

CHRISTIE'S

THE SKI SALE

South Kensington, 21 January 2016



GSTAAD

PRINTED IN SWITZERLAND
J.C. MÜLLER, ZÜRICH 8



"ROUND HOUSE"
ON BALDY MOUNTAIN

SUN VALLEY

IDAHO

D.S.

THE SKI SALE

THURSDAY 21 JANUARY 2016

AUCTION

Thursday 21 January 2016
at 1.00 pm Lots 1-197
85 Old Brompton Road
London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **POS-11483**

STORAGE AND COLLECTION

Please refer to the important notice on page 63. Please note that Cadogan Tate's opening hours are Monday to Friday 9am to 5pm, and purchases transferred to their warehouse are not available for collection at weekends.

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For general enquiries about this auction, email should be addressed to the auction administrator.

Front cover: Lot 46
Inside Front Cover: Lot 194
Back cover: Lot 116

Please note all lots are sole unframed unless otherwise stated in the lot's description

VIEWING

PREVIEW from 21 December 2015
Saturday 16 January 2016 11.00 am - 5.00 pm
Sunday 17 January 2016 11.00 am - 5.00 pm
Monday 18 January 2016 9.00 am - 7.30 pm
Tuesday 19 January 2016 9.00 am - 5.00 pm
Wednesday 20 January 2016 9.00 am - 5.00 pm
No view on day of sale

AUCTIONEERS

Nic McElhatton, Nick Martineau.

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CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to Reserves

BUYING AT CHRISTIE'S

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

[15]

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1

1
MARIO BONILAURI
(1911-1988)

*VII OLYMPISCHE WINTER SPIELE,
CORTINA D'AMPEZZO*

lithograph in colours, 1956, printed by A.G.A.F.,
Firenze, condition B+/A-; backed on linen
39 x 27 in. (100 x 69 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100



2

2
ANONYMOUS

*VIIes JEUX OLYMPIQUES D'HIVER,
CORTINA*

offset lithograph in colours, 1955, printed by
Bimospa, Roma, condition A-; backed on linen
39 x 24½ in. (99 x 62 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100



3

***3**
MAGA (GIUSEPPE
MAGAGNOLI, 1878-1933)

THE VALLEY OF AOSTA

lithograph in colours, 1931, printed by E.N.I.T.,
condition B+/A-; backed on linen
39 x 24 in. (99 x 62 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100



4

4
GINO BOCCASILE
(1901-1952)

SESTRIERES

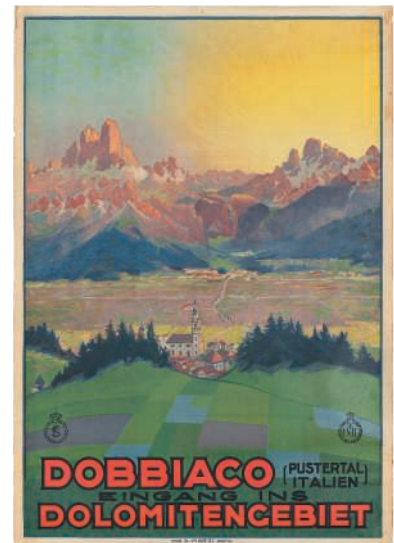
offset lithograph in colours, 1955, printed by Roggero & Tortia, Torino, condition B/B+; backed on linen
 39 x 27 in. (100 x 69 cm.)

£3,000-5,000

\$4,600-7,500
 €4,200-6,900



5



6

6
ANONYMOUS

DOBBIACO, DOLOMITENGEBIET / DOLOMITI

lithograph in colours, printed by A. Marzi, Roma, condition B+; not backed
 39½ x 27½ in. (100 x 70 cm.)

£800-1,200

\$1,300-1,800
 €1,200-1,700

5
ANONYMOUS
CADORE

lithograph in colours, c.1926, condition B+; backed on linen
 43 x 29½ in. (109 x 75 cm.)

£1,000-1,500

\$1,600-2,300
 €1,400-2,100

7
FILIPPO OMEGNA
(1881-1948)

ITALIA GRESSONEY

lithograph in colours, printed by Dr. E. Chappuis, Bologna, condition B/B+; not backed
 44 x 30 in. (112 x 77 cm.)

£1,000-1,500

\$1,600-2,300
 €1,400-2,100



7



8



10



9

8

GIUSEPPE RICCOBALDI (1887-1976)

TERMINILLO

lithograph in colours, 1940, printed by Barabino & Graeve, Genova, condition A-; backed on linen
39 x 27½ in. (99 x 70 cm.)

£2,500-3,500

\$3,800-5,300
€3,500-4,800

9

EDITH REIDEL (1909-1992)

STEIERMARK

lithograph in colours, c.1930, printed by Alfred Wall, Graz, condition B+/A-; backed on linen
37 x 25 in. (94 x 64 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

10

ERICH VON WUNSCHHEIM

AUTRICHE

lithograph in colours, 1937, condition A-; backed on linen
37 x 24½ in. (95 x 62 cm.)

£3,000-5,000

\$4,600-7,500
€4,200-6,900



11

11
FRANZ LENHART (1898-1992)
L'ALTA AUSTRIA

L'ALTA AUSTRIA
 lithograph in colours, c.1937, printed by Steyermühl, Wien, condition A;
 backed on linen
 37½ x 24½ in. (95 x 63 cm.)

£5,000-7,000

\$7,600-11,000
 €7,000-9,700

12
ATELIER BINDER
WINTER IN AUSTRIA

WINTER IN AUSTRIA
 lithograph in colours, printed by Waldheim-Eberle A.G., Vienna, condition B+;
 backed on linen
 37 x 25 in. (95 x 63 cm.)

£2,000-3,000

\$3,100-4,500
 €2,800-4,100

13
PAUL KIRNIG (1891-1955)
AUSTRIA (before letters)

AUSTRIA (before letters)
 lithograph in colours, c.1935, printed by Christoph Reisser's Söhne, Wien,
 condition B/B+; backed on linen
 37½ x 25 in. (95 x 63 cm.)

£1,000-1,500

\$1,600-2,300
 €1,400-2,100



12



13



14



15



16



17

*14

ATELIER BINDER

HOLIDAYS IN AUSTRIA

lithograph in colours, printed by J. Weiner, Vienna, condition B+; backed on linen
37½ x 24½ in. (95 x 63 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

15

B.P.

AUTRICHE

lithograph in colours, printed by Christoph Reisser's Söhne, Vienne, condition B+; backed on linen
37 x 25 in. (95 x 63 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

16

V. RUBASTA

JASNA NÍZKE TATRY

lithograph in colours, 1951, condition A; not backed, framed
33 x 23 in. (84 x 59 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700



18

17

ANONYMOUS

WORLD SKI CHAMPIONSHIPS, AUSTRIA

lithograph in colours, 1958, printed by Sochor, Zell am See, condition B+/A-; backed on linen
33½ x 22½ in. (85 x 57 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

*18

LUDWIG HOHLWEIN (1874-1949)

GERMANY 1936, IVth OLYMPIC WINTER GAMES

lithograph in colours, 1936, condition B+/A-; backed on linen
39½ x 25 in. (100 x 64 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100



19

*19

ANONYMOUS

FLIEGEN AUCH IM WINTER! DEUTSCHE LUFTHANSA

lithograph in colours, 1937, printed by Marggraff, Berlin, condition A-;
backed on japan
33 x 23 in. (84 x 59 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

20

J.-E.

NORGE

lithograph in colours, 1933, printed by Norsk, Oslo, condition B+/A-;
not backed
39 x 24 in. (99 x 62 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

*21

CLAUDE LEMEUNIER (1928-2010)

NORWAY

lithograph in colours, 1957, printed by Offset-service, condition B+/A-;
not backed
39 x 24½ in. (99 x 62 cm.)

£2,000-3,000

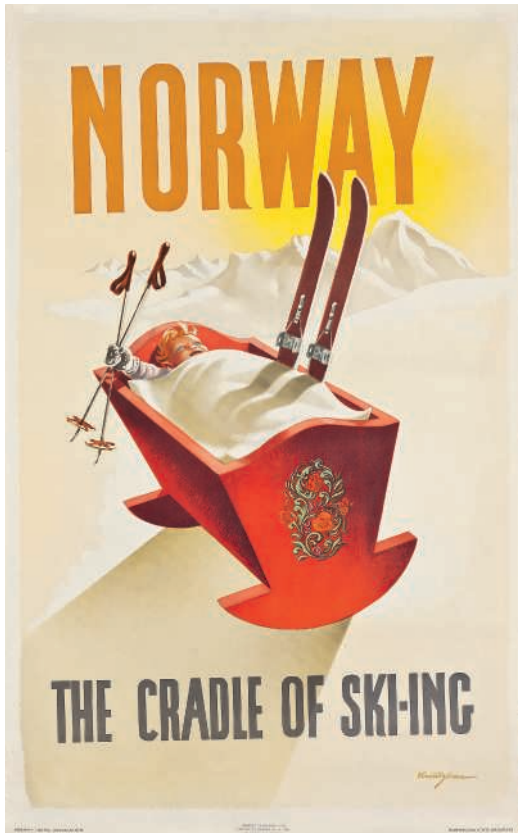
\$3,100-4,500
€2,800-4,100



20



21



22



24



23

22

KNUT YRAN (1920-1998)

NORWAY THE CRADLE OF SKI-ING

offset lithograph in colours, 1955, printed by Grøndahl & Søn, condition A-;
not backed
39 x 24½ in. (100 x 62 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

23

DAQTIN TH. HANSSEN

NORGE

lithograph in colours, 1935, printed by Norsk, Oslo, condition B; not backed
39 x 24 in. (99 x 61 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

24

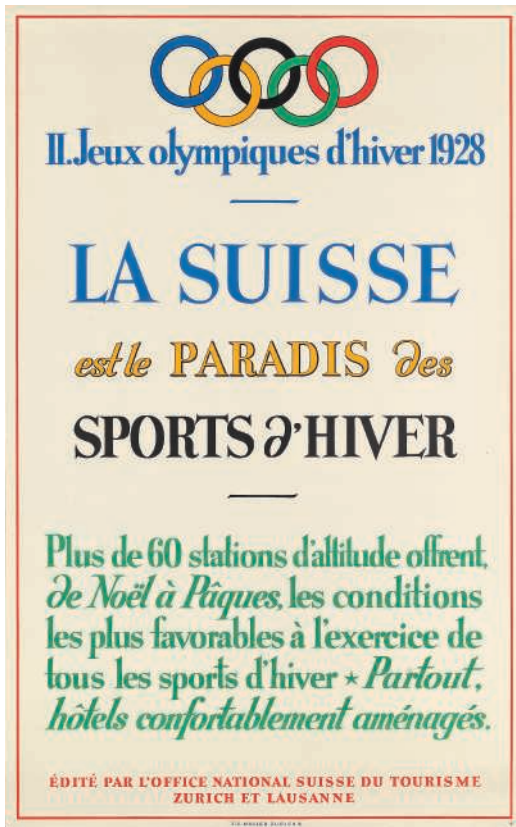
KNUT YRAN (1920-1998)

VI. OLYMPISCHE WINTERSPIELE, OSLO

offset lithograph in colours, 1952, printed by A.S. Copai, condition B+/A-;
backed on linen
19 x 13 in. (48 x 33 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800



25



26

*25

ANONYMOUS

II. JEUX OLYMPIQUES D'HIVER 1928

lithograph in colours, 1928, printed by J.C. Muller, Zurich, condition A-;
not backed
40 x 25 in. (102 x 64 cm.)

