

DESIGN

New York, Wednesday 8 June 2016



CHRISTIE'S



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AUCTION

Wednesday 8 June 2016
at 10.00 am (Lots 1-127)

20 Rockefeller Plaza
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VIEWING

Friday	3 June	10.00 am - 5.00 pm
Saturday	4 June	10.00 am - 5.00 pm
Sunday	5 June	1.00 pm - 5.00 pm
Monday	6 June	10.00 am - 6.00 pm
Tuesday	7 June	10.00 am - 5.00 pm

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Adrien Meyer (#1365994)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **MOUTON-12212**

CONDITIONS OF SALE

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Front cover: Lot 112-113
Back cover: Lot 102
Inner front cover: Lot 66
Opposite auction calendar: Lot 14
Inner back cover: Lot 87



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CHRISTIE'S

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25/02/15

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LONDON

26 OCTOBER
Historical Design
King Street

26 OCTOBER
Design
King Street

16 NOVEMBER
Lalique
South Kensington

NEW YORK

27 SEPTEMBER
First Open Home

12 DECEMBER
Design

PARIS

21 NOVEMBER
Design Evening Sale

21 NOVEMBER
Bugatti

22 NOVEMBER
First Open Home

Subject to change. 09/02/16





PROPERTY OF A MIDWESTERN COLLECTOR

1

TIFFANY STUDIOS

A 'PEONY' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

23½ in. (59.7 cm.) high, 18¾ in. (46.8 cm.)

diameter of shade

shade impressed *TIFFANY STUDIOS NEW*

YORK 1112, base stamped *TIFFANY STUDIOS*

NEW YORK 587

\$70,000-90,000



PROPERTY OF A MIDWESTERN COLLECTOR

2

TIFFANY STUDIOS

A 'TULIP' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

26¼ in. (66.6 cm.) high,

18 in. (45.8 cm.) diameter of shade

shade impressed *TIFFANY STUDIOS NEW*

YORK 1596, base stamped *TIFFANY STUDIOS*

NEW YORK 395 S198

\$80,000-120,000

Provenance:

Christie's, New York, 29 November 1999, lot 308;

Christie's, New York, 15 June 2004, lot 60.



PROPERTY FROM THE COLLECTION OF
MR. AND MRS. ALLAN FRUMKIN

3

TIFFANY STUDIOS

A 'DAFFODIL' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

21½ in. (54.6 cm.) high,

16 in. (40.7 cm.) diameter of shade

shade tag impressed *TIFFANY STUDIOS NEW
YORK*, base stamped *TIFFANY STUDIOS NEW
YORK 533*

\$20,000-30,000



PROPERTY OF A MIDWESTERN COLLECTOR

4

TIFFANY STUDIOS
A 'DRAGONFLY' TABLE LAMP,
CIRCA 1910

leaded glass, patinated bronze
18½ in. (47 cm.) high,
14 in. (35.5 cm.) diameter of shade
shade impressed *TIFFANY STUDIOS NEW*
YORK 1585

\$30,000-50,000

Provenance:
Christie's, New York, 1 April 1995, lot 249;
Christie's, New York, 15 June 2004, lot 54.



PROPERTY FROM A
DISTINGUISHED AMERICAN COLLECTOR

5

TIFFANY STUDIOS

*A 'TURTLEBACK TILE' CHANDELIER,
CIRCA 1910*

leaded Favrite glass, patinated bronze
33½ in. (85 cm.) high, 18 in. (45.7 cm.)
diameter of shade

\$50,000-70,000

Provenance:
Weinstein Galleries, New York.



6

TIFFANY STUDIOS

*A 'DOUBLE POINSETTIA' TABLE LAMP,
CIRCA 1910*

leaded glass, patinated bronze

29 in. (73.6 cm.) high,

22¼ in. (56.5 cm.) diameter of shade

shade impressed *TIFFANY STUDIOS NEW*

YORK 1651, base stamped *TIFFANY STUDIOS*

NEW YORK 531

\$80,000-120,000

■7

TIFFANY STUDIOS

A 'CRAB' INKSTAND, CIRCA 1905

patinated bronze, shell, clear glass liner
3½ in. (8.9 cm.) high,
7½ in. (19.1 cm.) wide,
9 in. (22.8 cm.) deep
stamped *TIFFANY STUDIOS NEW YORK 866*

\$10,000-15,000



7

■8

TIFFANY STUDIOS

A CIGAR BOX AND LIGHTER,
CIRCA 1905

repoussé and partially patinated bronze, ebony
lighter: 3¼ in. (8.2 cm.) high
box: 3½ in. (9 cm.) high,
4½ in. (11.5 cm.) wide, 3½ in. (9 cm.) deep
stamped *TIFFANY STUDIOS NEW YORK*, the
lighter numbered S1753, the box S1752 (2)

\$10,000-15,000

Literature:

H. McKean, *The 'Lost' Treasures of Louis Comfort Tiffany*, Garden City, 1980, p. 233
for an illustration of a related pitcher in the
Woodbine pattern.



