 583 for examples of this model in short and long versions, some examples painted black, p. 583 for a drawing of this model;

Galerie Patrick Seguin, *Le Corbusier Pierre Jeanneret Chandigarh, India, 1951-66*, Paris, 2014, pp. 232-235 for examples of this model, some examples painted black.

This model, made in larger and smaller models and often painted black appeared in student dining halls and cafeterias in Chandigarh and could also be found in private residences.

The present piece comes from the National Institute of Sports Patiala which is housed inside the Palace of the Maharaja of Patiala. The then Maharaja, his Highness Yadavindra Singh, placed several special orders from Jeanneret which were carried out by the Chandigarh workshops.



445

PIERRE JEANNERET (1896-1967)

**A SOFA, CIRCA 1959-1960**

teak, upholstery  
30 $\frac{3}{8}$  in. (78.4 cm.) high, 63 in. (160 cm.) wide, 28 $\frac{1}{2}$  in. (72.5 cm.) deep

\$20,000-30,000

cf. E. Touchaleaume, G. Moreau, *Le Corbusier Pierre Jeanneret: The Indian Adventure Design Art Architecture*, Montreal, 2010, pp. 360-361 and 564 for examples of versions of the sofa with padded arm rests;  
Galerie Patrick Seguin, *Le Corbusier Pierre Jeanneret Chandigarh, India, 1951-66*, Paris, 2014, pp. 142, 144, 238 and 282 for a version of the sofa with padded arm rests.

Versions of this sofa with covered armrests were found in Chandigarh at the High Court and also in private residences and student residences, including the hostels for girls.



446

PIERRE JEANNERET (1896-1967)

**A PAIR OF ARMCHAIRS, CIRCA 1959-1960**

teak, upholstery  
each 30 in. (76.2 cm) high

(2)

\$20,000-30,000

cf. E. Touchaleaume, G. Moreau, *Le Corbusier Pierre Jeanneret: The Indian Adventure Design Art Architecture*, Montreal, 2010, pp. 170 and 564 for examples of this model, pp. 160, 361 and 564 for versions of this chair with covered armrests; Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret Chandigarh, India, 1951-66*, Paris, 2014, pp. 142-145, 234, 238, 282 for a version of the chair with padded arm rests.

Versions of this chair were found in Chandigarh in private residences and examples with covered armrests were found at the High Court and also in student residences, including the hostels for girls.



447

JEAN PROUVE (1901-1984)

**A TYPING DESK AND 'STANDARD' CHAIR, CIRCA 1950-51**

enameled metal, stainless steel, oak, oak plywood

chair: 32 in. (81.3 cm.) high

desk: 27 in. (68.5 cm.) high, 47 $\frac{1}{2}$  in. (120.2 cm.) wide,

24 $\frac{1}{2}$  in. (62.5 cm.) deep

(2)

\$35,000-45,000

cf. Galerie Jousse Seguin, Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 40-41 for chairs of this model, p. 106 for desks of variant designs; P. Sulzer, *Jean Prouvé: Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 35, 211-212 for other chairs of this model, p. 178 for other desks of a highly comparable design.





# SCANDINAVIAN DESIGN



448

HANS WEGNER (1914-2007)

**AN 'AT-304' DINING TABLE, DESIGNED 1955**

executed by Andreas Tuck, Odense, with two drop leaves,  
teak, oak and brass  
28 in. (71 cm.) high, 50½ in. (128 cm.) wide (leaves down), 33¾ in. (85.7 cm.) deep

branded *FABRIKAT ANDR. TUCK ARKITEK: HAN J. WEGNER DENMARK*

\$10,000-15,000

**PROVENANCE:**  
Modernity, Stockholm.

cf. C.H. Olesen, *Wegner: just one good chair*, exhibition catalogue,  
Designmuseum, Denmark, 2014, p. 241.



449

HANS WEGNER (1914-2007)

A 'GE 375' TWO-PART SOFA, DESIGNED 1969

executed by Getama, Gedsted, oak, laced halyard and webbing,  
with linen cushions

37½ in. (95 cm) high, 50¼ in. (127.5 cm) wide, 38 in. (96.5 cm) deep

each chair branded *GETAMA GEDSTED DENMARK DESIGN  
HANS J. WEGNER*

\$6,000-8,000

**PROVENANCE:**

Los Angeles Modern Auctions, Los Angeles, 18 June 2006, lot 233.



alternate view



450

HELGE VESTERGAARD JENSEN (1917-1987)

**A DAYBED, DESIGNED 1955**

executed by Peder Pedersen, Copenhagen, walnut, nylon  
14½ in. (34 cm.) high, 74½ in. (189 cm.) wide, 29 in. (73.5 cm.) deep

\$15,000-20,000

**PROVENANCE:**

Jorgen Dalgaard, Copenhagen.

cf. G. Jalk, ed., *Dansk Mobelkunst gennem 40 aar, 1947-1956*,  
Copenhagen, 1987, p. 343 for an example of this model.



451

KAARE KLINT (1888-1954)

**A PAIR OF 'SAFARI' CHAIRS, DESIGNED 1933**

executed Rud. Rasmussen Snedkerier Aps., Copenhagen,  
oak, Niger leather, brass  
each 31½ in. (80 cm.) high

each chair stamped *DENMARK 32520* and *DENMARK*,  
seat cushions with *Rud. Rasmussens Snedkerier* label

(2)

\$4,000-6,000

**PROVENANCE:**  
Wyeth, New York.

cf. N. Oda, *Danish Chairs*, San Francisco, 1999, pp. 26-27;  
C. & P. Fiell, *Scandinavian Design*, Cologne, 2002, p. 352  
for an example illustrated.



452

MOGENS KOCH (1898-1992)

**AN ARMCHAIR, 1938**

executed by N.C. Jensen Kjær, Copenhagen,  
upholstered by Jens Rasmussen, oak, plaited leather  
33½ in. (85 cm.) high

\$7,000-9,000

**PROVENANCE:**

Dansk Mobelkunst Gallery, Copenhagen.

cf. G. Jalk, ed., *Dansk Mobelkunst gennem 40 aar, 1937-1946*,  
Copenhagen, 1987, pp. 56-57;

A. Karlsen, *Danish Furniture Design in the 20th Century: Volume 2*,  
Copenhagen, 2007, pp. 30-31 for an example of this model.

Another example of this chair is in the collection of the Danish  
Museum of Art and Design.





453

FINN JUHL (1912-1989)

**A WORK TABLE, DESIGNED 1956**

executed by Niels Vodder, Copenhagen, teak  
28¾ in. (71.7 cm) high, 78¾ in. (100 cm) wide, 37¾ in. (96 cm) deep

\$10,000-15,000

**PROVENANCE:**

Bruun Rasmussen, Copenhagen.

cf. G. Jalk, ed., *Dansk Mobelkunst gennem 40 aar, 1957-1966*,  
Copenhagen, 917, p. 41 for an example of this model.



454

FINN JUHL (1912-1989)

*A CABINET, DESIGNED 1952*

executed by Bovirke, Copenhagen, teak, beech, maple interior

pull out tray, long door opening to reveal eight pull out trays,  
top left door opening to reveal four adjustable shelves

61 $\frac{1}{8}$  in. (157 cm.) high, 41 in. (104 cm.) wide, 17 $\frac{3}{4}$  in. (45 cm.) deep

\$4,000-6,000

**PROVENANCE:**

Bruun Rasmussen, Copenhagen, 7 October 2005, lot 953.



455

HANS WEGNER (1914-2007)

A 'JH-555' SOFA, DESIGNED 1949

executed by Johannes Hansen, Copenhagen, oak, later upholstery  
textile by Jack Lenor Larsen  
30½ in. (77.5 cm) high, 57 in. (144.8 cm) wide, 30 in. (76.5 cm) deep

\$15,000-25,000

**PROVENANCE:**  
Wyeth, New York.

cf. C.H. Olesen, *Wegner: just one good chair*, exhibition catalogue,  
Designmuseum, Denmark, 2014, p. 54.



456

HANS WEGNER (1914-2007)

**A SHELL BENCH 'FH1935'; PAIR OF SHELL CHAIRS 'FH1936';  
AND TABLE 'FH1937'; DESIGNED 1948**

executed by Fritz Hansen, Copenhagen, teak, plywood and beechwood  
sofa: 27½ in. (70 cm) high, 50¾ in. (129 cm) wide, 21½ in. (54.5 cm.) deep;  
each chair: 27½ in. (70 cm) high; table: 21 in. (53.3 cm.) high,  
25½ in. (65 cm.) wide, 19¾ in. (50 cm)

sofa with paper label marked *Klar 1935 teak* and branded 2070,  
each chair branded 2070 and with manufacturer's stamp,  
one chair with paper label marked *klar 1936 teak*, table with paper label  
marked *klar 1937 teak* and faint branded number (4)

\$20,000-30,000

**PROVENANCE:**

Dansk Mobelkunst Gallery, Copenhagen.

cf. A. Karlsen, *Danish Furniture Design in the 20th Century: Volume 1*,  
Copenhagen, 2007, pp. 214-216;

C. H. Olesen, *Wegner, Just One Good Chair*, Ostfildern, 2014, p. 166.





457

FINN JUHL (1912-1989)

**A SET OF EIGHT 'BO-62' CHAIRS, DESIGNED 1953**

executed by Bovirke, Copenhagen, teak  
each 28¾ in. (73 cm.) high

each with manufacturer's logo  
and branded *BOVIRKE MADE IN DENMARK*

(8)

\$25,000-35,000

**PROVENANCE:**

Wright, Chicago, 16 March 2003, lot 109.