£3,000-5,000

\$4,600-7,500
€4,200-6,900

26

HUGO LAUBI (1888-1959)

SUISSE

lithograph in colours, 1930, printed by Fretz Brothers S.A., Zurich, condition A-;
backed on linen
40 x 25 in. (102 x 64 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

*27

ERICH HERMÈS (1881-1971)

WINTER IN DER SCHWEIZ

lithograph in colours, c.1938, printed by Säuberlin & Pfeiffer A.G., Vevey,
condition A; not backed
39 x 24 in. (100 x 62 cm.)

£3,000-5,000

\$4,600-7,500
€4,200-6,900



27



28



29



30



31

***28**
EDMUND WELF (1915-1993)

WINTER IN SWITZERLAND

lithograph in colours, 1945, printed by J.C. Müller, Zürich, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£800-1,200

\$1,300-1,800

€1,200-1,700

***30**
LIBIS (HERBERT LIBISZEWSKI, 1897-1985)

AUTOCARS ALPESTRES, POSTES SUISSES

lithograph in colours, printed by J.C. Müller, Zürich, condition A-; not backed
39 x 24½ in. (100 x 62 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

***29**
WILHELM FRIEDRICH BURGER (1882-1964)

SWITZERLAND, ALPINE POSTAL MOTOR COACHES

lithograph in colours, printed by J.C. Müller, Zürich, condition A-; not backed
39 x 24 in. (100 x 62 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

31
CARLO PELLEGRINI (1866-1937)

ADELBODEN

lithograph in colours, printed by A. Trüb & Cie., Aarau, condition A-; not backed
39 x 25½ in. (100 x 65 cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



32

32
WILLY TRAPP (1905-1984)

ADELBODEN

lithograph in colours, c.1930, printed by Wolfsberg, Zürich, condition B+/A-; not backed
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

34
PAUL GUSSET (1909-1975)

BERNER OBERLAND

lithograph in colours, c.1950, printed by Brügger A.G., Meiringen, condition A-; not backed
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

***33**
AMSTUTZ & HERDEG

BERNER OBERLAND

lithograph in colours, 1943, condition A-; backed on japan
40 x 27 in. (102 x 68 cm.)

£1,200-1,800

\$1,900-2,700
€1,700-2,500

***35**
FRANCO BARBERIS
(1905-1992)

BERNER OBERLAND IST SCHÖÖN

lithograph in colours, 1944, printed by J.C. Müller A.G., Zürich, condition A-; backed on japan
40 x 27 in. (102 x 69 cm.)

£1,200-1,800

\$1,900-2,700
€1,700-2,500



33



34



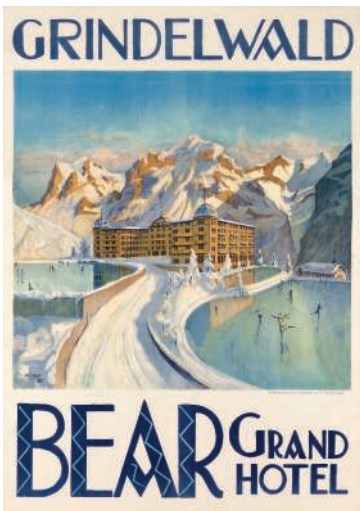
35



36



37



38



39

36
OTTO BAUMBERGER
(1889-1961)

*INTERLAKEN, THE ALPINE
WONDERLAND*

lithograph in colours, printed by Fretz Bros. Ltd.,
Zurich, condition B+/A-; backed on linen, framed
40 x 25 in. (101 x 65 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

***37**
ALEX WALTER
DIGGELMANN (1902-1987)

INTERLAKEN

lithograph in colour, 1946, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

***38**
E. ENBLUM

*GRINDELWALD, BEAR GRAND
HOTEL*

lithograph in colours, 1924, printed by Brügger
A.G., Meiringen, condition B+/A-; backed on linen
38 x 26½ in. (96 x 67 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

39
MARTIN PEIKERT
(1901-1975)

GRINDELWALD

lithograph in colours, printed by Polygraphic
Company, Berne, condition A; backed on linen
40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100



40

*40

MARTIN PEIKERT (1901-1975)

MOB

offset lithograph in colours, 1946, printed by Klausfelder, Vevey, condition B+; backed on japan
40 x 25 in. (102 x 64 cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

*41

MARTIN PEIKERT (1901-1975)

MOB

lithograph in colours, 1956, printed by Säuberlin & Pfeiffer S.A., Vevey, condition B+/A-; not backed
40 x 25 in. (102 x 64 cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

42

MARTIN PEIKERT (1901-1975)

WENGEN

lithograph in colours, c.1950, condition A; not backed
40 x 25 in. (102 x 64 cm.)

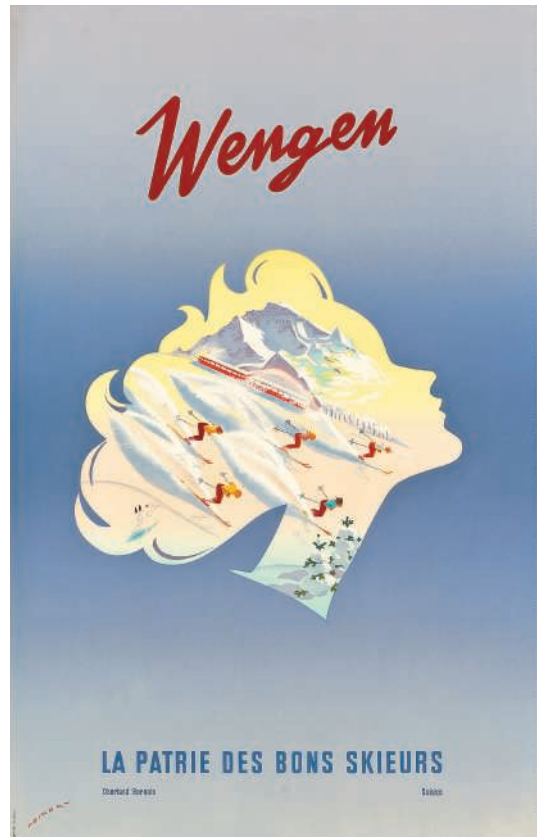
£1,500-2,000

\$2,300-3,000

€2,100-2,800



41



42



43

***43**

ALEX WALTER DIGGELMANN (1902-1987)

GSTAAD

lithograph in colours, c.1933, printed by J.C. Müller, Zürich, condition A;
not backed
40 x 25 in. (102 x 64 cm.)

£5,000-7,000

\$7,600-11,000
€7,000-9,700



44

44

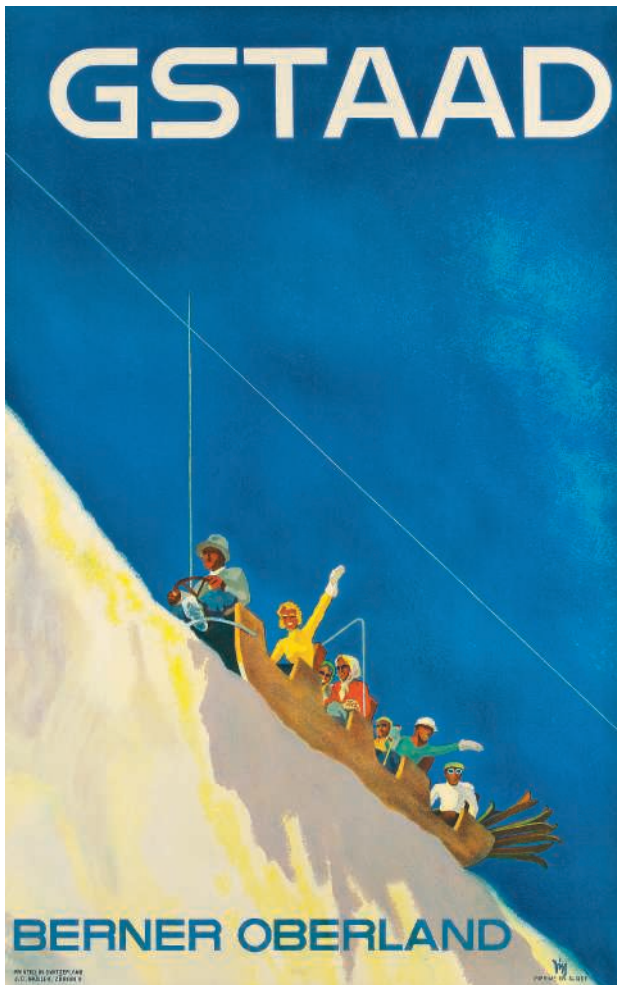
CHARLES KUHN (1903-1999)

GSTAAD

lithograph in colours, 1931, printed by Wolfsberg, Zürich, condition A-;
backed on linen, framed
50 x 36 in. (128 x 91 cm.)

£6,000-8,000

\$9,100-12,000
€8,300-11,000



45



46

***45**

ALEX WALTER DIGGELMANN (1902-1987)

GSTAAD

lithograph in colours, c.1938, printed by J.C. Müller, Zürich, condition A;
not backed
40 x 25 in. (102 x 64 cm.)

£10,000-15,000

\$16,000-23,000
€14,000-21,000

***46**

ALEX WALTER DIGGELMANN (1902-1987)

GSTAAD

lithograph in colours, 1934, printed by J.C. Müller, Zürich, condition A-/A;
not backed
40 x 25 in. (102 x 64 cm.)