8



9

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

9

TIFFANY STUDIOS

*A SIX-LIGHT 'LILY' AND 'TURTLEBACK TILE'
CEILING LIGHT, CIRCA 1910*

Favrile glass, patinated bronze
6¾ in. (17.1 cm.) high,
17¼ in. (43.8 cm.) wide
each lily shade engraved L.C.T. Favrite

\$40,000-60,000

Provenance:
Weinstein Galleries, New York.

■10

TIFFANY STUDIOS

A 'TEL-EL-AMARNA' VASE, CIRCA 1910

Favrile glass
9 in. (22.8 cm.) high
engraved 5569E L.C. Tiffany-Favrile

\$10,000-15,000



10



11

TIFFANY STUDIOS

A 'DRAGONFLY' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

26 in. (66 cm.) high, 20½ in. (52.1 cm.) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK 1495*,
base stamped *TIFFANY STUDIOS NEW YORK 360 S1907*

\$40,000-60,000



12

TIFFANY STUDIOS

AN EARLY 'PEONY' TABLE LAMP, CIRCA 1903

leaded glass, patinated bronze

31 in. (78.8 cm.) high, 22 in. (55.9 cm.) diameter of shade
shade tag impressed *TIFFANY STUDIOS NEW YORK*, base
stamped with the Tiffany Glass and Decorating Company
logo and *TIFFANY STUDIOS NEW YORK 28620*

\$90,000-120,000



PROPERTY FROM THE COLLECTION OF
MR. AND MRS. ALLAN FRUMKIN

13

TIFFANY STUDIOS

A 'POPPY' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

21½ in. (54.6 cm.) high, 17 in. (43.2 cm.)

diameter of shade

shade impressed *TIFFANY STUDIOS*

NEW YORK 1467, base stamped *TIFFANY*

STUDIOS NEW YORK 503B

\$40,000-60,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

14

TIFFANY STUDIOS

*A 'DROPHEAD DRAGONFLY' TABLE LAMP,
CIRCA 1910*

leaded glass, patinated bronze

32 in. (81.4 cm.) high,

22½ in. (57.2 cm.) diameter of shade

shade tags impressed *TIFFANY STUDIOS*

NEW YORK 1507, base stamped *TIFFANY*

STUDIOS NEW YORK 891

\$150,000-200,000

John Scott Bradstreet's 'Jin-di-sugi' furniture

Born to an old Massachusetts family in 1845, John Scott Bradstreet was raised near Newburyport and went to school there before deciding to work for the Gorham Manufacturing Company in Providence. After a few years learning to design at Gorham he was diagnosed with tuberculosis and moved to the drier air of Minnesota in 1873. He began a career which would eventually lead to notoriety as bellwether of the region's artistic ambition and cultural sophistication. His 1914 obituary gives a sense of his success and popularity: "If this section of the country is to furnish a name that will be known to the America of one hundred years from today, that name is more likely to be that of John S. Bradstreet than any other".

Bradstreet's local fame was based on both his commercial and artistic projects. He was able to work in a number of interior styles popular at the time, but he was particularly successful in convincing patrons of the value of commissioning his artistically ambitious interior schemes, from his textile-filled interpretations of the Moorish style popular in the 1880s and early '90s, to interiors and furniture fashioned from a unique, Japanese inspired, technique of treating and carving cypress wood that he termed *jin-di-sugi*. Founding a new business in 1901 to create interiors and furniture employing this technique, he opened a workshop and salesroom in Minneapolis three years later that he called the Craftshouse, where he made and marketed his *sugi* products along with the sale of oriental artifacts, Tiffany lamps, Grueby pottery and a variety of other objects that comprised his art and decorating trade. The establishment of the Craftshouse was noted in national journals and brought commissions from around the country. In 1901 Bradstreet also became president of the Consolidated Arts Company at 27 East 21st Street in New York which seems to have marketed his wares nationally.