458

HANS WEGNER (1914-2007)

*A 'JH 563 V' DESK, DESIGNED 1950*

executed by Johannes Hansen, Copenhagen, teak, oak  
29½ in. (74 cm) high, 67½ in. (171.5 cm.) wide, 33 in. (84 cm.) deep

branded with manufacturer's logo  
and label JOHANNES HANSEN COPENHAGEN DENMARK

\$15,000-25,000

**PROVENANCE:**  
Wyeth, New York

cf. C.H. Olesen, *Wegner: just one good chair*, exhibition catalogue,  
Designmuseum Denmark, Copenhagen, 2014, p. 239



459

MOGENS KOCH (1898-1992)

**A FLATFILE, DESIGNED 1948**

executed by Rud. Rasmussen Snedkerier Aps., Copenhagen,  
teak, maple interior

32 in. (81.3 cm) high, 30 in. (76 cm) wide, 21½ in. (54.5 cm) deep

with label *RUD.RASMUSSENS SNEDKERIER KOBENHAVN  
DANMARK 38693 K.K.*

\$4,000-6,000

**PROVENANCE:**

Dansk Mobelkunst Gallery, Copenhagen.

cf. G. Jalk, ed., *Dansk Mobelkunst gennem 40 aar, 1947-1956*,  
Copenhagen, 1987, p. 73 for a similar example.







460

**TAPIO WIRKKALA (1915-1985)**  
**A GROUP OF EIGHT VESSELS, CIRCA 1955**

produced by Iittala, Finland, comprising two coupes,  
five vases and one footed coupe, line-cut glass  
tallest vase: 13 $\frac{3}{8}$  in. (34 cm.) high; largest coupe: 7 $\frac{1}{4}$  in. (19.7 cm.) wide

each signed *Tapio Wirkkala, Iittala*, one numbered 54 and another 56 (8)

\$6,000-8,000

MASTERWORKS OF 20TH CENTURY DECORATIVE ART:  
AN IMPORTANT NEW YORK PRIVATE COLLECTION

461

HANS WEGNER (1914-2007)

**A PAIR OF 'PAPA BEAR' CHAIRS, DESIGNED CIRCA 1951**

model AP19, manufactured by AP Stolen, stained beech, upholstery  
each 38½ in. (98 cm.) high

\$20,000-30,000

**PROVENANCE:**

Themes and Variations, London;  
Artcurial, Paris, 11 March 2008, lot 216.

cf. J.M. Nielsen, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 70;  
P. H. Hansen, K. Petersen, "Den store danske møbelguide", 2005, p. 329;  
P. H. Hansen, K. Petersen, "Moderne dansk møbeldesign", 2007, p. 164;  
C. H. Olesen, *Wegner Just One Good Chair*, Copenhagen, 2014, p. 208.







detail of top

MASTERWORKS OF 20TH CENTURY DECORATIVE ART:  
AN IMPORTANT NEW YORK PRIVATE COLLECTION

462

OTTO WRETTLING (1901-1986)  
*AN 'IDEAL' FOLDING TABLE, CIRCA 1936*

with adjustable base, mahogany, maple, stained and lacquered wood  
open: 23 $\frac{3}{4}$  in. (60.5 cm) high [variable], 53 $\frac{3}{4}$  in. (136.5 cm) wide,  
44 $\frac{1}{8}$  in. (112 cm) deep

with original *Otto Wretling* paper label

\$15,000-25,000

**PROVENANCE:**  
Camard, Paris, 31 March 2010, lot 6.



tabletop open



463

BARBRO NILSSON (1899-1983)

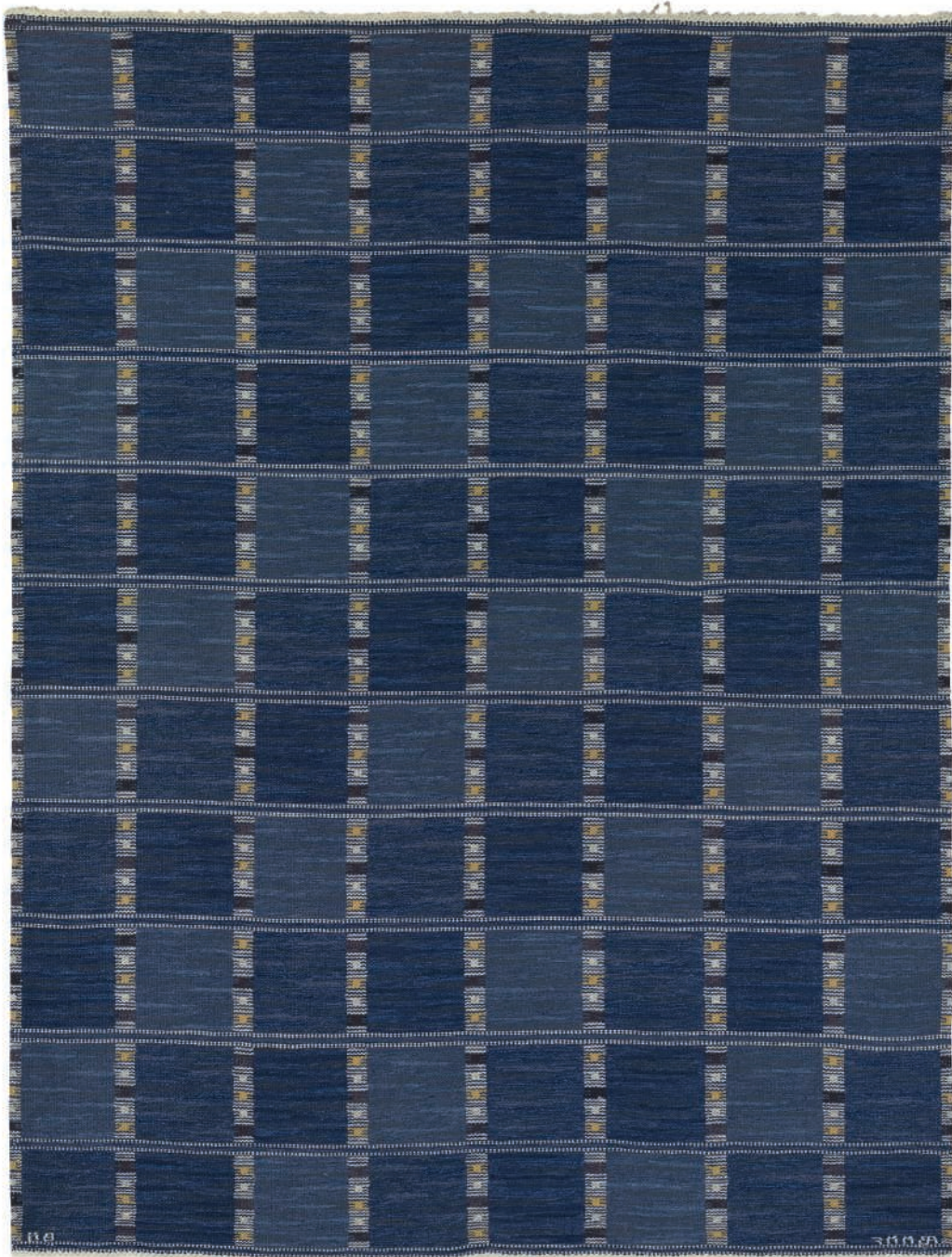
*A 'FALURATAN' CARPET, DESIGNED CIRCA 1952*

hand-knotted wool

10 ft. 8 in. x 7 ft. 7½ in. (325.1 x 232.4 cm)

signed in weave *MMF AB BN*

\$25,000-35,000



464

AAGE SATTRUP

*A SOFA AND TWO CHAIRS, CIRCA 1953*

mahogany, brass, sheepskin upholstery  
sofa: 34 in. (86.4 cm.) high, 71½ in. (181.7 cm.) wide,  
34 in. (86.3 cm.) deep  
each chair: 34 in. (86.3 cm.) high

(3)

\$20,000-30,000

cf. 'Møbler', no. 7, 1953, p. 19 (the sofa);  
'Møbler', no. 8, 1953, p. 19, (the armchair advertised).

This sofa was presented at the Manufacturer Association's Furniture  
Fair in Fredericia, May 1953.