£10,000-15,000

\$16,000-23,000
€14,000-21,000



47



48



49



50

47

FRANÇOIS GOS (1880-1975)
GSTAAD

lithograph in colours, 1924, printed by Fiedler S. A.,
Chaux-De-Fonds, condition A; not backed
39 x 25½ in. (99 x 65 cm.)

£800-1,200

\$1,300-1,800

€1,200-1,700

*49

HANS JEGERLEHNER
(1906-1974)

*ZUM WINTERSPORT MIT DER
EISENBAHN*

lithograph in colours, 1950, condition B+/A-;
backed on linen
50 x 36 in. (127 x 92 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

48

HANS FALK (1918-2002)
SUNNY SPORTS IN SWITZERLAND

lithograph in colours, 1957, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£800-1,200

\$1,300-1,800

€1,200-1,700

50

ANDRÉ LECOMTE
MÜRREN

lithograph in colours, 1931, printed by Wolfsberg,
Zürich, condition B+/A-; backed on linen
40 x 25½ in. (102 x 65 cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



51

***51**
EMIL CARDINAUX
(1877-1936)

JUNGFRAU-RAILWAY

lithograph in colours, 1928, printed by Paul Bender, Zürich, condition A-; backed on japan 40 x 25½ in. (102 x 65 cm.)

£2,000-3,000

\$3,100-4,500
 €2,800-4,100

***53**
ERNST HODEL (1881-1955)

JUNGFRAUBAHN

lithograph in colours, 1936, printed by Paul Bender, Zollikon, condition B+; backed on japan 40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$2,300-3,000
 €2,100-2,800

***52**
EMIL CARDINAUX
(1877-1936)

JUNGFRAU BAHN

lithograph in colours, c.1919, printed by Wolfsberg, Zürich, condition B+/A-; backed on linen 50 x 35½ in. (127 x 90 cm.)

£3,000-5,000

\$4,600-7,500
 €4,200-6,900

54
EMIL CARDINAUX
(1877-1936)

DIE SIMPLONLINIE

lithograph in colours, 1949, printed by J.C. Müller, Zürich, condition B+; backed on linen, framed 49½ x 35½ in. (126 x 90 cm.)

£2,000-3,000

\$3,100-4,500
 €2,800-4,100



52



53



54

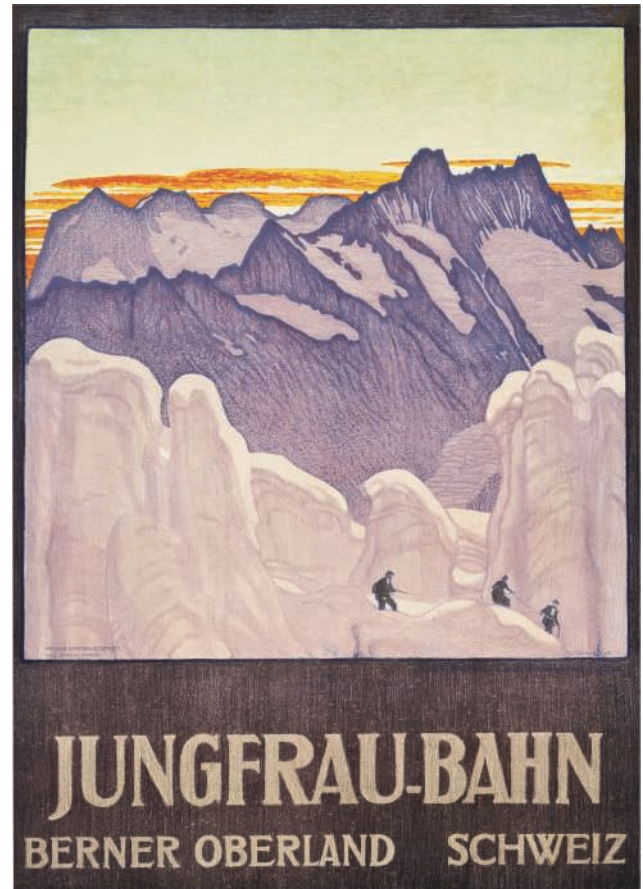


55



56

18



57

55

EMIL CARDINAUX (1877-1936)

WINTER IN DER SCHWEIZ

lithograph in colours, 1921, printed by Wolfsberg, Zürich, condition A-; not backed
36 x 25 in. (91 x 64 cm.)

£5,000-7,000

\$7,600-11,000
€7,000-9,700

*56

EMIL CARDINAUX (1877-1936)

JUNGFRAU RAILWAY

lithograph in colours, 1925, printed by Wolfsberg, Zürich, condition B+; backed on linen
40 x 25½ in. (102 x 65 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

*57

EMIL CARDINAUX (1877-1936)

JUNGFRAU-BAHN

lithograph in colours, 1910, printed by J.E. Wolfsberger, Zürich, condition B+; backed on linen
40 x 28 in. (102 x 71 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100



58

58

EMIL CARDINAUX (1877-1936)

JUNGFRAU-BAHN

lithograph in colours, 1911, printed by J.E. Wolfensberger, Zürich, condition B+;
backed on linen
48 x 36 in. (122 x 91 cm.)

£10,000-15,000

\$16,000-23,000
€14,000-21,000

59

WALDEMAR FINK (1893-1948)

REGINA HÔTEL WENGEN

lithograph in colours, 1929, printed by Armbruster, Bern, condition B+/A-;
backed on linen, framed
47 x 34½ in. (120 x 88 cm.)

£4,000-6,000

\$6,100-9,000
€5,600-8,300

60

EDWARD STIEFEL (1875-1968)

SCHEIDEGG-HOTELS, WENGERNALP-JUNGFRAU

lithograph in colours, 1928, printed by Brügger Ltd., Meiringen, condition A-;
backed on linen
39 x 27 in. (100 x 68 cm.)

£3,000-5,000

\$4,600-7,500
€4,200-6,900



59



60



61



63



62

61

ALEX WALTER DIGGELMANN (1902-1987)

CHATEAU D'OEX

lithograph in colours, 1933, printed by J.C. Müller, Zürich, condition B+/A-;
backed on linen, framed
40 x 25 in. (102 x 63 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

62

JOHN GRAZ (1881-1980)

YVERDON - Ste. CROIX

lithograph in colours, 1913, printed by "Sonor" S.A., Genève, condition A-;
not backed
39 x 26 in. (100 x 66 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

*63

A.B.

WINTERSPORT ZWEISIMMEN

lithograph in colours, c.1920, printed by Benteli A.G., Bümpfiz, condition B+;
backed on linen
38½ x 27½ in. (98 x 70 cm.)

£3,000-5,000

\$4,600-7,500
€4,200-6,900



64

*64

H. R.

S.TE. CROIX - LES RASSES

lithograph in colours, 1922, printed by Säuberlin & Pfeiffer S.A., Vevey, condition A-; not backed 40 x 25 in. (102 x 64 cm.)

£3,000-5,000

\$4,600-7,500
€4,200-6,900

65

ANONYMOUS

LES DIABLERETS

lithograph in colours, c.1930, printed by Fiedler S.A., La Chaux-de-Fonds, condition B+; backed on linen 39 x 27½ in. (100 x 70 cm.)

£5,000-7,000

\$7,600-11,000
€7,000-9,700

*66

ALEX GUHL

GLACIER DES DIABLERETS

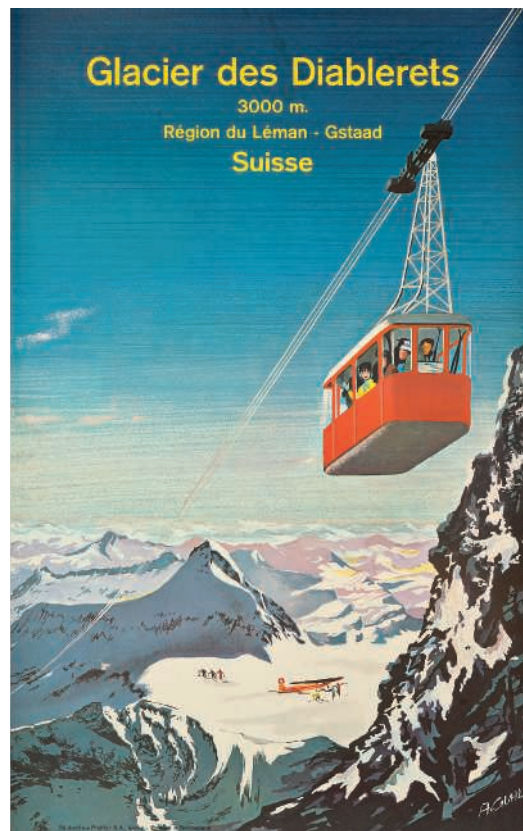
offset lithograph in colours, c.1950, printed by Säuberlin & Pfeiffer S.A., Vevey, condition A-; not backed 40 x 25 in. (102 x 64 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100



65



66



67



69



68

***67**

HUGO SCHOL

ZERMATT

lithograph in colours, 1947, printed by J.C. Müller A.G., Zürich, condition A;
not backed
40 x 25 in. (102 x 64 cm.)

£5,000-7,000

\$7,600-11,000
€7,000-9,700

***68**

EMIL CARDINAUX (1877-1936)

ZERMATT

lithograph in colours, 1908, printed by J.E. Wolfensberger, Zürich, condition
B+/A-; backed on linen
41 x 28½ in. (101 x 72 cm.)

£8,000-12,000

\$13,000-18,000
€12,000-17,000

69

PIERRE KRAMER (1910-1996)

ZERMATT

lithograph in colours, 1931, printed by Paul Attinger S.A., Neuchatel, condition
B+/A-; backed on linen
39½ x 25 in. (100 x 64 cm.)

£7,000-9,000

\$11,000-14,000
€9,700-12,000



70

***70**

MARTIN PEIKERT (1901-1975)

CRANS

lithograph in colours, 1946, printed by Klausfelder S.A., Vevey, condition B+;
not backed
50 x 35½ in. (127 x 90 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

***71**

MARTIN PEIKERT (1901-1975)

CHAMPÉRY

lithograph in colours, 1955, printed by Klaus Felder S.A., Vevey, condition A-;
backed on linen
39 x 25½ in. (99 x 65 cm.)