From 1886 on Bradstreet had made biennial trips to Japan, trips that resulted not only in the inspiration for his *sugi* products, but the importation of Japanese objects both for sale and integration in his interiors and furniture. This is the case with the panels incorporated into the present cabinet (lot 16) which decorated his office in the Craftshouse (based on photographs taken for a promotional brochure, a cabinet later on view in the memorial Bradstreet Room at the Minneapolis Institute of Arts). The *jin-di-sugi* center table (lot 15) is marked on the underside not only with Bradstreet's logo but also an accompanying date of 1902 which makes it one of the earliest of his products in this material (the first published such work being a *Lotus Table* photographed for *Western Architect* in August of the following year). Combining Asian motifs with Georgian proportion (the Georgian precedents themselves being Asian-inspired), the table is the only one known by Bradstreet in this particular form.

Bradstreet's involvement in the arts was not limited to products he sold. He designed an elegant dining room, the "Silver Grey Room", in the Donaldson Department store in Minneapolis which opened in 1906, a commission which led to a 1910 commission to create rooms in the Donaldson house in that city. The library table presented here (lot 17), is said to be from the Donaldson sunroom, which is known to have featured green-stained cypress designs. He was a founder of the Minneapolis Society of Fine Arts (which would lead to the 1915 opening of the Minneapolis Institute of Arts) as well as an amateur landscape designer (his 1912 plan to create a Japanese pagoda garden on an island in Minneapolis's Lake of the Isles with accompanying arched bridges and Japanese inspired gateways is still to be realized). He is best remembered today, however, for his *jin-di-sugi* treated and carved wood which he used in projects that range from fully articulated *sugi* office suites and domestic sitting rooms, to the publicly accessible Congdon breakfast room overlooking Lake Superior in Duluth to the important and unusual works presented here.

Michael Conforti

Chief Curator and Bell Curator of Decorative Arts and
Sculpture at the Minneapolis Institute of Arts, 1980-94



John Scott Bradstreet letterhead



lot 15, detail of stamp

PROPERTY OF A LONG ISLAND PRIVATE COLLECTOR

■15

**JOHN SCOTT BRADSTREET
(1845-1914)**

AN EARLY 'JIN-DI-SUGI' TABLE, 1902

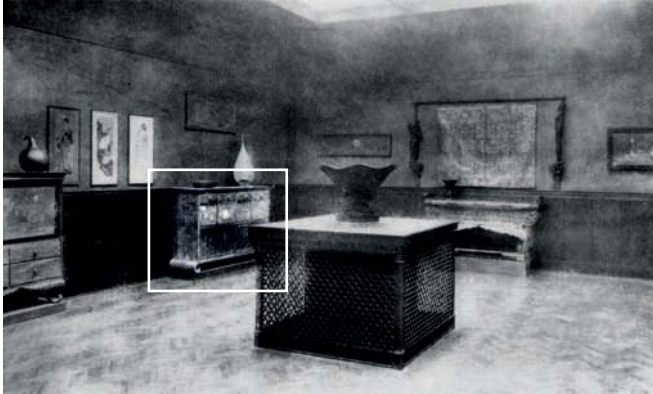
carved cypress
30¾ in. (77.2 cm.) high, 32 in. (81.3 cm.) wide,
31½ in. (80 cm.) deep
dated 1902 with painted Craftshouse logo

\$80,000-120,000

Literature:

M. Conforti, 'Orientalism on the Upper
Mississippi: The Work of John S. Bradstreet,
1874-1914,' *The Bulletin of The Minneapolis
Institute Arts*, 1982-82 (published 1986). pp. 2-35
for background on the artist and his oeuvre.





present lot illustrated in the J. S. Bradstreet Memorial Room at the Minneapolis Institute of Arts, circa 1915.

■16

JOHN SCOTT BRADSTREET (1845-1914)
A SIDEBOARD, CIRCA 1905

carved and polychromed cypress
 45½ in. (115.5 cm.) high, 69½ in. (170.7 cm.) wide, 20 in. (51 cm.) deep

\$20,000-30,000

Provenance:

Collection of John Scott Bradstreet, Minneapolis;
 Minneapolis Institute of Art, Minneapolis, 1915;
 Private collection, Minneapolis.