465

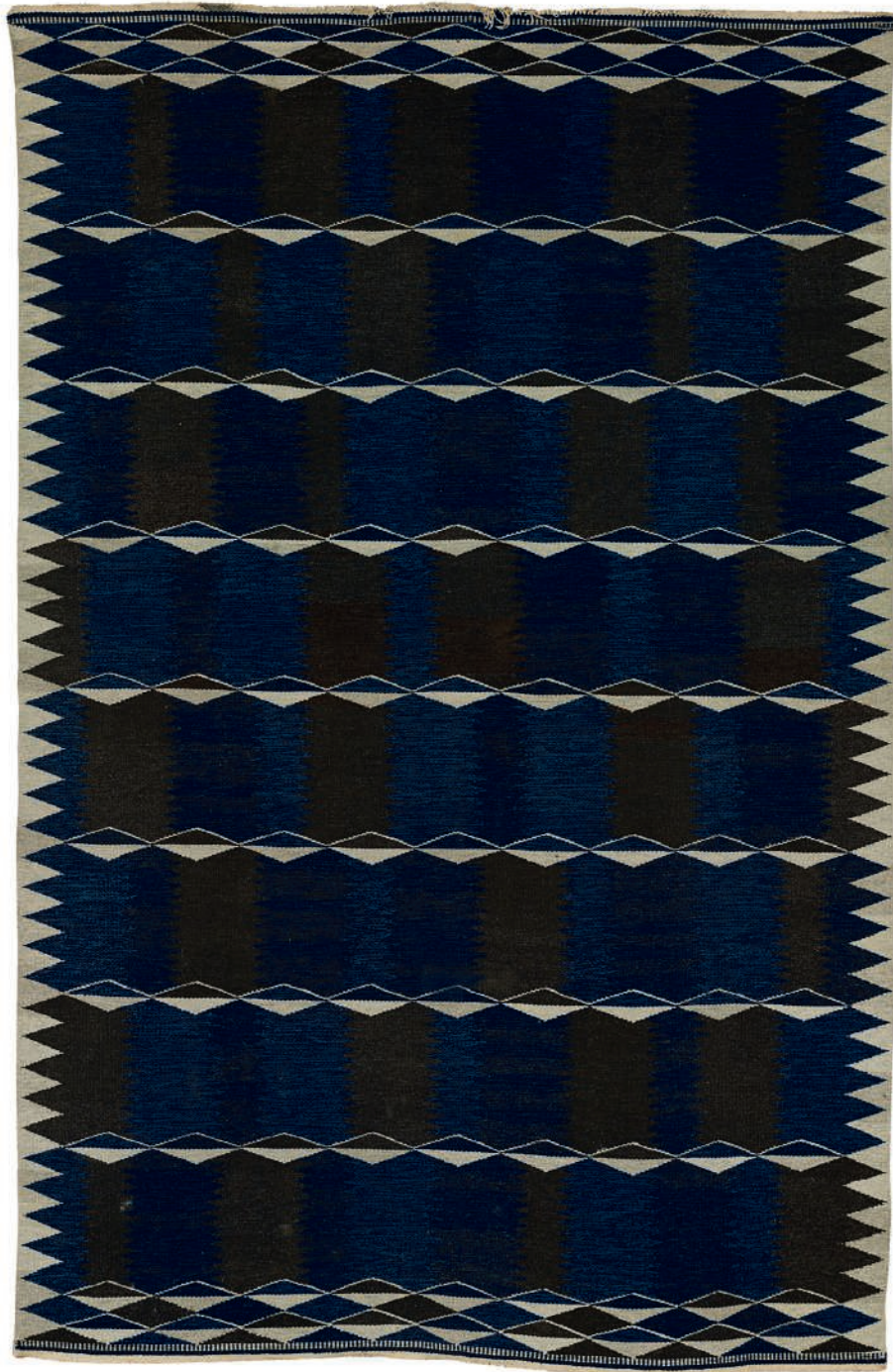
ATTRIBUTED TO VIGGO BOESEN (1907-1985)

*AN ARMCHAIR, DESIGNED CIRCA 1930*

oak, Mongolian sheepskin upholstery  
29½ in. (75 cm.) high

\$12,000-18,000





466

KRISTEN (1915-2004) AND JOHN (1915-1998) BECKER  
*A 'DOMINO' CARPET, CIRCA 1955*

hand-knotted wool  
9 ft. 11 in. x 6 ft. 5 in. (302.3 x 195.6 cm.)

with artist label to reverse

\$10,000-15,000

cf. I. Alifrangis, *Danish Handmade Rugs and Carpets*, Copenhagen, 1996, p. 39.

467

POUL HENNINGSEN (1894-1967)

**A RARE PAIR OF DESK LAMPS, CIRCA 1930**

nickled-metal, frosted glass, bakelite  
each 17 in. (43.2 cm.) high, variable

each marked *PH-1 PATENTED PH lamp patented*

(2)

\$40,000-60,000

**PROVENANCE:**

Lief, Los Angeles.

cf. T. Jørstian, P. E. Munk Nielsen, eds., *Light Years Ahead,  
The Story of the PH Lamp*, Copenhagen, 1994, pp. 186-187.



468

MÄRTA MÅÅS-FJETTERSTRÖM (1873-1941)

A 'MALMSTENS' RUNNER, DESIGNED CIRCA 1934

woven before 1942, hand-woven wool  
10 ft 10 in. x 2 ft. 6 in. (330.2 x 76.2 cm)

signed in weave MMF

\$10,000-15,000



PROPERTY OF A PRIVATE WEST COAST COLLECTION

469

AXEL SALTO (1889-1961)

*A 'SUMMER' VASE, DESIGNED CIRCA 1950*

executed by Royal Copenhagen 1951, glazed ceramic  
12 in. (30.5 cm.) high

signed and numbered *SALTO 20230*  
with Royal Copenhagen marks

\$20,000-30,000

**PROVENANCE:**

Dansk Møbelkunst, Copenhagen.



PROPERTY OF A PRIVATE WEST COAST COLLECTION

470

AXEL SALTO (1889-1961)

A 'FETISH' VASE, DESIGNED CIRCA 1950

executed by Royal Copenhagen 1969-1974, glazed ceramic  
21 in. (53.3 cm.) high

signed and numbered *Salto 20814*  
with Royal Copenhagen marks

\$40,000-60,000

**PROVENANCE:**

Mark McDonald, Gansevoort Gallery, New York.

cf. A. Salto, *Den Spirende Stil*, Copenhagen, 1949, p. 78;  
P. Lübecker, *Salto*, Copenhagen, 1952, n.p.



PROPERTY FROM THE COLLECTION OF MICHAEL MAHARAM

471

LE CORBUSIER (1887-1965), PIERRE JEANNERET  
(1896-1967) AND CHARLOTTE PERRIAND (1903-1999)

**A 'B 304' REVOLVING TABOURET, CIRCA 1930**

executed by Thonet, chromed-steel with original goatskin leather  
20½ in. (52 cm) high

\$12,000-18,000

**PROVENANCE:**

Private collection, London;  
Christie's, London, *The Chair*, 11 May 1999, lot 71.  
Ulrich Fiedler, Berlin.

cf. C. Wilk, *Thonet: 150 Years of Furniture*, New York, 1980, pp.103-104;  
A. Rüegg, *Le Corbusier: Furniture and Interiors 1905-1965*, Zurich, 2012,  
pp. 122, 276, pl. 28-01-02.





472

MARCEL BREUER (1902-1981)

**A 'LONG CHAIR', DESIGNED 1936**

executed by Isokon Furniture Co. London, laminated birch  
30½ in. (77.5 cm.) high, 52 in. (132 cm.) wide, 24 in. (61 cm.) deep

with *Isokon Furniture Co.* label

\$7,000-9,000

**PROVENANCE:**

Wright, Chicago, 4 June 2000, lot 218.

cf. *Modern Britain 1929-1939*, exhibition catalogue, Design Museum,  
London, 1999, p. 94.



# ITALIAN DESIGN



473

GIO PONTI (1891-1979)

***A PAIR OF WINGBACK ARMCHAIRS, CIRCA 1950***

produced by I.S.A., walnut, velvet upholstery  
each 41 (104.1 cm.) high (2)

\$15,000-20,000

This lot is sold with certificate of authenticity from the  
Gio Ponti Archive.





474

STILNOVO

*A CHANDELIER, CIRCA 1955*

nickel-plated brass, tinted and frosted glass  
19¼ in. (49 cm.) drop, 19½ in. (49.5 cm.) diameter

with remnants of manufacturer's label

\$8,000-12,000

475

GIO PONTI (1891-1979)

**A 'SUPERLEGGERA' TABLE, CIRCA 1958**

executed by Cassina, mahogany, stained ash  
31 $\frac{1}{2}$  in. (79 cm.) high,  
70 $\frac{3}{4}$  in. (179.7 cm.) wide,  
35 $\frac{1}{2}$  in. (89.9 cm.) deep

\$20,000-30,000

**LITERATURE:**

G. Ponti, *In Praise of Architecture*, New York, 1960, p. 110.

This lot is sold with a certificate of authenticity from the Gio Ponti Archive.

We would like to thank Brian Kish for his assistance with the cataloguing and note on this lot.

*"I leaned it from Adolf Loos, the great pioneering Austrian architect. He used to tell me that the foot and the leg of a chair, or any piece of furniture, must always be "a little too thin," a spire always "a little too high", a bridge always "a little to tense". Always a challenge, always a success. This is the lesson of the obelisk, which is a crystal"*

Here in his own words, Ponti reveals some of the complex thought processes behind his design methodology - one involving a modernist formalism tinged with historical hints, humor and poetics.

Cassina produced this unique piece for a client in Florence while Ponti was still basking in the success of the now famous *superleggera* chair of 1957. While a futuristic drive towards weightlessness was a guiding principle in planning this table's architecture, its top recalls the Pirelli building's ground plan, which in turn relates to ancient multifaceted building types.



476

GIO PONTI (1891-1979)

**A PAIR OF ARMCHAIRS, MODEL 835, CIRCA 1954**

executed by Cassina, stained oak and linen upholstery  
each 33½ in. (85 cm.) high

(2)

\$20,000-30,000

cf. G. Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 90 for a similar example illustrated.

This lot is sold with a certificate of authenticity from the Gio Ponti Archive.

We would like to thank Brian Kish for his assistance with the cataloguing and note on this lot.

From 1947 on, over the course of almost 10 years, Gio Ponti designed more than a dozen chairs, rearranging the constituent elements and paring them down until he reached his ultimate achievement with the now legendary *superleggera* chair of 1957. This was immediately preceded by complex variants exhibiting evolving tensions between lightness and solidity. Among these, several examples of the *leggera* series have become very rare such as model 835 from 1954. Here, Ponti configured the chair's structural geometry in sync with unconventional, angular window designs in his buildings.





477

FLAVIO POLI (1900-1984)

A 'VALVA BLU/ROSSO' VASE, CIRCA 1954

executed by Seguso Vetri d'Arte, glass  
9 in. (23 cm) high

\$7,000-9,000

**LITERATURE:**

M. Heiremans, *Murano Glass Themes and Variations (1910-1970)*,  
Stuttgart, 2002, p. 176, cat. not 169.



478

POL BURY (1922-2005)

**A KINETIC BRACELET, CIRCA 1970**

executed by Artcurial, number 14 from an edition of 50, 18 karat gold  
1 in. (2.5 cm.) high, 2 $\frac{3}{8}$  in. (6 cm.) wide, 2 $\frac{1}{8}$  in. (5.4 cm.) deep

signed and numbered *Pol Bury 14/50 curial* with Italian assay marks

\$20,000-30,000



479

MAX INGRAND (1908-1969)

**A CEILING LIGHT, MODEL #2177, CIRCA 1962**

executed by Fontana Arte, nickel-plated-metal,  
tinted and faceted glass  
42¾ in. (108.5 cm.) drop, 33½ in. (85 cm.) wide,  
8 in. (20.2 cm.) deep

\$20,000-30,000

cf. *QUADERNI FONTANA ARTE*, Milano, 1964, p. 39 for another example;  
P.E. Martin-Vivier, *Max Ingrand*, Paris, 2009, p. 232;  
F. Deboni, *FONTANA ARTE, Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin,  
2012, p. 319.