£8,000-12,000

\$13,000-18,000
€12,000-17,000

72

LIBIS (HERBERT LIBISZEWSKI, 1897-1985)

WALLIS

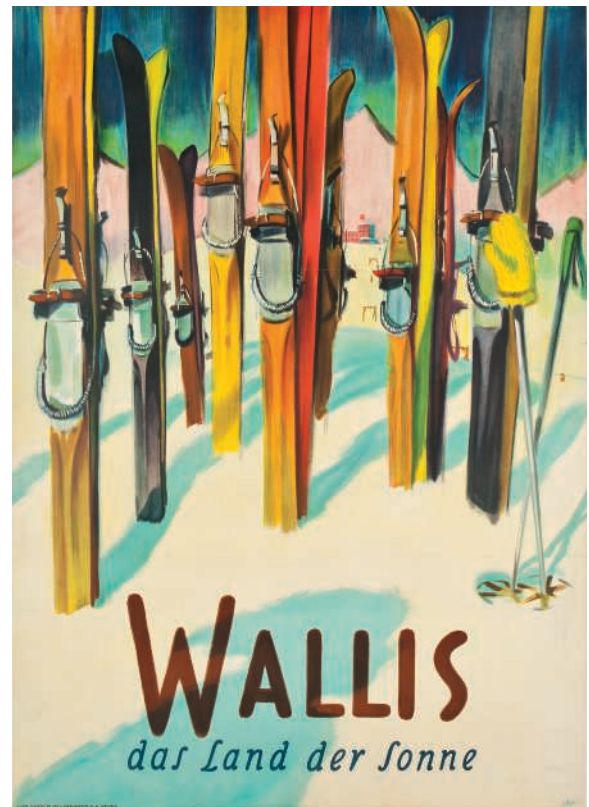
lithograph in colours, 1949, printed by Säuberlin & Pfeiffer S.A., Vevey,
condition B+; backed on linen
50 x 35½ in. (127 x 90 cm.)

£7,000-9,000

\$11,000-14,000
€9,700-12,000



71



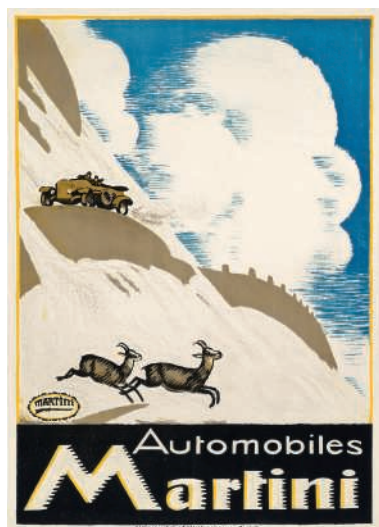
72



73



74



75



76

73
EMIL AUFDENBLATTEN
(1910-1959)

ZERMATT

offset lithograph in colours, 1956, printed by H. Vontobel, Feldmeilen, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

74
ALBERT MURET (1874-1955)
MARTIGNY-ORSIERES

lithograph in colours, 1913, printed by Sonor S.A., Genève, condition B+; not backed
39½ x 27½ in. (100 x 70 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

***75**
EMIL CARDINAUX
(1877-1936)

AUTOMOBILES MARTINI

lithograph in colours, 1916, printed by J.E. Wolfensberger, Zurich, condition B/B+; backed on linen
53 x 39 in. (135 x 99 cm.)

£3,000-5,000

\$4,600-7,500
€4,200-6,900



77

76
WEHRLI GEBRÜDER
(PHOTO)

ZERMATT

offset lithograph in colours, c.1927, printed by Rotogravure, Genève, condition B+/A-; backed on japan
39 x 25 in. (99 x 64 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

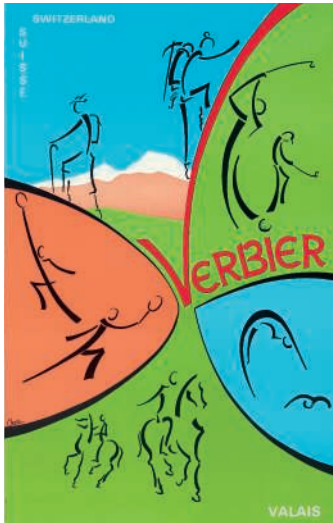
77
ALFRED PERREN-
BARBERINI (PHOTO)

ZERMATT

offset lithograph in colours, 1958, printed by J.C. Müller A.G., Zürich, condition A-; not backed
40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100



78



80



82



79



81



83

78
CHRIS
VERBIER

lithograph in colours, printed by Haefeli, condition A; backed on linen
40 x 25 in. (101 x 64 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

***80**
HERMANN A. KOELLIKER
(1894-1965)
ZÜRCHER OBERLAND

lithograph in colours, 1938, printed by J.C. Müller, Zürich, condition A-; not backed
39 x 27½ in. (100 x 70 cm.)

£1,200-1,800

\$1,900-2,700
€1,700-2,500

***82**
W. STAUFFER
SCHULS-TARASP

lithograph in colours, c.1935, printed by J.C. Müller, Zürich, condition A-; not backed
39 x 27½ in. (100 x 70 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

79
FRITZ HELLINGER
(1923-1977)
HOLIDAYS IN SWITZERLAND

lithograph in colours, c.1948, printed by Wolfsberg, condition B/B+; backed on linen
40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

81
UNKNOWN
SWITZERLAND

offset lithograph in colours, condition A-; backed on linen
37½ x 25 in. (95 x 64 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

83
ALEX WALTER
DIGGELMANN (1902-1987)
SPORTS D'HIVER EN SUISSE

lithograph in colours, 1931, printed by Säuberlin & Pfeiffer S.A., Vevey, condition A-; not backed
39 x 25 in. (100 x 64 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800



84



85



86



87

***84**
HERBERT MATTER
(1907-1984)

ENGELBERG

offset lithograph in colours, 1936, printed by C.J. Bucher A.G., Luzern, condition A-; not backed 40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

***86**
MARTIN PEIKERT
(1901-1975)

ZUGERBERG

lithograph in colours, 1948, printed by Fretz A.G., Zürich, condition B+; backed on linen 25 x 18 in. (64 x 45 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

***85**
MARTIN PEIKERT
(1901-1975)

RIGI

lithograph in colours, 1957, printed by J.C. Müller, Zürich, condition A; not backed 40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

***87**
HANS SCHILTER (1911-1988)
STOOS

lithograph in colours, 1957, printed by Ringier & Co., Zofingen, condition A-; backed on japan 39 x 27½ in. (99 x 70 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100



88

88
ALEX WALTER
DIGGELMANN (1902-1987)

BRAUNWALD

lithograph in colours, c.1943, printed by J.C. Müller, Zürich, condition B+/A-; backed on japan, framed 40 x 25 in. (101 x 64 cm.)

£1,500-2,000

\$2,300-3,000
 €2,100-2,800

***90**
ANONYMOUS

SÄNTIS

offset lithograph in colours, printed by Ringier & Co., A.G., Zofingen, condition A; not backed together with a 'Pontresina' poster 40 x 25 in. (102 x 64 cm.) (2)

£800-1,200

\$1,300-1,800
 €1,200-1,700

89
ALEX WALTER
DIGGELMANN (1902-1987)

ANDERMATT

lithograph in colours, 1931, printed by Brunner & Co., A.G., Zürich, condition B+; backed on linen 40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,600-2,300
 €1,400-2,100

***91**
FRITZ R. HUG (1921-1989)

BRAUNWALD

lithograph in colours, 1952, printed by J.C. Müller S.A., Zurich, condition A; not backed 40 x 25 in. (102 x 64 cm.)

£800-1,200

\$1,300-1,800
 €1,200-1,700



89



90



91



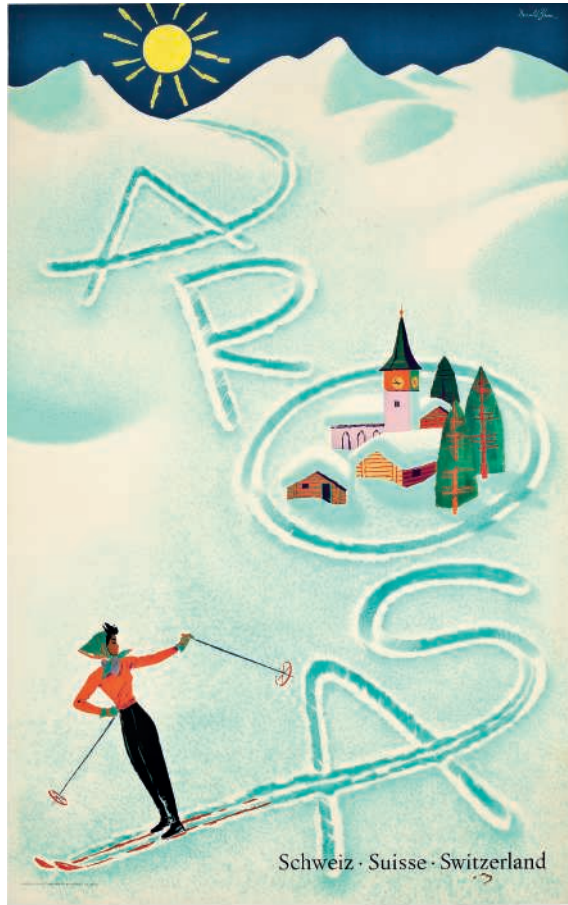
92



93



94



95

***92**
ANONYMOUS
AROSA

lithograph in colours, c.1950, printed by Orell Füssli, A.G. Zürich, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

***93**
OTTO MALISCHKE
AROSA ZIEL

lithograph in colours, 1943, printed by J.C. Müller, Zürich, condition A-; not backed
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

***94**
BERNHARD REBER
(1910-1992)
SCHWEIZER WINTER

lithograph in colours, c.1936, printed by J.C. Müller, Zürich, condition A-; not backed
39 x 24 in. (100 x 62 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

95
DONALD BRUN (1909-1999)
AROSA

lithograph in colours, c.1955, printed by Frobenius S.A., Basel, condition B+/A-; backed on linen
40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100



96

***96**

HUGO LAUBI (1888-1959)

AROSA

lithograph in colours, 1938, printed by J.C. Müller, Zürich, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

97

HUGO LAUBI (1888-1959)

AROSA

lithograph in colours, 1937, printed by Wolfsberg, Zürich, condition B+; backed on linen
40 x 25½ in. (102 x 65 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

98

EMIL CARDINAUX (1877-1936)

CHUR-AROSA BAHN

lithograph in colours, 1915, printed by J.E. Wolfensberger, Zürich, condition B+; backed on linen
49½ x 35½ in. (126 x 90 cm.)