Literature:

John Scott Bradstreet & Co. Interior Furnishings and Decorations,
 Craftshouse promotional pamphlet, circa 1910, for a period photograph of
 the current sideboard in Mr. Bradstreet's personal office;
 M. Conforti (ed.), *Minnesota 1900: Art and Life on the Upper Mississippi
 1890-1915*, exhibition catalogue, Minneapolis Institute of Arts,
 Minneapolis, 1994, p. 70 for a highly comparable sideboard that
 was exhibited in the same 1915 exhibition at the Minneapolis Institute of
 Arts, p. 83 for a period photograph of the present sideboard in the
 J. S. Bradstreet Memorial Room at the Minneapolis Institute of Arts,
 circa 1915.





PROPERTY OF A PRIVATE MANHATTAN COLLECTOR

■17

JOHN SCOTT BRADSTREET (1845-1914)

A LIBRARY TABLE, CIRCA 1910

stained and carved cypress

31½ in. (79 cm.) high, 66 in. (168 cm.) wide, 36 in. (91.5 cm.) deep

\$40,000-60,000

Provenance:

The Lawrence Donaldson House sunroom, Minneapolis (by repute);
Andrew Van Styn, Baltimore.

Literature:

L. Millett, *Minnesota's Own: Preserving Our Grand Homes*, Minneapolis,
2014, pp. 3-17 for background on the Donaldson House and images of the
sunroom with its green stained paneling.

Two green stained *jin-di-sugi* panels also from the Lawrence Donaldson
sunroom were included in the *Minnesota 1900: Art and Life on the Upper
Mississippi* exhibition at the Minneapolis Institute of Arts, 1994.

■18

JOSEF HOFFMANN (1870-1956)

A VASE, CIRCA 1920

executed by Wiener Werkstätte, Vienna, hand-hammered brass
11 $\frac{5}{8}$ in. (29.5 cm.) high
stamped *JH WIENER WERKSTATTE MADE IN AUSTRIA*

\$12,000-18,000

Literature:

G. Fahr-Becker, *Wiener Werkstätte 1903-1932*, Cologne, 1995,
p. 164 for another vase of this model.



■19

JOSEF HOFFMANN (1870-1956)

A TRAY, CIRCA 1906

executed by Adolf Erbrich for the Wiener Werkstätte, Vienna, repoussé sterling silver

2½ in. (5.4 cm.) high, 15¼ in. (38.7 cm.) wide, 4¼ in. (10.8 cm.) deep

stamped *JH WW Wiener Werkstätte AE* with rose mark and Viennese trademark

\$15,000-20,000

A jardinière with the same beadwork and floral motif is referenced in the Wiener Werkstätte archives at the MAK Museum of Applied Arts / Contemporary Art, Vienna, (inventory number WI 971).



■20

EDGAR BRANDT (1880-1960)

A FIRE SCREEN, CIRCA 1926-27

wrought-iron

25¼ in. (64 cm.) high, 26⅞ in. (66.4 cm.)

wide, 9¾ in. (24.8 cm.) deep

stamped *E.BRANDT*

\$12,000-18,000

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





■21

EDGAR BRANDT (1880-1960)

A LANTERN, CIRCA 1920

wrought-iron, original glass
39 $\frac{3}{8}$ in. (100 cm.) high,
11 $\frac{1}{4}$ in. (28.5 cm.) square
stamped *E.BRANDT*

\$50,000-70,000

Literature:

J. Kahr, *Edgar Brandt*, Atglen, Pennsylvania,
2010, p. 152 for another lantern by Brandt.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■22