480

MARIO TEDESCHI (1920-2005)

**A SUSPENSION LIGHT, CIRCA 1952**

produced by Arredoluce, enameled aluminum, brass  
35 in. (89 cm.) drop, 56¼ in. (144.1 cm.) wide, 11 in. (28 cm.) deep, variable

\$20,000-30,000

cf. L. Ponti, *Mobile e Interni di Architetti Italiani*, Milan, 1952, p. 89 and 119 for similar examples illustrated;

R. Aloï, *Esempi Illuminazione d'Oggi*, Milan, 1956, p. 193 for another similar example illustrated.

We would like to thank Brian Kish for his assistance with the cataloguing and note on this lot.

An experimental suspension lamp by the Milanese architect Mario Tedeschi, it was quickly adopted by Angelo Lelli's company, Arredoluce.

Tedeschi made numerous sketches of lighting fixtures and lamps dedicated to a variety of uses for his interior architecture. These drawings and gouaches were published by Lisa Ponti early in 1952, in a book on the then current design scene of Milan. The suspension lamp of 1952 has its origins in three of those published sketches.

The architect created both a radical new design with six light sources alternating between incandescent and fluorescent as well as something truly compelling. Arredoluce enthusiastically ran an image of the light as an advert in various issues of *Domus*. That photograph was later published in the influential design anthology of Roberto Aloï in 1956. Alluding to a constellation in the night sky, it is clearly consistent with its mobile tectonics of weights and balances, resulting in a seductive equilibrium.

481

GIO PONTI (1891-1979)

**A WINGBACK CHAIR, MODEL 408, 1953**

produced by I.S.A., walnut, linen and velvet upholstery  
44½ in. (113 cm) high

\$10,000-15,000

cf. Case e Turismo arredamento # 3, Milan, 1955, unpaginated for a similar example illustrated.

This lot is sold with a certificate of authenticity from the Gio Ponti Archive

We would like to thank Brian Kish for his assistance with the cataloguing and note on this lot.

As he later did with an archetype he invented, the *leggera* chair, Ponti kept returning to the 18th century wingback with a plethora of innovative designs. Based on the continental *bergère* model rather than on Thomas Chippendale's iterations Ponti's wingback designs are another testimony to his protean mindset. In this very late interpretation of the classic northern European armchair produced around 1953-54 by the ISA company of Bergamo the wings seem lifted by a gracious line flowing seamlessly from the armrests. Such elegant interpretations of trusted *alta borghesia* forms were intended as a way to play off the forward looking models created by his studio, thus initiating a dialogue between the past and the present, between the temporal and the metaphysical.



482

PAOLO BUFFA (1903-1970)

**A CONSOLE TABLE, CIRCA 1946**

executed by Serafino Arrighi, mahogany, brass,  
*verde alpi* marble  
37¾ in. (95 cm.) high, 55¼ in. (140.3 cm.) wide, 16 in.  
(40.6 cm.) deep

\$6,000-8,000

cf. R. Aloï, *L'Arredamento Moderno*, Milan, 1949, fig. 583  
for a similar example.

R. Rizzi, *I mobili di Paolo Buffa*, Cantù, 2001, p. 35.

We would like to thank Brian Kish for his assistance  
with the cataloguing and note on this lot.

In the 1940's the architect Paolo Buffa turned to 18th century Lombardian precedents, both from the Baroque and from the Neo-Classical era, distilling subtle variations cued to his singular Milanese market. This elegant console table embodies a Mannerist fusion of restrained classicism evident in the elongated legs accented by austere brass sabots and capitals, with a canted apron holding a undulating marble top clearly reminiscent of Baroque projecting cornices





483

OSVALDO BORSANI (1911-1985)

**A CENTRE TABLE, 1945**

ebonized birch, black reverse painted glass, brass  
30 $\frac{1}{8}$  (76.5 cm.) high, 47 $\frac{1}{4}$  in. (120 cm.) diameter

\$7,000-10,000

cf. G. Gramigna, F. Irace, *Oswaldo Borsani*, Rome, 1992,  
p. 187 for similar example illustrated;  
A. Colonetti, G. Dorfler, *Oswaldo Borsani*, Milan, 1996, p. 73.





484

MAX INGRAND (1908-1969)

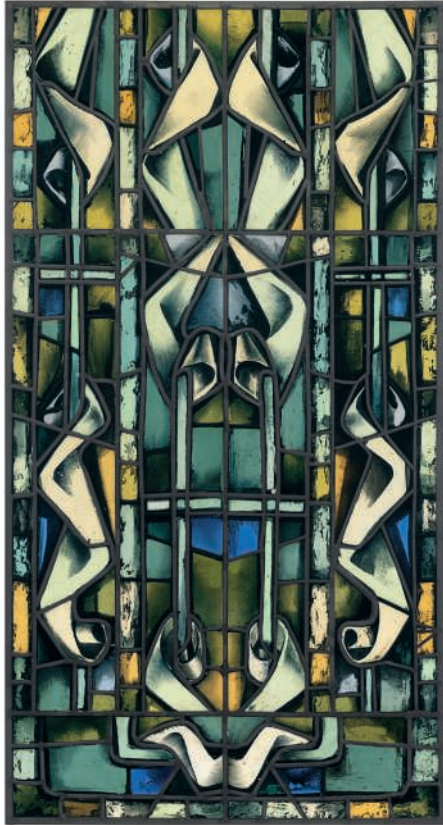
*A SET OF EIGHT WINDOWS, 1950S*

painted, stained and leaded glass  
three windows: 43 $\frac{3}{8}$  x 14 in. (110.8 x 35.5 cm);  
two windows: 50 $\frac{3}{8}$  x 27 $\frac{3}{4}$  in. (128.6 x 70.5 cm);  
two windows: 35 $\frac{1}{2}$  x 13 $\frac{1}{4}$  in. (90.2 x 33.7 cm);  
one window: 49 $\frac{1}{2}$  x 26 $\frac{3}{8}$  in. (126.7 x 67 cm)

four etched *MAX INGRAND MADE IN FRANCE* (8)

\$15,000-20,000

By repute, these windows were designed for the  
'Mother's House' at St. Josephs Catholic Nunnery in  
Hamilton, Ontario.





The present lot in the living room at Casa Troglia, 1954.

Image courtesy of the Osvaldo Borsani Archive.

485

**OSVALDO BORSANI (1911-1985)  
AND ADRIANO SPILIMBERGO (1908-1975)**

**A UNIQUE ILLUMINATED BAR CABINET FOR THE CASA TROGLIA,  
MILAN, 1954**

manufactured by Tecno, Milan, vellum painted in relief by *Adriano Spilimbergo*, mahogany, brass, doors opening to reveal sgraffito gold leaf lining attributed to *Lucio Fontana*, seven tempered glass shelves, two verre egolmisé shelves, and mirrored back by *Fontana Arte*  
55 in. (139.5 cm.) high, 45½ in. (115.5 cm.) wide, 15¾ in. (40 cm.) deep

tempered glass shelves marked *Vitrex* with pincer marks, mirrored back signed and dated *Galvanit Fontana 2 Apr 1954*

\$15,000-20,000

cf. I. De Guttry, M.P. Maino, *Il Mobile Italiano degli Anni 40 E '50*, Bari, 1992, p. 113 for similar works by Borsani and Spilimbergo;  
G. Gramigna, F. Irace, *Osvaldo Borsani*, Rome, 1992, pp. 188 and 194 for similar works by Borsani and Spilimbergo.

We would like to thank the Osvaldo Borsani Archive and Brian Kish for their assistance with the cataloguing of and note on this lot.

The late 1940's saw Osvaldo Borsani collaborating with the most prominent avant-garde artist in Milan, Lucio Fontana. Soon Borsani brought in other artists to contribute to interior design projects in and around Milan, among them Pomodoro, Sassu, Fabbri, Crippa, and Spilimbergo.

This striking bar cabinet was one such Milanese commission, for the Casa Troglia of 1954. Spilimbergo painted a still life, rendered in Tiepolo-inspired dissolving floral sprays on the bar's exterior surface while he treated the interior as an abstracted thicket or secret lair, an effect enhanced by the gold leaf sgraffito, which is believed to have been conceived by Lucio Fontana. The bar was placed in an interior entirely designed by Borsani and enhanced by Fontana wall ceramics. It sat on top of a Napoleon III-revival carpet festooned with medallions of pink, red, and white peonies. These jarring Baroque forces were tempered by the insightful modern lines of Borsani's furniture freshly produced by Tecno, the design firm he founded that year.





486

**ICO (1916-1996) AND LUISA (1914-1990) PARISI**  
**A UNIQUE VANITY AND CHAIR FOR THE CASA ZUCCHI, COMO, CIRCA 1952**

produced by Fratelli Rizzi, walnut, mirrored glass, brass details, velvet upholstery  
 vanity: 51¾ in. (131.5 cm.) high, 47 in. (119.5 cm.) wide, 19¾ in. (50 cm.) deep;  
 chair: 35¾ in. (91 cm.) high

(2)

\$15,000-20,000

cf. R. Aloj, *Esempi Camera Da Letto Armadi*, Toilette, Milan, 1955, ill. 141 for a similar example.

This vanity will be included in a the first volume of Parisi Design Catalogue, by the *Archivio del Design di Ico Parisi*. The archive for this lot is n. 1951.16.