£5,000-7,000

\$7,600-11,000
€7,000-9,700



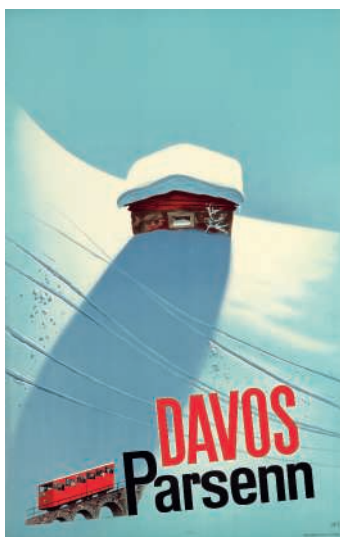
97



98



99



100



101



102

***99**
ROBERT S. GESSNER
(1908-1982)

DAVOS PARSENN

lithograph in colours, 1952, printed by J.C. Müller, Zürich, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

***100**
WILLY TRAPP (1905-1984)

DAVOS PARSENN

lithograph in colours, 1942, printed by Wolfsberg, Zürich, condition A; backed on linen
40 x 25½ in. (102 x 65 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

101
HERBERT LEUPIN
(1916-1999)

DAVOS

offset lithograph in colours, 1961, printed by Hug & Söhne, Zürich, condition B+; backed on linen
40 x 25 in. (101 x 63 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700



103

***102**
W. GIGG

DAVOS PARSENN

lithograph in colours, 1949, printed by J.C. Müller A.G., Zurich, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

***103**
ALBERT BORER (1910-2004)

DAVOS PARSENN

lithograph in colours, 1952, printed by A. Trüb & Cie., Aarau, condition B+; backed on linen
40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100



104

Δ104

HANS EGGIMANN (1872-1929)

GRAND HOTEL & BELVEDERE, DAVOS

lithograph in colours, 1905, printed by Küberly & Frey, Bern, condition B+;
backed on japan
50 x 35 in. (127 x 89 cm.)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

105

WALTER KOCH (1875-1915)

DAVOS

lithograph in colours, c.1905, printed by J.E. Wolfensberger, Zürich, condition
A-; backed on japan, framed
38½ x 27 in. (98 x 69 cm.)

£7,000-9,000

\$11,000-14,000

€9,700-12,000

*106

EMIL CARDINAUX (1877-1936)

DAVOS

lithograph in colours, 1918, printed by Wolfsberg, Zürich, condition B+; backed
on japan
50½ x 36 in. (128 x 92 cm.)

£12,000-18,000

\$19,000-27,000

€17,000-25,000



105



106



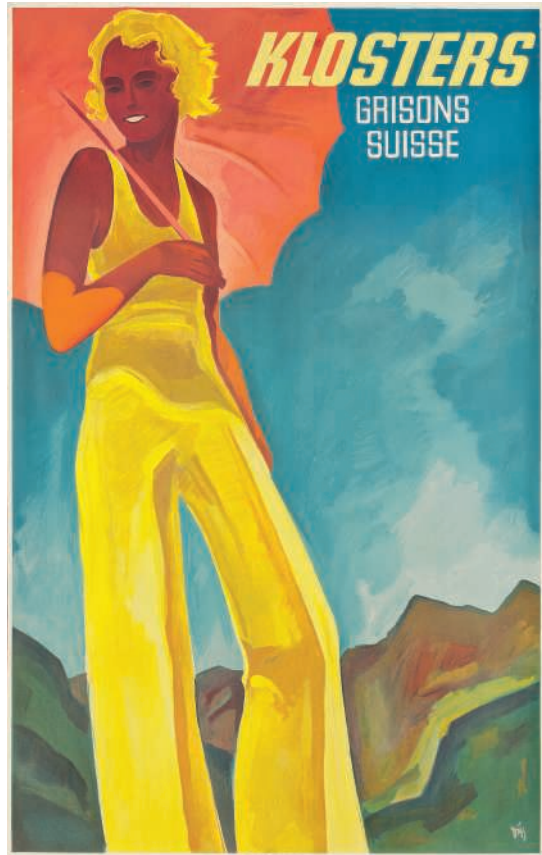
107



108



109



110

***107**
FRANCO BARBERIS
(1905-1992)

KLOSTERS

lithograph in colours, c.1949, printed by J.C. Müller A.G., Zürich, condition A-; backed on japan
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

108
ALOIS CARIGIET (1902-1985)

KLOSTERS

lithograph in colours, 1947, printed by J.C. Müller A.G., Zürich, condition B+/A-; backed on linen
40 x 25½ in. (102 x 65 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

***109**
DONALD BRUN (1909-1999)

KLOSTERS

lithograph in colours, 1952, printed by J.C. Müller A.G., Zürich, condition A-; not backed
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

***110**
ALEX WALTER
DIGGELMANN (1902-1987)

KLOSTERS

lithograph in colours, 1933, printed by J.C. Müller, Zürich, condition A-; backed on japan
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800



111



112

111

MARTIN PEIKERT (1901-1975)

PONTRESINA

lithograph in colours, 1943, printed by Fretz A.G., Zürich, condition B+/A-;
backed on linen
39 x 25 in. (100 x 63 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

112

ALEX WALTER DIGGELMANN (1902-1987)

PONTRESINA

lithograph in colours, condition A-; not backed
40 x 25 in. (101 x 64 cm.)

£4,000-6,000

\$6,100-9,000
€5,600-8,300

*113

WILHELM FRIEDERICH BURGER (1882-1964)

PONTRESINA

lithograph in colours, 1914, printed by H.J. Burger & Sohn, Zürich, condition
B+/A-; backed on japan
38½ x 26 in. (98 x 67 cm.)

£7,000-9,000

\$11,000-14,000
€9,700-12,000



113



114



116



115

114

HUGO LAUBI (1888-1959)

II MES JEUX OLYMPIQUES D'HIVER, ST. MORITZ

lithograph in colours, 1928, printed by Seitz & Co., St. Gall, condition B; not backed
40 x 25 in. (102 x 64 cm.)

£6,000-8,000

\$9,100-12,000

€8,300-11,000

115

KARL BICKEL

BADRUTT'S PALACE HOTEL, ST. MORITZ

lithograph in colours, 1932, printed by Wolfsberg, Zürich, condition A-/A;
backed on linen
50 x 35½ in. (128 x 90 cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

*116

CHARLES KUHN (1903-1999)

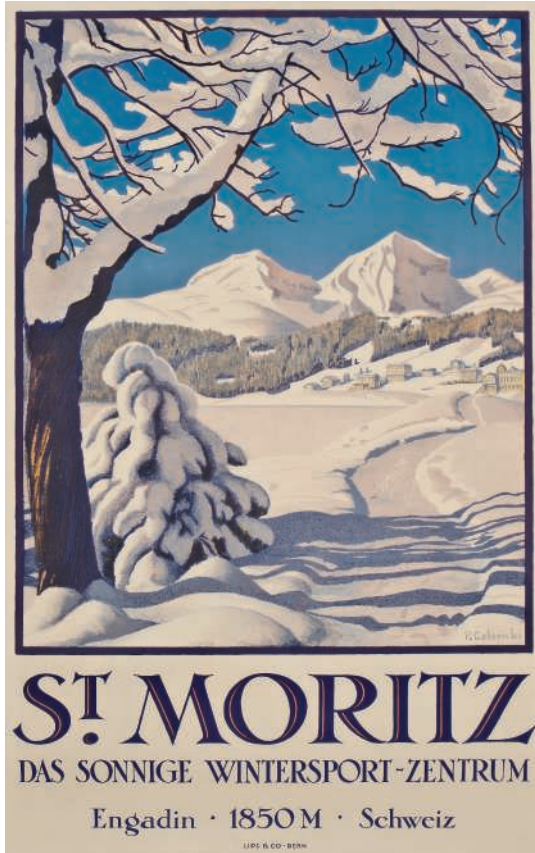
ST. MORITZ

lithograph in colours, 1928, printed by Wolfsberg, Zürich, condition A-; backed
on japan
40 x 25 in. (102 x 64 cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300



120



122



121



123

120

PLINIO COLOMBI (1873-1951)

ST. MORITZ

lithograph in colours, 1929, printed by Lips & Co.,
Bern, condition A-; not backed
40 x 25 in. (102 x 64 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

*121

**EMIL CARDINAUX
(1877-1936)**

PALACE HOTEL, ST. MORITZ

lithograph in colours, 1920, printed by Wolfsberg,
Zurich, condition A-; not backed
50 x 35½ in. (128 x 90 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

*122

**EMIL CARDINAUX
(1877-1936)**

ST. MORITZ

lithograph in colours, 1918, printed by J.E.
Wolfensberger, Zürich, condition A-; not backed
50 x 35½ in. (127 x 90 cm.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000



124

123

CARL MOOS (1878-1959)

ST. MORITZER, SKIRENNEN

lithograph in colours, 1928, printed by Fretz A.G., Zürich, condition B+/A-;
backed on japan, framed
39 x 27 in. (99 x 69 cm.)

£15,000-20,000

\$23,000-30,000

€21,000-28,000

124

CARL MOOS (1878-1959)

ST. MORITZ

lithograph in colours, printed by Fretz A.G. Zürich, condition B+; backed on
linen, framed
50 x 35 in. (128 x 89 cm.)

£20,000-25,000

\$31,000-38,000

€28,000-35,000



125



127



126

*125

HUGO LAUBI (1888-1959)

ST. MORITZ

lithograph in colours, 1939, printed by Fretz A.G., Zürich, condition B+/A-; backed on japan
50 x 35 in. (127 x 90 cm.)