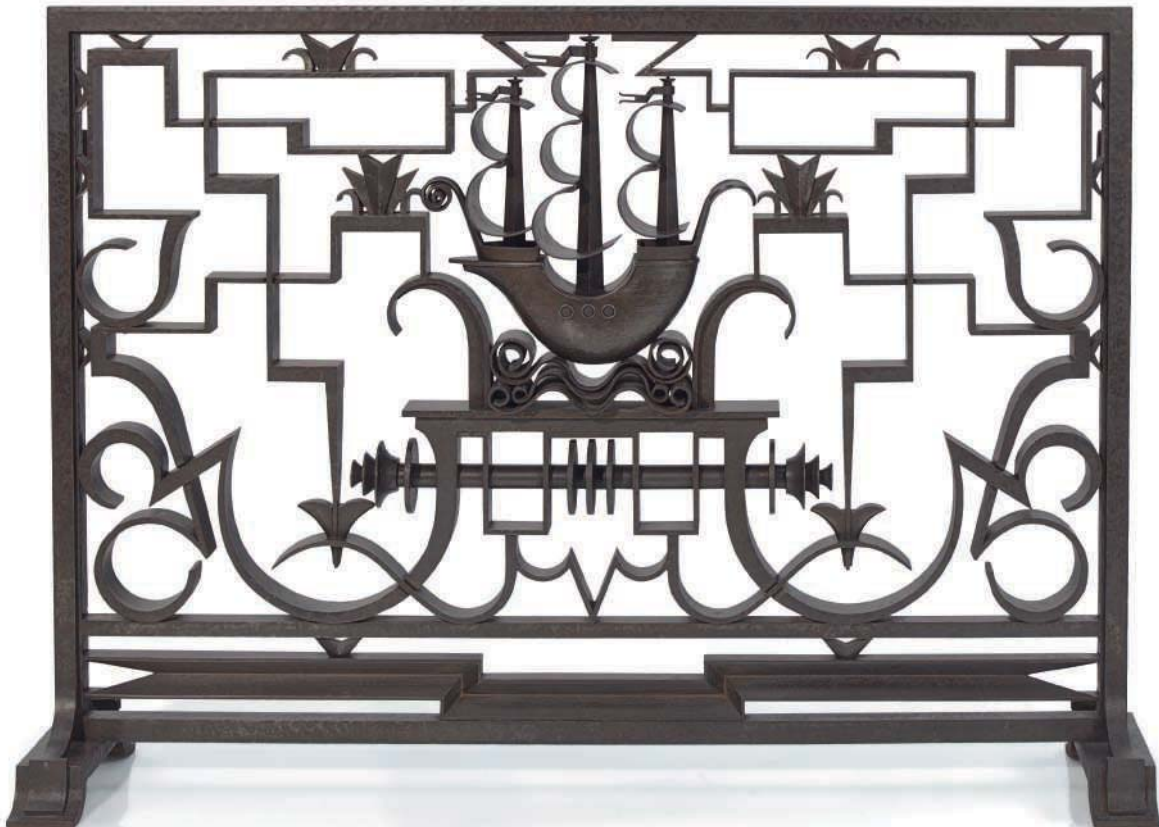
SCHENCK ET FILS

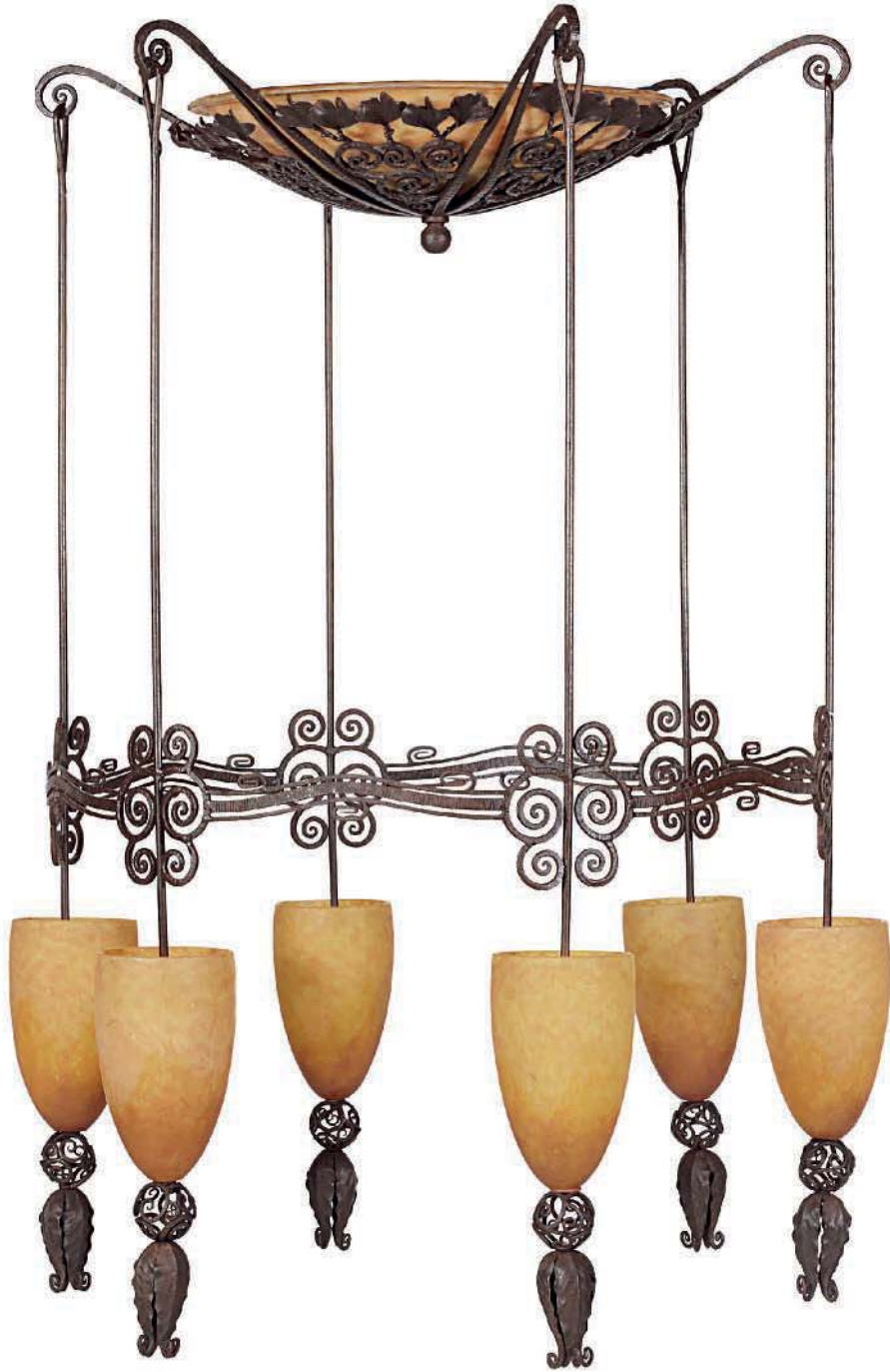
A FIRE SCREEN, CIRCA 1925

patinated wrought-iron
37 $\frac{7}{8}$ in. (95.5 cm.) high, 51 $\frac{1}{4}$ in. (130.1 cm.) wide,
11 $\frac{1}{8}$ in. (29 cm.) deep

\$15,000-20,000

Literature:
H. Clouzot, *La Ferronnerie Moderne*, Paris, n.d., pl 2
for an image of this fire screen.





■23

EDGAR BRANDT (1880-1960)
AND DAUM

A CHANDELIER, CIRCA 1925

wrought-iron, glass

45¼ in. (115 cm.) high, 31⅞ in. (79 cm.) diameter

stamped *E.BRANDT*, shades etched *Daum Nancy*

\$40,000-60,000

Ettore Bugatti's 'Baby 52' Electric Car

Ettore Bugatti and his cars were internationally famous by the mid-1920s. Winners of numerous races and owned by royalty and aristocrats around the world, Bugatti's cars were renowned for their speed and brilliant design. The Bugatti Type 35, with its trademark arch-shaped radiator, was perhaps the most famous racecar of the time. Among the car's 351 wins and 47 records, achieved just between 1925 and 1926, was the Grand Prix World Championship.

It is therefore no surprise that when Bugatti wanted to make a model car for his five-year old son Roland, Ettore based the design on the Type 35. The "toy," officially known as Type 52 but better known as the "Bugatti Baby," is almost exactly half the size of the 35 and was first displayed at the Milan auto show. It was made at Bugatti's Molsheim, France factory and approximately 500 examples were produced between 1927 and 1935. The original model was based on a 47-inch wheelbase. Later examples were extended to 53 inches to accommodate larger children.

The Baby 52 was manufactured with a remarkable attention to detail. Featuring a 12-volt electric motor that allowed the model to reach a speed of 12 mph, it could be driven in forward or reverse, had alloy wheels and pneumatic tires, an aluminum body and even a spare tire strapped to the side. Bugatti generally placed little emphasis on brakes for his full-sized cars, reportedly asserting "the car's brakes were merely symbolic." He was obviously more conscientious when it came to younger drivers as the 52 has four drum brakes with expanding wooden shoes.