We would like thank Roberta Lietti of the Archivio del Design di Ico Parisi and Brian Kish for their assistance with the cataloguing of and note on this lot.

The 1952 Casa Zucchi commission allowed the architect duo, Ico and Luis Parisi, free reign in not only designing the house but all of its contents. That work was so prominent as to be recorded in no fewer than eight publications. The villa's architecture and its furniture both reveal each architect's idiosyncratic approach to what is considered one of their finest works. Ico who was once an apprentice to Giuseppe Terragni and Luisa a student and friend of Gio Ponti, processed these influences to turn the home into a surprising synthesis, echoing Terragni's rationalism and Ponti's expressionism. The delicate vanity and its attendant side chair in matching carved Italian walnut, both exude a sense of dignity with a light touch. These same qualities are present in other outstanding pieces throughout the villa such as the console or the coffee table.



487

PIETRO CHIESA (1892-1948)

**A TABLE, CIRCA 1936**

manufactured by Fontana Arte, glass  
16½ in. (41 cm) high, 33¾ in. (86 cm.) wide, 19½ in. (49.5 cm.) deep

\$15,000-20,000

**LITERATURE:**

F. Deboni, *Fontana Arte*, Turin, 2012, ill. 141 for this table illustrated.





488

ALBERT GAMBETTA

**AN ADJUSTABLE ARMCHAIR, CIRCA 1957**

retailed by Luberto Design Inc., New York, tubular brass, zebra hide  
32¾ in. (83.2 cm.) high

\$8,000-12,000

cf. D. Desilets, *Morris Lapidus: The Architecture of Joy*, New York, 2010,  
pp. 207, 208, and 232 for chairs of a highly comparable design.

Examples of this design were selected by Morris Lapidus for use in his  
own New York apartment, circa 1960.

We would like to thank Chris Kennedy for his assistance with the  
cataloguing of this lot.



# AMERICAN DESIGN



489

FLORENCE KNOLL (B. 1917)

**A FILING CABINET FOR ALCOA INC., 1959**

manufactured by Knoll Associates, aluminum with marble top  
25¾ in. (65.5 cm.) high, 36 in. (91.5 cm.) wide, 18 in. (45.8 cm.) deep

\$7,000-9,000

**PROVENANCE:**

Wyeth, New York.

cf. *Design Forecast*, vol. 1, 1959, p. 19 (for an Alcoa executive office including related custom Florence Knoll designs);  
Bernard P. Spring, "Alcoa's Big Experiment—Ten Years Later," *Architectural Forum*, December 1962, p. 19 (for a discussion of Alcoa headquarters);  
Beatriz Colomina, Annemarie Brennan and Jeannie Kim, eds., *Cold War Hothouses: Inventing Postwar Culture from Cockpit to Playboy*, New York, 2004, pp. 70-73 (for a discussion of Alcoa's headquarters completed in 1952).

In the 1950s, the Aluminum Company of America (Alcoa) launched a multi-faceted marketing campaign to stimulate and encourage the creative thinking of industrial designers and manufacturers. Alcoa wanted to be more than a company that produced a product, they wanted to help push the boundaries of how aluminum could be used. Part of the marketing campaign, called Design Forecast, commissioned well-known designers, including Isamu Noguchi, Charles Eames, Paul McCobb and Florence Knoll, to design a product using Alcoa aluminum. From innovative clothing to stereos the products illustrated the remarkable versatility of aluminum and the imaginative spirit of Alcoa. To further prove the effectiveness and value of aluminum, the entire facade of their 30-story Pittsburg headquarters was made of diamond-patterned aluminum. In addition, Knoll Associates, was hired to outfit the interiors. Commissioning a furniture manufacturer known for using new materials and technologies was a perfect fit for a company betting that aluminum would rank as furniture manufacturer's most valuable material. The present lot was from the original interior at the Alcoa building, 425 Sixth Avenue, Pittsburg, Pennsylvania.





490

HARRY BERTOIA (1915-1978)

*UNTITLED (WELDED FORM), CIRCA 1970*

patinated bronze

19 in. (48.3 cm) high, 17¼ in. (43.8 cm) wide, 13 in. (33 cm) deep

\$15,000-20,000

This lot is sold with a copy of the letter of authenticity from Bertoia Studio.

491

DONALD JUDD (1928-1994)

**A 'DOUBLE' CHAIR #51/52, DESIGNED 1984**

this example 1989, manufactured by Janssen C.V., the Netherlands,  
anodized and fir-green enameled aluminum  
29½ in. (75 cm.) high, 39¾ in. (100 cm.) wide, 19¾ in. (50 cm.) deep

stamped *DJ 289*

\$6,000-8,000

cf. B. Bloemink, J. Cunningham, *Design ≠ Art*, exhibition catalogue, Cooper-Hewitt, National Design Museum, New York, 2004, pp. 49 and 50 for other chairs from this series.





PROPERTY FROM THE JAMES PRENDERGAST LIBRARY, JAMESTOWN, NY

492

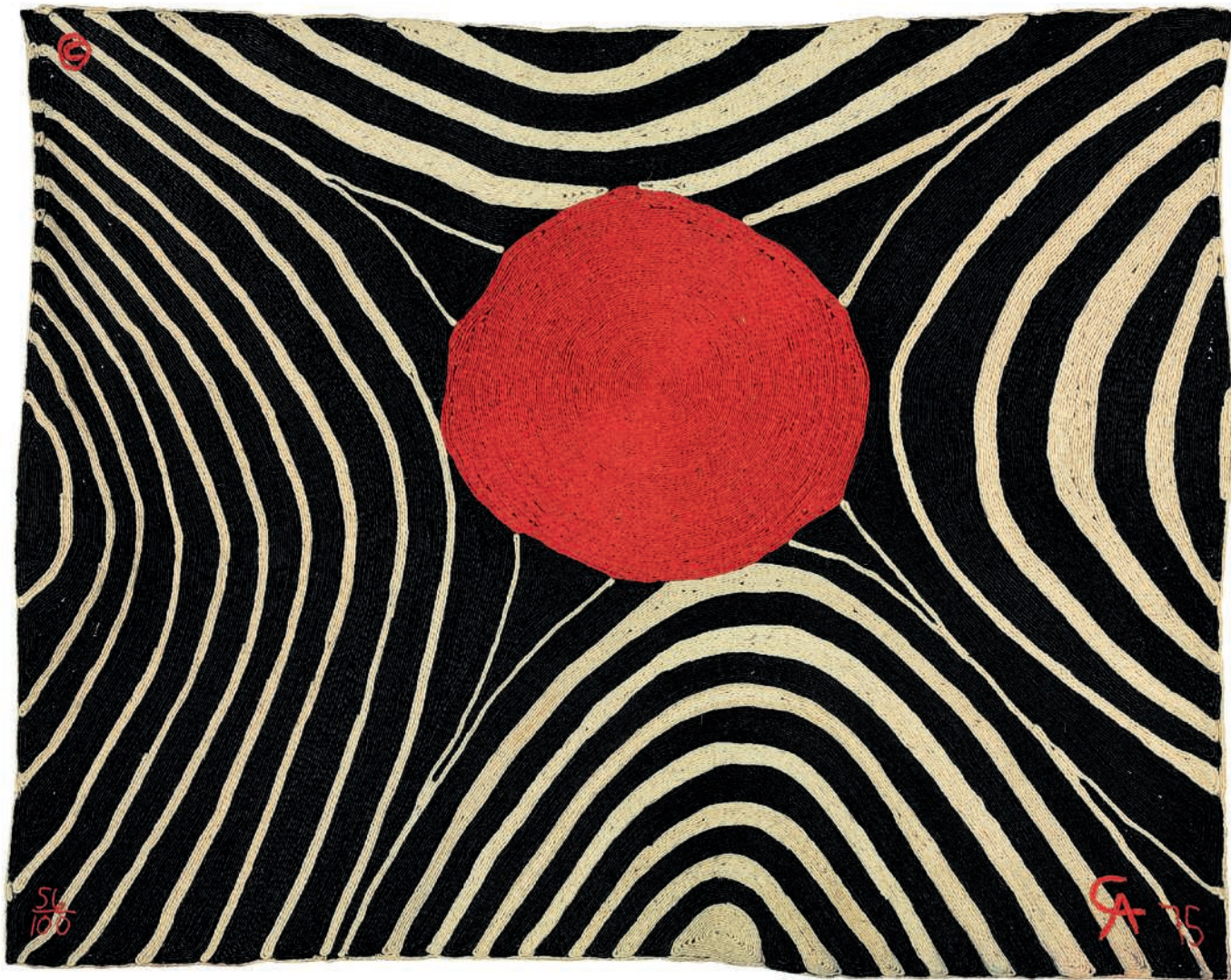
ALEXANDER CALDER (1898-1976)

*A TAPESTRY, 1975*

number 43 from an edition of 100, dyed and woven Maguay fiber  
6 x 8 ft. (182.8 x 241.3 cm)

signed and dated in weave AC 75 and numbered 43/100

\$5,000-8,000



PROPERTY FROM THE JAMES PRENDERGAST LIBRARY, JAMESTOWN, NY

493

ALEXANDER CALDER (1898-1976)

*A TAPESTRY, 1975*

number 56 from an edition of 100, dyed and woven Maguay fiber  
6 x 8 ft. (182.8 x 241.3 cm)

signed and dated in weave AC 75 and numbered 56/100

\$3,000-5,000





PROPERTY FROM THE JAMES PRENDERGAST LIBRARY, JAMESTOWN, NY

494

ALEXANDER CALDER (1898-1976)

*A TAPESTRY, 1975*

number 44 from an edition of 100, dyed and woven Maguery fiber  
6 x 8 ft. (182.8 x 241.3 cm.)

signed and dated in weave AC 75 and numbered 44/100

\$7,000-10,000

While sculpture was Claire Falkenstein's most constant pursuit, throughout her long life (1908-1997) she also created prints, furniture, fountains, architectural elements, screens, wallpaper, costume designs, props, and short films as well as an important body of jewelry. Devoted to experimentation, she worked with a wide array of materials — laminated plastic, Cor-Ten steel, iron, clay, wood, copper, resin, glass, aluminum and found objects among them. Unrelenting curiosity led Falkenstein to aggressively explore the technical aspect of process, and she reveled in pushing the limits of materials as far as possible simply for the discovery of what would be realized. She embraced chance and the fortuitous accident, describing her work as "unpredictable process." Indeed, her finished pieces often bear the tactile marks of the solder, the hammer and whatever other tools happen to be in her hands.