£3,000-5,000

\$4,600-7,500
€4,200-6,900

126

LIBIS (HERBERT LIBISZEWSKI, 1897-1985)

ST. MORITZ

lithograph in colours, 1952, printed by Fretz A.G., Zürich, condition A; not backed, framed
40 x 25 in. (102 x 64 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

127

WALTER HERDEG (1908-1995)

ST. MORITZ

lithograph in colours, 1933, printed by Orell Füssli, Zurich, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100



128



129

128

ALEX WALTER DIGGELMANN (1902-1987)

SILS ENGADIN

lithograph in colours, c.1930, printed by Fretz A.G., Zürich, condition B/B+;
backed on linen
50 x 35½ in. (127 x 90 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

129

ALEX WALTER DIGGELMANN (1902-1987)

ST. MORITZ

lithograph in colours, 1955, printed by J.C. Müller A.G., Zurich, condition B+/A-;
backed on japan
40 x 25 in. (101 x 64 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

*130

ALEX WALTER DIGGELMANN (1902-1987)

ST. MORITZ

lithograph in colours, 1930, printed by Eidenbenz-Seitz & Co., St. Gallen,
condition B+/A-; not backed
50 x 35½ in. (107 x 90 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100



130



131



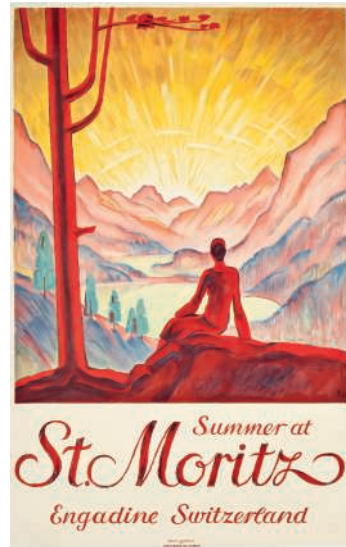
134



137



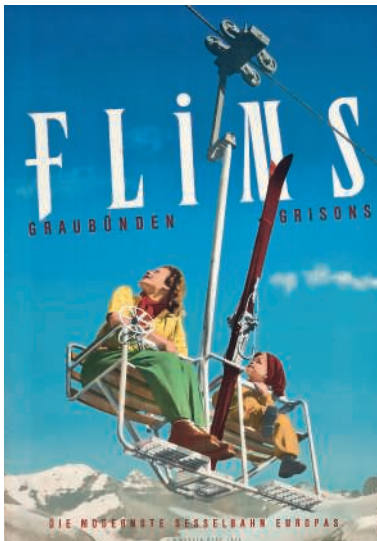
132



135



138



133



136



139

***131**

HUGO LAUBI (1888-1959)

ST. MORITZ

lithograph in colours, 1952, printed by J.C. Müller, A.G., Zürich, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

132

AUGUSTO GIACOMETTI (1887-1947)

THE GRISONS

lithograph in colours, 1924, printed by Wolfsberg, Zürich, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

***133**

L.M. KOHLER

FLIMS

offset lithograph in colours, 1945, condition B+; backed on linen
together with another Swiss ski poster
39 x 27½ in. (100 x 70 cm.)

(2)

£800-1,200

\$1,300-1,800
€1,200-1,700

***134**

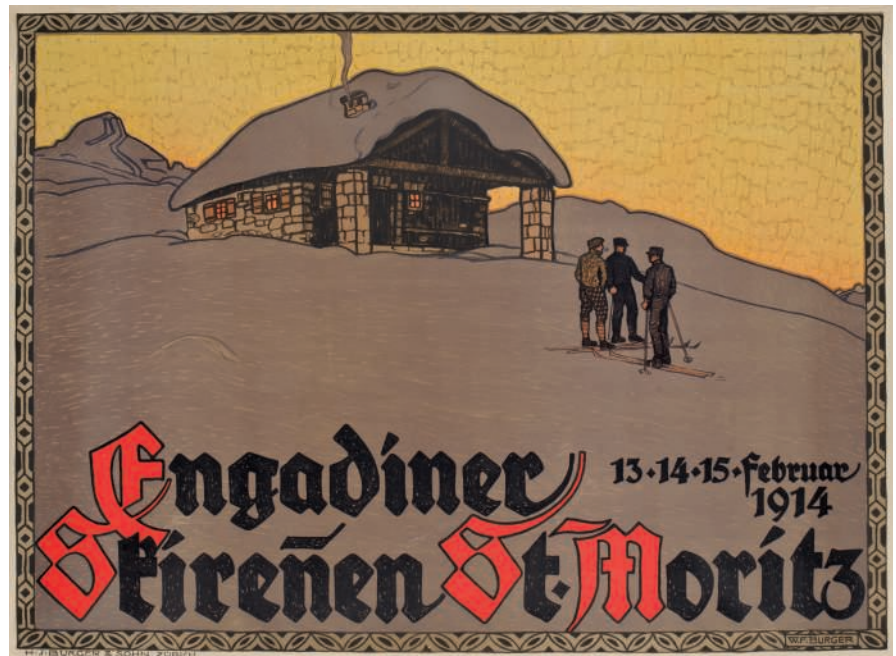
FRANCO BARBERIS (1905-1992)

ST. MORITZ

lithograph in colours, 1948, printed by J.C. Müller, Zürich, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£1,200-1,800

\$1,900-2,700
€1,700-2,500



140

135

HUGO LAUBI (1888-1959)

SUMMER AT ST. MORITZ

lithograph in colours, 1929, printed by Fretz Bros. Ltd., Zürich, condition B+/A-; backed on linen
39 x 25 in. (100 x 63 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

***138**

HUGO LAUBI (1888-1959)

ST. MORITZ LES BAINS

lithograph in colours, 1943, printed by J.C. Müller, Zürich, condition A; not backed
40 x 25 in. (102 x 64 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

136

WILHELM FRIEDRICH BURGER (1882-1964)

MUOTTAS-MURAGL

lithograph in colours, 1947, printed by J.C. Müller A.G., Zürich, condition B+/A-; backed on japan
40 x 25 in. (102 x 64 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

***139**

BURKHARD MANGOLD (1873-1950)

ROLLSCHUHBAHN, ZÜRICH

lithograph in colours, 1910, printed by J.E. Wolfensberger, Zürich, condition B+/A-; backed on linen
39½ x 28 in. (100 x 72 cm.)

£1,500-2,000

\$2,300-3,000
€2,100-2,800

***137**

HERMANN A. KOELLIKER (1894-1965)

SAN BERNARDINO

lithograph in colours, 1938, printed by J.C. Müller, Zürich, condition A-; not backed
40 x 25 in. (102 x 64 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

140

WILHELM FRIEDRICH BURGER (1882-1964)

ST. MORITZ

lithograph in colours, 1914, printed by H.J. Burger & Son, Zürich, condition A-; not backed
28½ x 38 in. (72 x 97 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100



141



143



145



147



142



144



146



148

141
PIERRE-LAURENT BRENOT
(1913-1998)

DOWNHILL FOLLIE

offset lithograph in colours, 1950, condition A-;
backed on linen
27 x 12 in. (69 x 30 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

142
YVES THOS (b.1935)

*AU SERVICE SECRET DE SA MAJESTE /
ON HER MAJESTY'S SECRET SERVICE*

offset lithograph in colours, 1969, Eon/United Artists,
condition B+/A-; on two sheets, not backed
123 x 47 in. (312 x 120 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700



149



150



149



150

143
PIERRE-LAURENT BRENOT (1913-1998)

GOLFING PIN-UP

offset lithograph in colours, 1950, condition A-; backed on linen 27 x 12 in. (69 x 30 cm.)

£800-1,200 \$1,300-1,800
€1,200-1,700

145
PIERRE-LAURENT BRENOT (1913-1998)

A GLANCE BACK

offset lithograph in colours, 1950, condition A-; backed on linen 27 x 12 in. (69 x 30 cm.)

£800-1,200 \$1,300-1,800
€1,200-1,700

147
PIERRE-LAURENT BRENOT (1913-1998)

MARIE DES NEIGES

offset lithograph in colours, 1952, condition A-; backed on linen 27 x 12 in. (69 x 30 cm.)

£800-1,200 \$1,300-1,800
€1,200-1,700

149
CARLO PELLEGRINI (1866-1937)

ROUNDING A TURN & DANCING ON ICE

two chromolithographs, published by Vouga & Co., Genève (Série 180, no.1 & no.12), condition B+; not backed each 11½ x 17 in. (29 x 43 cm.) (2)

£800-1,200 \$1,300-1,800
€1,200-1,700

144
RENÉ GONTRAN RANSON (1891-1977)

OH! LE JOLI BATON DE SKI

offset lithograph in colours, condition A-; not backed 18½ x 12 in. (47 x 31 cm.)

£800-1,200 \$1,300-1,800
€1,200-1,700

146
DICK (HENRIK M. BRUNA, b.1947)

PAMPERS

lithograph in colours, 1974, condition A; not backed 24½ x 16 in. (62 x 40 cm.)

£800-1,200 \$1,300-1,800
€1,200-1,700

148
DICK (HENDRIK M. BRUNA, b.1947)

MIFFY, PAMPERS

lithograph in colours, 1963, condition A; not backed 24 x 16 in. (61 x 40 cm.)

£800-1,200 \$1,300-1,800
€1,200-1,700

150
CARLO PELLEGRINI (1866-1937)

THE TUMBLE & LADIES' DAY

two chromolithographs, published by Vouga & Co., Genève (Série 180, no.41 & Série 192, no.1), condition B+; not backed each 11½ x 17 in. (29 x 43 cm.) (2)

£800-1,200 \$1,300-1,800
€1,200-1,700



151



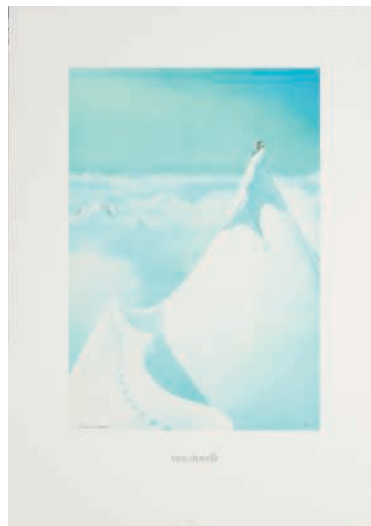
153



155



152



154



156

151

SAMIVEL (1907-1992)

SAVOIE, LE MONT-BLANC DES HAUTES DE MEGÈVE

offset lithograph in colours, printed by FOT, Lyon, condition A; not backed
31½ x 23½ in. (80 x 60 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

153

SAMIVEL (1907-1992)

JURA

offset lithograph in colours, printed by FOT, Lyon, condition A; not backed
31½ x 23½ in. (80 x 60 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

155

SAMIVEL (1907-1992)

SAVOIE

offset lithograph in colours, printed by FOT, Lyon, condition A; not backed
31½ x 25½ in. (80 x 60 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

152

SAMIVEL (1907-1992)

LES ALPES

offset lithograph in colours, printed by FOT, Lyon, condition A; not backed
31½ x 25½ in. (80 x 60 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

154

SAMIVEL (1907-1992)

CIME ÉTERNELLE

offset lithograph in colours, condition A; not backed
27 x 19 in. (48 x 68 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

*156

JEAN-PIERRE JULIEN (1888-)

ROUTE D'HIVER DES ALPES

lithograph in colours, printed by Lucien Serre & Cie., Paris, condition B+; backed on linen
42 x 30 in. (107 x 76 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100



157

*157

THEO DORO (1896-1973)

SPORTS D'HIVER DANS LES VOSGES

lithograph in colours, 1929, printed by C. Courtois, Paris, condition B+/A-;
backed on linen
38 x 25 in. (96 x 63 cm.)