The Baby was an immediate success despite its considerable price of 5,000 francs. Many were obtained by Bugatti's more important, and wealthier, clients, such as the Prince of Morocco and Baudouin, the future king of Belgium. Giovanni Agnelli, later president of Fiat, had his first driving experience behind the wheel of a Type 52. Even Baby Grand Prix races were held throughout France, with the winners receiving the traditional floral bouquet. The car's fame is perhaps best illustrated by the fact that it was featured in the Tintin comic book *Tintin au Pays l'or noir*. Although described as a toy, the Baby still represents Bugatti's overriding philosophy that "nothing is too beautiful, nothing too expensive."



The owner and his siblings in the present lot, 1950.



Period advertisement for the 'Baby'



detail

■24

ETTORE BUGATTI (1881-1947)

A 'BABY 52' ELECTRIC CAR, CIRCA 1930

enameled aluminum shell, rubber tires, leather seat and straps, electric motor, the dashboard featuring a pressure gauge and inverter, with a shift to the right of the seat
23¼ in. (59 cm.) high, 24 in. (61 cm.) wide, 77¼ in. (196 cm.) deep
with enameled *Bugatti* plaque

\$30,000-50,000

Provenance:

Gifted to the father of the present owner, 1926.





■25

EMILE-JACQUES RUHLMANN
(1879-1933)

A 'BOUILLOTTE' TABLE LAMP,
CIRCA 1927-1930

silvered bronze, painted metal shade
27 $\frac{3}{8}$ in. (69.5 cm.) high

\$30,000-50,000

Literature:

M. Dufrière, *Exposition Internationale 1925*, in
Ensembles Mobiliers, Paris, 1925, pl. 36 for other
lamps of this model;

K. Morrison McClinton, *Art Deco, A Guide for
Collectors*, New York, 1972, p. 94 for other lamps
of this model.

This model is recorded under number 3048 AR
(Ancien Référencier) and 3342 NR (Nouveau
Référencier) in the Ruhlmann Archives, Musée des
Années Trente, Boulogne-Billancourt, Paris.



■26

JEAN DUPAS (1882-1964)

'LA ROBE NOIRE', 1931

ink and gouache on paper

sight size: 22 x 18 in. (56 x 47 cm.)

signed and dated *Jean Dupas 1931* to lower left corner,
with cardboard plaque titled, *'La Robe Noire' Saks*

\$7,000-9,000



■27

PIERRE DUNAND (1914-1996)

'PANTHER AT WATERING HOLE' A PANEL, CIRCA 1945-50

lacquered and painted wood with gold leaf

66 x 60¾ in. (167.7 x 153.4 cm.)

signed in lacquer *PIERRE DUNAND*

\$8,000-12,000

Literature:

F. Marcilhac, *Jean Dunand, His Life and Works*, London, 1991,
pp. 341-342 for other panels with comparable motifs.

■28

EDGAR BRANDT (1880-1960)

A GUERIDON, CIRCA 1920

patinated wrought iron, marble

18¾ in. (47.5 cm.) high,

29½ in. (75 cm.) diameter

\$15,000-20,000



■29

EMILE-JACQUES RUHLMANN (1879-1933)

A PAIR OF 'PALETTE' CHAIRS, CIRCA 1925

varnished oak, leather upholstery, silvered bronze sabots
each 37¾ in. (95 cm.) high
each stamped *Ruhlmann* (2)

\$10,000-15,000

Literature:

G. Rémon, *Le Meuble*, exhibition catalogue, L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, in *L'Art Vivant*, 1925, p. 36; F. Camard, *Ruhlmann*, Paris, 1983, p. 151 for another chair of this model shown in the dining room of Mr. and Mrs. Rodier, Paris, 1929.

This model is recorded under number 89 F.127 (Nouveau Référencier) in the Ruhlmann Archives, Musée des Années Trente, Boulogne-Billancourt, Paris.

A chair of this model was included in the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925.



■30

**EDGAR BRANDT (1880-1960)
AND GEORGE BASTARD (1881-1939)**

A VASE, CIRCA 1934

for *Normandie*, chromed-metal
13½ in. (34.3 cm.) high
stamped *E.BRANDT* and *G.BASTARD* with *CGT* monogram

\$6,000-8,000

Literature:

B. Foucart, et al., *Normandie: Queen of the Seas*, 1985, p. 105 for a similar example illustrated in one of the luxury apartments - the Jumièges suite - on board *Normandie*; J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, New York, 2007, pp. 76-77 for another vase of this model.