Born in Coos Bay, Oregon, Falkenstein studied in California with the modernist sculptor Alexander Archipenko and met the Bauhaus artists Laszlo Moholy-Nagy and Gyorgy Kepes. From 1950 until 1963 Falkenstein lived in Paris where she was part of a circle of European artists including Jean Arp, Alberto Giacometti, Karel Appel, Georges Mathieu and Antoni Tàpies. She worked and exhibited at the Stadler Gallery in Paris and the Gallery Spazio in Rome. When she returned to California in 1963 to work and teach, her friends and colleagues included the artists Clyfford Still, David Park, Hassell Smith, Richard Diebenkorn, Edward Corbett and Clay Spoon. While some had an impact on her work, Falkenstein kept a professional distance; she did not follow a specific teacher or have a particular mentor and she, herself, did not have a group of followers. An independent spirit, her unconventional methods were her own.

Without any formal training, Falkenstein began producing jewelry in 1946 and continued for the rest of her life. In the late 1940s, artist jewelry was a burgeoning market, but for Falkenstein it was inseparably linked to her work in sculpture. The limited scale made the creation of jewelry, in her small Paris studio, an economical way to experiment with unorthodox techniques. Working with metal, Falkenstein began with hatpins but quickly expanded to a wide range of items including brooches, rings, necklaces, cufflinks, buttons and larger pieces described as "body Jewelry" and even a "harness." Sculptural works of art unto themselves, some of her pieces were more comfortable to wear than others, and her necklaces with stunning pendants were among her most impressive pieces.

Glass often played an important role in Falkenstein's sculpture and jewelry. While working in Italy on a number of projects (from 1954-1961) she visited Murano to consult with glass experts and was captivated by the smooth rounded accidental shapes of the rejected glass that she found lying around the studio — chunks cut off from the blowing process. Welding, melting and soldering, using a gasoline torch among other tools (she recalls nearly burning down her Paris studio building) Falkenstein devised various techniques including a method for fusing two materials.

Widely recognized for numerous large private and public commissions, notably the webbed steel and glass gates she designed for Peggy Guggenheim's Venice Museum (1962) and the doors, rectory gates and grills and stained-glass windows for Saint Basil's Church on Wiltshire Boulevard in Los Angeles (1969) Falkenstein's sculpture and other artwork can be found in the collections of The Museum of Modern Art, the Smithsonian American Art Museum, the Los Angeles County Museum of Art and the Tate Gallery, among others. In this country she was represented by Martha Jackson Gallery in New York and Esther Robles Gallery in Los Angeles.

The owner of the welded copper sculpture first met Falkenstein in the early 1960s when she was working on a monumental outdoor sculpture for the City of Fresno, and, in 1970, purchased the present pieces from an exhibition in Fresno, CA.



495

CLAIRE FALKENSTEIN (1908-1997)

*UNTITLED (FUSION), CIRCA 1970*

patinated tubular copper, glass  
18 $\frac{7}{8}$  in. (50.5 cm.) high, 37 $\frac{3}{4}$  in. (96 cm.) wide, 18 in. (45.8 cm.) deep

\$8,000-12,000

cf. M. Henderson, exhibition catalogue, *Claire Falkenstein Structure and Flow Works from 1950-1980*, West Hollywood, CA, Louis Stern Fine Arts, 2006, p. 89 for an example of a similar sculpture.

496

CLAIRE FALKENSTEIN (1908-1997)

*A NECKACE, 1950S-60S*

silver, glass with gold foil inclusions likely sourced  
from Murano, Italy

9½ in. (24 cm) high

marked *Falkenstein Sterling*

\$10,000-15,000





497

CLAIRE FALKENSTEIN (1908-1997)

*A 'FUSION' NECKLACE, 1950S-60S*

copper, glass, likely sourced from Murano, Italy  
pendant: 5½ (14 cm) high, 3¼ in. (8.2 cm) wide

unsigned

\$8,000-12,000

The present sculpture is one of Falkenstein's "fusion" works. In the 1950s, while working on a number of projects in Italy, she began experimenting with inserting chunks of glass into her tangles of metal, integrating these two contrasting materials. The process she developed for combining welded metal and melted glass - one ridged and controlled, the other fluid and unpredictable - resulted in an extensive body of work.

498

JUDY MCKIE (B. 1944)

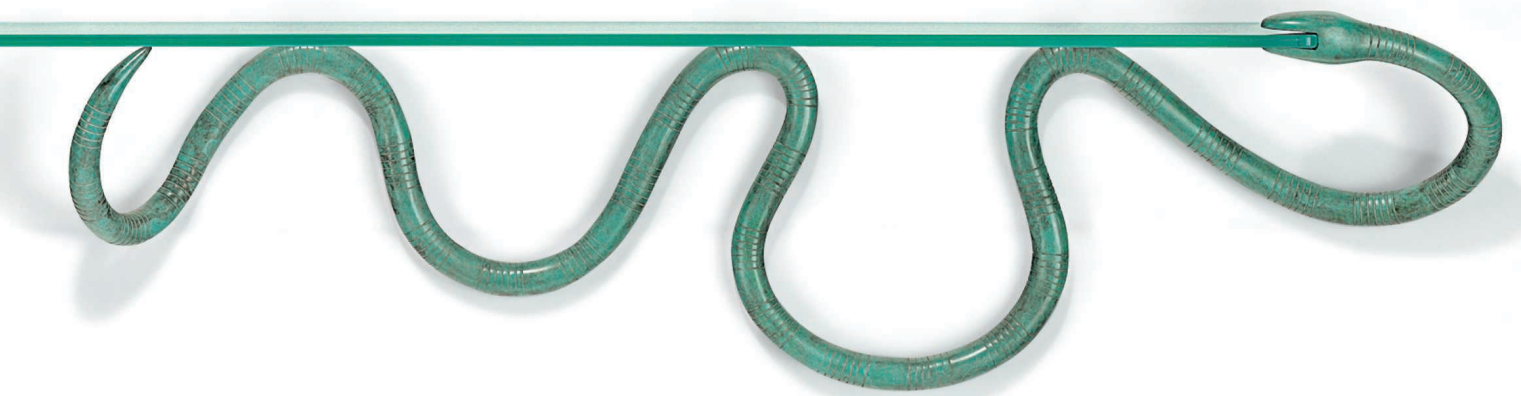
*A 'SNAKE' SHELF, 1994*

patinated bronze, glass, number 19 from an edition of 32  
11 $\frac{1}{8}$  in. (28.2 cm.) high, 85 $\frac{3}{4}$  in. (217.8 cm.) wide, 6 $\frac{1}{4}$  in. (16 cm.) deep

each snake impressed *JKM 19/32*, one *A* and the other one *B*

\$15,000-20,000





499

YOICHI OHIRA (B. 1946)

*'FOGLIE AUTUNNALI', A VASE, 1998*

executed by Maestro Livio Serena and Maestro Giacomo Barbini,  
hand-blown glass canes with murrine, battuto surface  
4½ in. (11.4 cm) high

signed, titled and dated *yoichi ohira - m° L. Serena 1/1 unico 26.05.1998 murano*

\$6,000-8,000

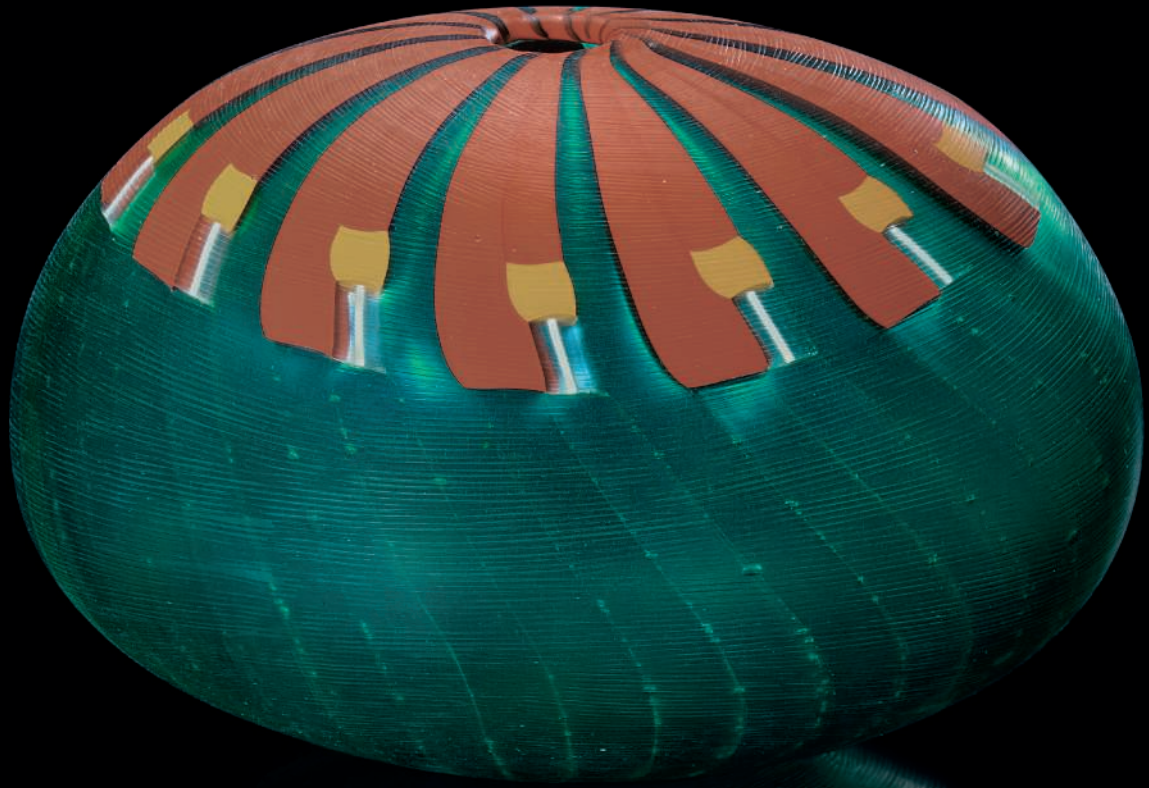
**PROVENANCE:**

Barry Friedman Ltd., New York;

Acquired directly from the above by the present owner.

cf. Exhibition catalogue, *Yoichi Ohira: A Phenomenon in Glass*, Barry Friedman Ltd.,  
New York, 2002, p. 154 for another vase of this design.