£3,000-5,000

\$4,600-7,500

€4,200-6,900

*158

ERIC DE COULON (1888-1956)

ALPES & JURA

lithograph in colours, 1935, printed by Le Novateur, Paris, condition B+/A-;
backed on linen
39½ x 24½ in. (100 x 62 cm.)

£4,000-6,000

\$6,100-9,000

€5,600-8,300

159

PIERRE MICHEL

BARCELONNETTE

lithograph in colours, 1928, printed by Azémar Cousins, Nîmes, condition A-;
backed on linen
42½ x 31 in. (108 x 79 cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,100



158



159



160

160
GEORGES S. DORIVAL
(1879-1968)

VERS LE MONT-BLANC

lithograph in colours, 1928, printed by Lucien Serre & Cie., Paris, condition A; backed on linen
 41 x 29½ in. (104 x 75 cm.)

£2,000-3,000

\$3,100-4,500
 €2,800-4,100



161

161
GEORGES S. DORIVAL
(1879-1968)

VERS LE MONT-BLANC

lithograph in colours, 1928, printed by Lucien Serre & Cie., Paris, condition A; backed on linen
 41 x 29½ in. (104 x 75 cm.)

£2,000-3,000

\$3,100-4,500
 €2,800-4,100



162

165
AUGUSTE MATISSE
(1866-1931)

CHAMONIX MONT-BLANC, VIII^{me} OLYMPIADE

lithograph in colours, 1924, printed by Cornille & Serre, Paris, condition B+; backed on linen
 42½ x 31 in. (108 x 78 cm.)

£2,000-3,000

\$3,100-4,500
 €2,800-4,100

161
GEORGES S. DORIVAL
(1879-1968)

VERS LE MONT-BLANC

lithograph in colours, 1928, printed by Lucien Serre & Cie., Paris, condition A; backed on linen
 41 x 29½ in. (104 x 75 cm.)

£2,000-3,000

\$3,100-4,500
 €2,800-4,100

163
Y. LATY
MONT BLANC

lithograph in colours, c.1960, printed by B. Arnaud, Paris, condition A; backed on linen
 38 x 24½ in. (97 x 62 cm.)

£700-900

\$1,100-1,400
 €970-1,200

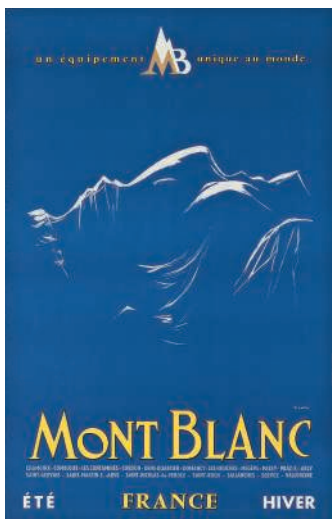
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JULES ABEL FAIVRE
(1867-1945)

SPORTS D'HIVER CHAMONIX

lithograph in colours, 1905, printed by J. Barreau, Paris, condition B+; backed on linen
 42½ x 30½ in. (108 x 78 cm.)

£5,000-7,000

\$7,600-11,000
 €7,000-9,700



163

164
ALO (CHARLES HALLO,
1884-1969)

CHAMONIX-MONT BLANC

lithograph in colours, 1924, printed by Cornille & Serre, Paris, condition B+; backed on linen
 41½ x 30 in. (105 x 76 cm.)

£4,000-6,000

\$6,100-9,000
 €5,600-8,300

167
MAX PONTY (1904-1972)
CHAMONIX MONT-BLANC

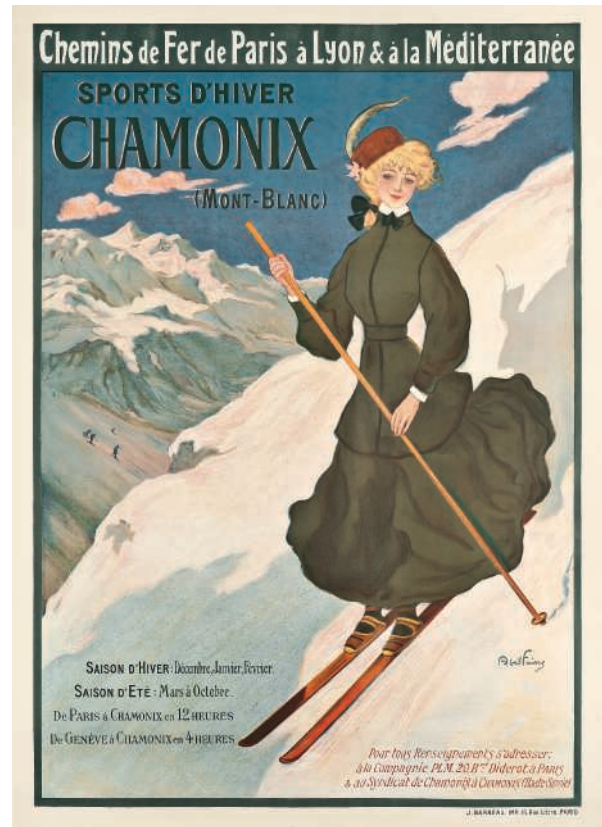
lithograph in colours, 1935, condition B+; backed on linen
 39 x 27 in. (99 x 61 cm.)

£2,000-3,000

\$3,100-4,500
 €2,800-4,100



164



166



165



167



168



169



170



171

168
GASTON GORDE
(1908-1995)

ALLARD DE MEGÈVE

lithograph in colours, condition A-; backed on linen
39½ x 25½ in. (100 x 65 cm.)

£800-1,200

\$1,300-1,800

€1,200-1,700

170
RAYMOND SAVIGNAC
(1907-2002)

VAL D'ISÈRE

lithograph in colours, 1948, printed by Bahy,
Mulhouse, condition B+; backed on linen
39 x 24½ in. (100 x 62 cm.)

£1,500-2,000

\$2,300-3,000

€2,100-2,800

169
VECOUX

WINTER SPORTS IN FRANCE

lithograph in colours, 1947, printed by Paul-Martial,
Paris, condition A-; backed on linen
39 x 24½ in. (99 x 62 cm.)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

***171**
ROGER SOUBIE (1898-1984)

DE CHAMONIX AU MONTENVERS

lithograph in colours, 1920, printed by De Latre,
Paris, condition A-; backed on linen
39½ x 24 in. (100 x 62 cm.)

£2,000-3,000

\$3,100-4,500

€2,800-4,100



172

172

RENÉ MICHAUD

MÉGÈVE à ROCHEBRUNE

lithograph in colours, 1933, condition A-; backed on linen
38 x 25 in. (97 x 63 cm.)

£3,000-5,000

\$4,600-7,500
€4,200-6,900

*173

HENRY REB (1883-1959)

LE SALEVE

lithograph in colours, 1932, printed by Générale, Grenoble, condition B+;
backed on linen
62½ x 47 in. (159 x 119 cm.)

£3,000-5,000

\$4,600-7,500
€4,200-6,900

174

ROGER BRODERS (1883-1953)

FUNICULAIRE CHAMONIX-PLANPAZ

lithograph in colours, c.1931, printed by Lucien Serre & Cie., Paris, condition A-;
backed on linen
38½ x 24 in. (98 x 61 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100



173



174



175

***175**
ROGER BRODERS
(1883-1953)

MONT-REVAIRD

lithograph in colours, c.1927, printed by Lucien Serre & Cie., Paris, condition A-; backed on linen
 42 x 31 in. (107 x 79 cm.)

£3,000-5,000	\$4,600-7,500
	€4,200-6,900



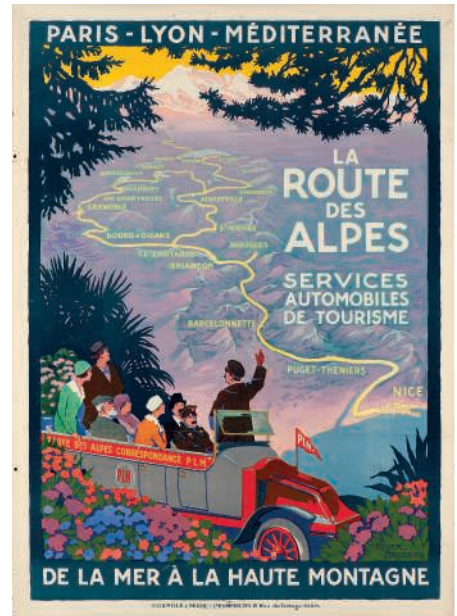
176

***178**
ROGER BRODERS
(1883-1953)

WINTER SPORTS IN THE VOSGES

lithograph in colours, c.1930, printed by Lucien Serre, Paris, condition B/B+; backed on linen
 39 x 24½ in. (100 x 62 cm.)

£6,000-8,000	\$9,100-12,000
	€8,300-11,000



177

***180**
ROGER BRODERS
(1883-1953)

LES SPORTS D'HIVER A ST. PIERRE DE CHARTREUSE

lithograph in colours, 1930, printed by Vaugirard, Paris, condition B+; backed on linen
 39 x 24½ in. (99 x 62 cm.)

£6,000-8,000	\$9,100-12,000
	€8,300-11,000

***176**
ROGER BRODERS
(1883-1953)

CHAMONIX MT. BLANC

lithograph in colours, 1930, printed by Lucien Serre & Cie., Paris, condition B+/A-; backed on linen
 39 x 25 in. (100 x 63 cm.)

£3,000-5,000	\$4,600-7,500
	€4,200-6,900

179
ROGER BRODERS
(1883-1953)

SPORTS D'HIVER

lithograph in colours, c.1930, printed by L. Serre & Cie., Paris, condition C+/B-; backed on linen, framed
 40 x 25 in. (101 x 64 cm.)

£4,000-6,000	\$6,100-9,000
	€5,600-8,300

181
ROGER BRODERS
(1883-1953)

ST. GERVAIS-LES-BAINS

lithograph in colours, c.1930, condition A-; backed on linen, framed
 38½ x 24 in. (97 x 61 cm.)