500

YOICHI OHIRA (B. 1946)

*AN 'AVORIO' BOWL, 1997*

executed by Maestro Livio Serena, hand-blown glass  
canes with polychrome inlays, ground surface  
4¾ in. (12 cm.) high, 5¼ in. (13.3 cm.) diameter

signed, titled and dated *yoichi ohira m° L. Serena 1/1 unico  
murano 13.5.1997*

\$6,000-8,000

**PROVENANCE:**

Barry Friedman Ltd., New York;

Acquired directly from the above by the present owner.



501

YOICHI OHIRA (B. 1946)

'LAGUNA', A VASE FROM THE LAGUNA SERIES, 1999

executed by Maestro Livio Serena, hand-blown glass  
canes with transparent murrine and powder inserts  
ground surface  
6¼ in. (15.9 cm.) high

signed, titled and dated *yoichi ohira - m° L. Serena 1/1*  
*unico venerdi 7 maggio 1999 murano*

\$6,000-8,000

**PROVENANCE:**

Barry Friedman Ltd., New York;  
Acquired directly from the above by the present owner.

cf. Exhibition catalogue, *Yoichi Ohira: A Phenomenon in Glass*,  
Barry Friedman Ltd., New York, 2002, p. 175 for a vase of a  
similar design.



502

YOICHI OHIRA (B. 1946)

A 'FINISTRE' BOWL, CIRCA 1997

hand-blown glass canes, ground surface  
4 $\frac{1}{4}$  in. (11.8 cm.) high, 4 $\frac{1}{4}$  in. (12 cm.) diameter

\$5,000-8,000

**PROVENANCE:**

Barry Friedman Ltd., New York;

Acquired directly from the above by the present owner.

cf. Exhibition catalogue, *Yoichi Ohira: A Phenomenon in Glass*,  
Barry Friedman Ltd., New York, p. 83 for a vase of a similar design.



503

YOICHI OHIRA (B. 1946)

*AN 'AVORIO E ACQUAMARINA' VASE*  
*FROM THE 'A NASTRI' SERIES, 1999*

executed by Maestro Livio Serena and Maestro Giacomo  
Barbini, hand-blown glass canes, polished and battuto  
surface

9½ in. (24.2 cm) high

signed, titled, and dated *yoichi ohira m° L. Serena 1/1*  
*unico Friday 14 May 1999 murano*

\$8,000-10,000

**PROVENANCE:**

Barry Friedman Ltd., New York;

Acquired directly from the above by the present owner.





504

504

CLAUDE LALANNE (B. 1924)  
**A FORK AND SPOON, DESIGNED 1966**

for Alexandre Iolas, silver-gilt  
 spoon: 8 $\frac{3}{8}$  in. (22 cm.) long;  
 fork: 8 $\frac{1}{8}$  in. (20.6 cm) long.

with silver hallmarks

\$6,000-8,000

cf. D. Marchesseau, *The Lalannes*, Paris, 1998, p. 90;  
 Exhibition catalogue, *Les Lalannes*, Musée des Arts  
 Décoratifs, Paris, 2010, pp. 104-105 for a flatware set of  
 a similar design

505

CLAUDE LALANNE (B. 1924)  
**'POMME BOUCHE'; DESIGNED 1975**

edited by Artcurial, artist's proof from an edition of 8, gilt-bronze  
 5 $\frac{1}{2}$  in. (14 cm.) high, 4 $\frac{1}{2}$  in. (11.4 cm.) wide, 4 $\frac{1}{2}$  in. (11.4 cm.) deep

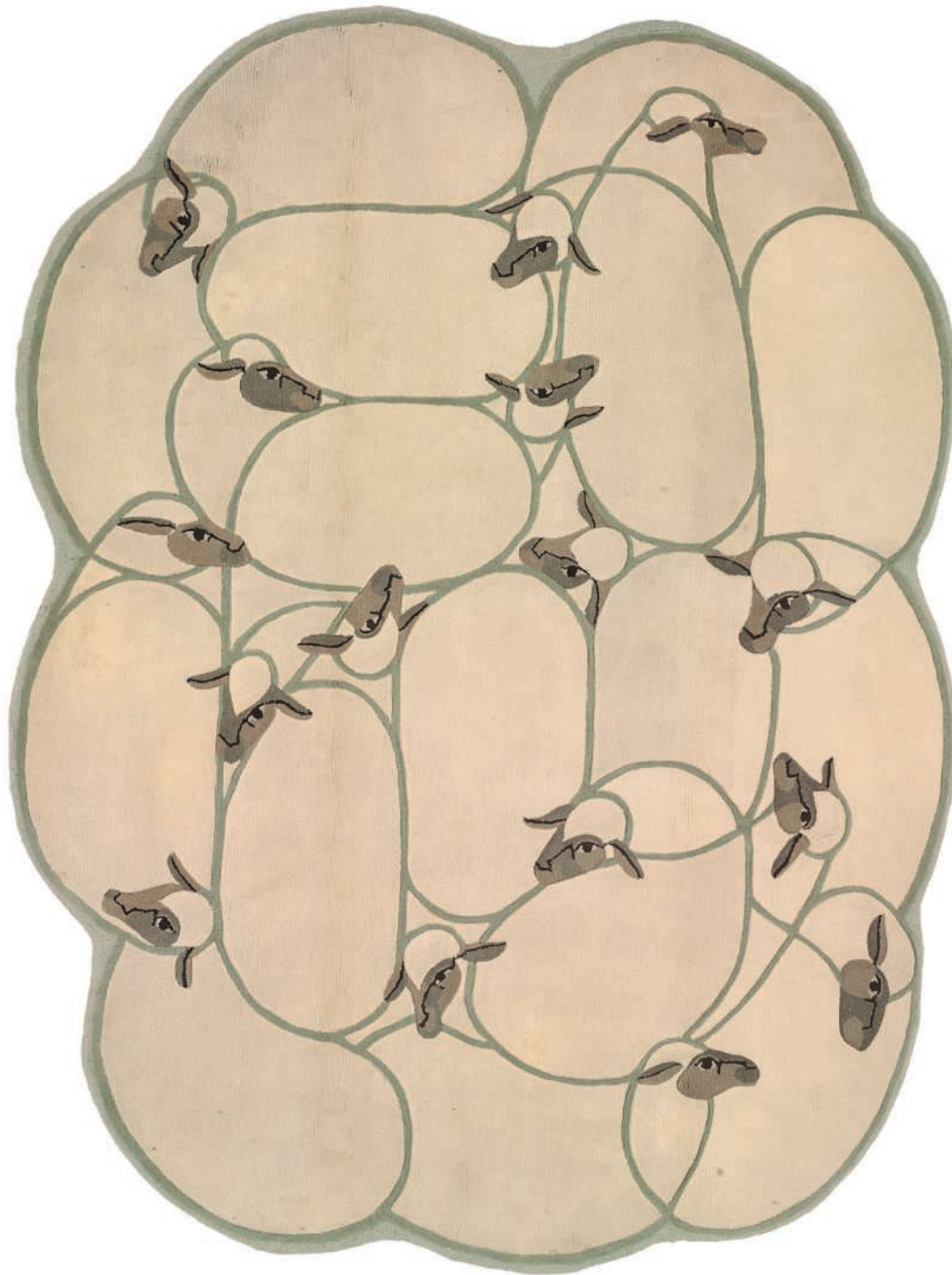
marked LALANNE ARTCURIAL EA 8/8

\$15,000-20,000

cf. D. Marchesseau, *Les Lalannes*, Paris, 1998, p. 66;  
 D. Adabie, *Les Lalanne(s)*, Paris, 2008, pp. 65-67 for other pomme bouche models.



505



506

FRANCOIS-XAVIER LALANNE (1927-2008)

*'PETIT TROUPEAU DE MOUTONS', A CARPET, DESIGNED 1985*

edited by Artcurial, number 43 from an edition of 150, wool  
9 ft. 5 in. x 7 ft. (287 x 213.4 cm)

with label bearing title and edition number

\$40,000-60,000

PROPERTY FROM THE COLLECTION OF MICHAEL MAHARAM

507

TEJO REMY (B. 1960)

**'YOU CAN'T LAY DOWN YOUR MEMORIES';  
A CHEST OF DRAWERS, DESIGNED 1991**

manufactured by Droog Design, Amsterdam, vintage drawers,  
maple, metal, plastic, burlap  
49½ in. (126 cm.) high, 63 in. (160 cm.) wide, 20 in. (50.8 cm.) deep

each drawer numbered 024 and stamped *Droog Design Atelier Schelling  
& Borsboon Den Haag*

one drawer also signed *Tejo Remy*

\$12,000-18,000

**PROVENANCE:**

Ulrich Fiedler, Berlin.

cf. R. Ramakers, G. Bakker (eds.), *Droog Design: Spirit of the Nineties*,  
Rotterdam, 1998, p. 38;

Exhibition catalogue, *Droog & Dutch Design, From Product to Fashion*,  
Centraal Museum, Utrecht, 2000, pp. 104, 108, 110;

D. A. Hanks, A. Hoy, M. Eidelberg, *Design for Living: Furniture and Lighting 1950-2000*,  
exhibition catalogue, Montreal Museum of Decorative Arts, Paris, 2000,  
pp. 210-211 and 233;

M. Baveray (ed.), *Less and More: Design in the Fonds National D'Art Contemporain  
Collections, 1980-2002*, Paris, 2002, p. 78;

H. Schoenholz Bee (ed.), *Objects of Design from The Museum of Modern Art*,  
New York, 2003, p. 276;

R. Ramakers (ed.), *Simply Droog: 10 + 1 Years of Creating Innovation and Discussion*,  
Amsterdam, 2004, p. 27.





# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

- 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 begins 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:
  - for individuals: Photo identification (driver's 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);
  - 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.

- 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 at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 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](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

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

#### (c) Written Bids

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

amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • 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 or her 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;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph 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 US dollars. 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 mail 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 AND TAXES 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 US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- 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
- 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 5 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:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- 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**.
- 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.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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 auction or drew attention to any conflict of opinion.
- 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - 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
  - 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.
- 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, under 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.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply 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 the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition report** or announced at the time of sale.
  - 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 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- 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.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- 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 Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

## 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 you.

## 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:

- When you collect the **lot**; or
- At the end of the 7th 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

- 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):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - 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;
  - 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;
  - 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;
  - 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);
  - we can, at our option, reveal your identity and contact details to the seller;
  - 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;
  - we can 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
  - we can take any other action we see necessary or appropriate.
- 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 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, 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.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

## 2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - charge you storage fees while the **lot** is still at our saleroom; or
  - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- 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 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. 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 at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@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 at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.

#### (b) Endangered and 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.

#### (c) Lots containing Ivory or materials resembling ivory

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) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated material.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import

and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. 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) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

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

## I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or (ii) 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 I(a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our

customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

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

### 8 WAIVER

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

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. 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 submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

- 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;
- 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;
- a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or
- 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 paragraph 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 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 paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

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

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

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

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

# 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.

•

**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 Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

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 AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: Property Owned in part or in full by Christie's

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

#### ◦ Minimum Price Guarantees:

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

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

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

The third party 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 above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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

#### Other Arrangements

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

Bidding by parties with an interest

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

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ..."

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

\*\*Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

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

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints

is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### 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. These will vary by department.

### EXPLANATION OF CATALOGUING PRACTICE

#### FOR 20TH CENTURY DECORATIVE ARTS

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in the catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

1. When a piece is, in our unqualified opinion, by a certain artist or produced by his workshop or factory, the name appears above the description of the lot, this is indicated as follows:  
e.g. EMILE GALLE

2. When a piece is, in Christie's qualified opinion, probably a work by the artist in whole or in part, this is indicated as follows:  
e.g. ATTRIBUTED TO EMILE GALLE

3. When a piece is, in Christie's qualified opinion, a work of the period of the artist and closely related to his style, this is indicated as follows:  
e.g. IN THE STYLE OF EMILE GALLE

4. When a piece is, in Christie's qualified opinion, a work executed in the artist's style but of a later date, this is indicated as follows:  
e.g. IN THE MANNER OF EMILE GALLE

5. When a piece is, in Christie's qualified opinion, a copy (of any date) of a work of the artist, this is indicated as follows:  
e.g. AFTER EMILE GALLE

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Ellanor Notides

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office      EMAIL— [info@christies.com](mailto:info@christies.com)

For a complete salerooms & offices listing go to [christies.com](http://christies.com)

# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Storage (per lot/day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.  
Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
nycollections@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
nycollections@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**

# CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

## DEPARTMENTS

### AFRICAN AND OCEANIC ART

PAR: +33 (0)140 768 386  
NY: +1 212 484 4898

### AMERICAN DECORATIVE ARTS

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### AMERICAN FURNITURE

NY: +1 212 636 2230

### AMERICAN ART

NY: +1 212 636 2140

### ANGLO-INDIAN ART

KS: +44 (0)20 7389 2570

### ANTIQUITIES

NY: +1 212 636 2245

### ASIAN 20TH CENTURY AND CONTEMPORARY ART

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## KEY TO ABBREVIATIONS:

KS: *London, King Street*

NY: *New York, Rockefeller Plaza*

PAR: *Paris*

SK: *London, South Kensington*



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KOTA-NDASA RELIQUARY FIGURE, GABON

Height: 58 cm. (22 ¾ in.)

€850,000–1,250,000

Provenance: Han Coray (1880–1974), Zürich/Agnuzzo, Switzerland

Probably Paolo Morigi, Lugano, Switzerland

Jacques Kerchache, Paris

Private collection, acquired from the above



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### JEAN PROUVÉ (1901-1984)

Table centrale, 1956  
Bent lacquered steel and stratified wood  
€300 000 - 500 000



**Lalique**

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**CHRISTIE'S**

A 'BACCHANTES' VASE, NO. 997, DESIGNED 1927  
wheel engraved R. LALIQUE FRANCE, engraved No. 997  
opalescent glass · 9<sup>3</sup>/<sub>4</sub> in. (24.7 cm.)  
£15,000–20,000

GABRIEL ARGY-ROUSSEAU (1885-1953)  
*A 'FLEUR EPANOUIE' VASE, DESIGNED 1925*  
pâte-de-verre · 9 $\frac{5}{8}$  in. (24.5 cm.) high  
\$15,000–20,000

GABRIEL ARGY-ROUSSEAU (1885-1953)  
*A 'FLEURS DE PERSE' VASE, DESIGNED 1924*  
pâte-de-verre · 12 $\frac{1}{8}$  in. (31 cm.) high  
\$12,000–18,000

DAUM  
*A EWER, CIRCA 1910*  
wheel-carved cameo glass · 9 $\frac{7}{8}$  in. (25 cm.) high  
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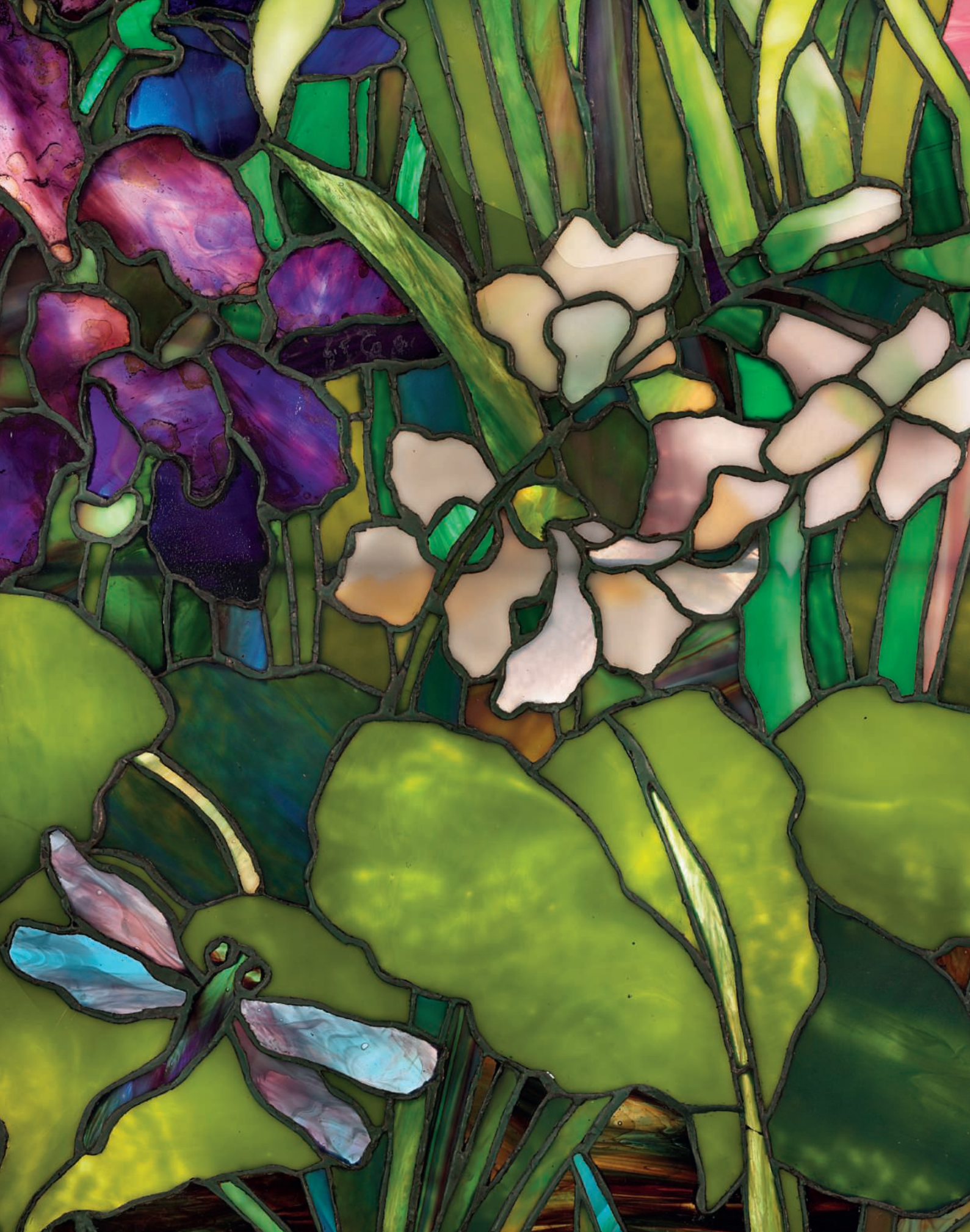
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