£6,000-8,000	\$9,100-12,000
	€8,300-11,000

177
ROGER BRODERS
(1883-1953)

LA ROUTE DES ALPES

lithograph in colours, c.1922, printed by Cornille & Serre, Paris, condition B+; not backed
 42½ x 31 in. (108 x 79 cm.)

£2,000-3,000	\$3,100-4,500
	€2,800-4,100



178



180



179



181



182



183



184



185

***182**
LEONETTO CAPIELLO
(1875-1942)

SUPERBAGNÈRES-LUCHON

lithograph in colours, 1929, printed by Devambez, Paris, condition B+; backed on linen
39½ x 24 in. (100 x 62 cm.)

£3,000-5,000

\$4,600-7,500
€4,200-6,900

***185**
CANDIDO ARAGONESE DE FARIA
(1849-1911)

CACHAT'S-MAJESTIC

lithograph in colours, c.1910, printed by Faria, Paris, condition A-; backed on linen
46½ x 63 in. (118 x 160 cm.)

£2,000-3,000

\$3,100-4,500
€2,800-4,100

***183**
H. CHAUFFARD
LE MARKSTEIN

lithograph in colours, c.1930, printed by Lucien Serre & Cie., Paris, condition B/B+; backed on linen
39 x 24 in. (99 x 62 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

***186**
ROBERT FALCUCCI
(1900-1989)

MONTE CARLO

lithograph in colours, 1930, printed by Monégasque, Monte Carlo, condition A-; backed on linen
47 x 31 in. (119 x 79 cm.)

£8,000-12,000

\$13,000-18,000
€12,000-17,000

***184**
LUCIEN BLUMER (1871-1947)
VALLÉE DE MUNSTER

lithograph in colours, printed by Alsacienne, Strasbourg, condition B+; backed on linen
39 x 24½ in. (99 x 63 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

187
GEO HAM (GEORGES HAMEL, 1900-1972)
RALLY MONTE-CARLO

offset lithograph in colours, 1932, printed by Max Courteau, Paris, condition B+/A-; backed on linen
19½ x 28 in. (50 x 71 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700



186

188
POL FERJAC
(PAUL FERNAND LEVAIN, 1900-1979)

LOTERIE NATIONALE, FLOCONS DE NEIGE
 lithograph in colours, c.1950, printed by Le Belier, condition A-; backed on linen
 23 x 15½ in. (58 x 39 cm.)

£800-1,200

\$1,300-1,800
 €1,200-1,700

189
ERNEST MONTAUT
(1879-1909)

L'ALPE DOMPTÉE
 lithograph in colours, 1913, condition B+/A-; backed on linen
 33 x 16 in. (84 x 40 cm.)

£1,000-1,500

\$1,600-2,300
 €1,400-2,100

190
ANONYMOUS

FOR FAST STARTS, NO-NOX
 offset lithograph in colours, 1941, condition B+/A-; backed on linen
 41½ x 27 in. (105 x 69 cm.)

£800-1,200

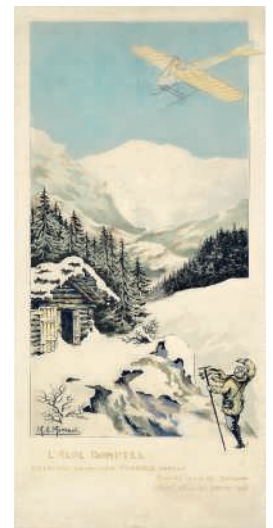
\$1,300-1,800
 €1,200-1,700



187



188



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191



192



193



194

191

ANONYMOUS

SKI IN JASPER NATIONAL PARK, CANADA

silkscreen, condition B+; backed on linen
29½ x 19 in. (75 x 49 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

193

**ROY LICHTENSTEIN
(1923-1997)**

ASPEN WINTER JAZZ

silkscreen, 1967, condition A-; not backed
40 x 26 in. (102 x 66 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

192

ANONYMOUS

MT. COOK, NEW ZEALAND

lithograph in colours, condition B+/A-; not backed
35 x 22½ in. (89 x 57 cm.)

£800-1,200

\$1,300-1,800
€1,200-1,700

*194

**DWIGHT SHEPLER
(1905-1974)**

SUN VALLEY

offset lithograph in colours, c.1950, condition A-;
backed on linen
38 x 26½ in. (96 x 68 cm.)

£3,000-5,000

\$4,600-7,500
€4,200-6,900



195

*195

SASCHA MAURER (1897-1961)

FLEXIBLE FLYER

offset lithograph in colours, condition A-; backed on linen
37 x 23 in. (94 x 59 cm.)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

196

JOE LEIBOW

EASTERN SKI CHAMPIONSHIPS, NEW HAMPSHIRE

lithograph in colours, 1935, condition B+/A-; backed on linen
34 x 22 in. (86 x 56 cm.)

£3,000-5,000

\$4,600-7,500
€4,200-6,900

*197

T.N. JOANETHIS

DARTMOUTH, WINTER CARNIVAL 1938

lithograph in colours, 1938, condition B+; backed on linen
33 x 21 in. (84 x 54 cm.)

£2,500-3,500

\$3,800-5,300
€3,500-4,800



196



197

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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** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

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

2 TAXES

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

3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro. We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- 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 interest, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

- give us written details, including full supporting evidence, of any claim within five 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.

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

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

- 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 14 days of the date of the sale.

F PAYMENT

1 HOW TO PAY

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

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the lot; or
- At the end of the seventh day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

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

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

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

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

2 STORAGE

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

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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

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

(d) Lots containing material that originates from Burma (Myanmar)

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

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Jewellery over 50 years old

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

(h) Watches

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

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

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

I OUR LIABILITY TO YOU

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

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

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

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

condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

◆

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

λ

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

•

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

~

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

Φ

Lot which may not be able to be shipped to the US. See Section H2(h) of the Conditions of Sale.

Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

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

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

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

CONDITION RATINGS

A — The poster is generally in excellent condition. Colours are fresh and defects are minor. These may include slight creases, blemishes, nicks or folds, but nothing significant.

B — The poster is in good condition. There may be some tears and paper loss along folds and at edges, when a poster has been linen backed these may have been restored or repaired. There may also be some fading.

C — The poster has seen better days. There may be tears and losses in the images, or heavy restoration. Colours may be faded or washed out.

Please note that the condition ratings are subjective. While Christie's will be pleased to provide a condition report on any lot, buyers are reminded that all property is sold 'as is' and should be viewed personally by you or by your professional adviser before the sale to assess its condition.

IMPORTANT NOTICE

Please note that Christie's South Kensington does not take responsibility for the conditions of frames. Any display card used in the protection of posters remains the property of Christie's South Kensington.

EXPLANATION OF CATALOGUING PRACTICE

Lobby Cards

Heavy board stock, originally made in sets of eight. Most sets have one title card which gives production credits and may be primarily artwork. The other seven cards are coloured photographic scenes.

One-sheet

Approximately 41 x 27in. (104.1 x 68.6cm.), paper stock, virtually always found with two horizontal folds and one vertical fold.

Three-sheet

Approximately 81 x 40in. (205.7 x 99cm.), paper stock, printed in two and sometimes three separate sheets. These were pasted up on walls and not re-usable as a result, very few survive.

Half-sheet

Approximately 22 x 28in. (55.9 x 71.1cm.), paper stock. Inserts

Approximately 36 x 14in. (91.4 x 35.5cm.), paper stock. Other European posters vary in size from country to country and are nearly always paper stock.

Condition

A — Posters and lobby cards in excellent condition with artwork undamaged possibly with minor splits or restoration along folds. May also have tiny tears or pinholes along the border.

B — Posters and lobby cards may have tears or minor paper loss in areas other than folds, when linen-backed these areas might have restoration.

C — Posters and lobby cards may have noticeable paper loss or be considerably faded or restored.

ALL DIMENSIONS ARE APPROXIMATE

Christie's will be pleased to provide a condition report for any lot on request. Nevertheless intending buyers are reminded that each lot is sold "as is".

THE BUYER SHALL NOT ACQUIRE ANY COPYRIGHTS OR REPRODUCTION RIGHTS WITH RESPECT TO ANY WORKS IN THIS SALE UNLESS STATED TO THE CONTRARY IN THE CATALOGUE.

STORAGE AND COLLECTION

STORAGE & COLLECTION CHARGES

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

Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP
Telephone: +44 (0)800 988 6100

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

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

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

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

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

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

COLLECTION & PAYMENT OF ANY CHARGES DUE

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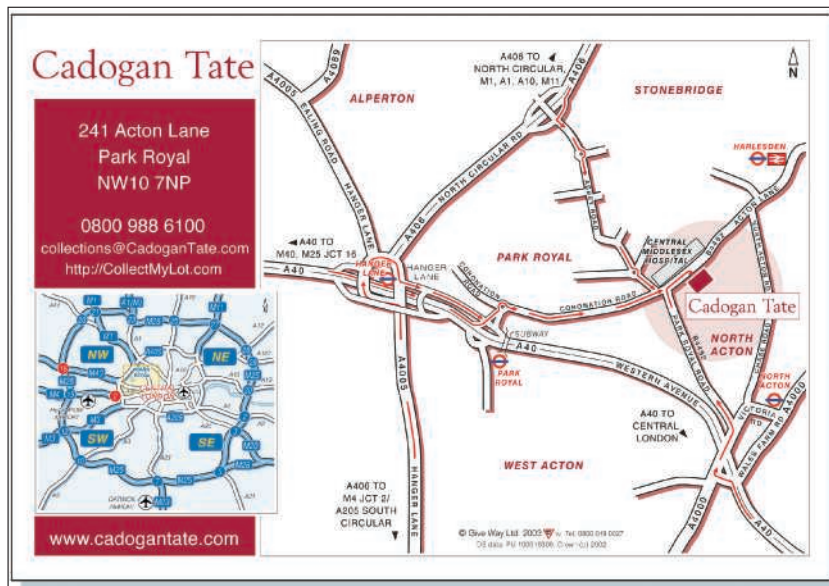
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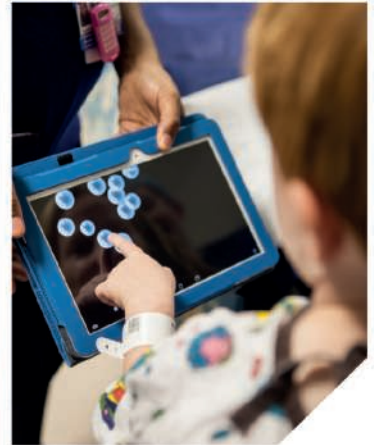
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