■31

BORIS LACROIX (1902-1984)

TWO CENTERPIECES, CIRCA 1930

nickled metal, cast glass
each 4 in. (10 cm.) high, 7½ in. (18 cm.) diameter (2)

\$3,500-5,500



△ ■ 32

MAXIME OLD (1910-1991)

A THREE-DOOR FALL-FRONT CABINET, CIRCA 1945

each compartment opening to reveal a mahogany interior with three adjustable shelves, central compartment with a drawer, lacquered mahogany, brass
50½ in. (128.3 cm.) high, 73¼ in. (186 cm.) wide,
18 in. (45.7 cm.) deep
branded *Maxime Old*

\$30,000-50,000

Provenance:
Galerie Jean-Louis Danant, Paris.

Literature:
Y. Badetz, *Maxime Old*, Paris, 2000, p. 294 for a highly comparable sideboard.





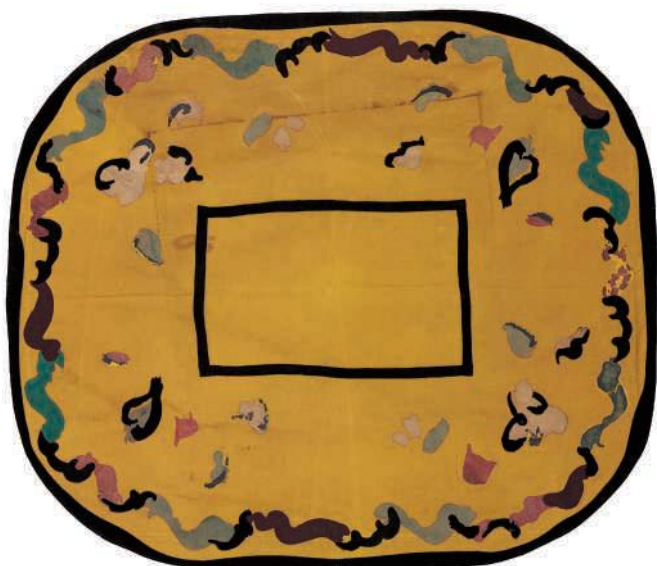
■33

RENE LALIQUE (1860-1945)

*A 'PASSIFLORE' CHANDELIER, NO. 2263,
DESIGNED 1924*

molded clear and frosted glass, metal hardware
34 in. (86.5 cm.) drop, 21½ in. (54.5 cm.) diameter

\$30,000-50,000



■34

CHRISTIAN BERARD (1902-1949) FOR
JEAN-MICHEL FRANK (1895-1941)

A TABLECLOTH, 1939

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

\$8,000-12,000



■35

JEAN-MICHEL FRANK
(1895-1941)

A GAMES TABLE, 1939

oak, with wool surface
28½ in. (72.5 cm.) high, 30¾ in. (78 cm.) square
stamped *J.M. FRANK CHANAUX & CO 20004*
MADE IN FRANCE

\$25,000-35,000

Literature:

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997,
p. 169 for this table shown in situ.

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



■36

CHRISTIAN BERARD (1902-1949)

A CARPET, 1939

hand-woven wool pile
11 ft. x 8 ft. 8 in. (335 x 263 cm.)

\$25,000-35,000

Literature:

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 168-169 for illustrations of this carpet in its original interior, pp. 236-237 for other carpets with comparable motifs;

P. E. Martin-Vivier, *Jean-Michel Frank L'Étrange Luxe du Rien*, Paris, 2006, pp. 190-191 for illustrations of this carpet in its original interior.



37

■37

FERNAND GRANGE

A VASE, CIRCA 1930

patinated dinanderie copper
8½ in. (21.5 cm.) high
signed *F Grange*

\$3,000-5,000

■38

ANDRE ARBUS (1903-1969)

A GUERIDON, CIRCA 1948

patinated bronze, oak
25½ in. (64.1 cm.) high, 38¾ in. (100 cm.) diameter

\$8,000-12,000

Provenance:

Sotheby's, New York, 12 June 2013, lot 107;
Galerie Yves Gastou, Paris.

Literature:

Y. Brunhammer, *André Arbus: Architecte-Décorateur des Années 40*, Paris, 1996, p. 257 for a photograph of a related table in an interior setting.



38

△ ■ 39

ANDRE ARBUS (1903-1969)

A DESK, DESIGNED 1937

parchment covered wood, brass sabots
28 in. (71 cm.) high,
46 in. (118 cm.) wide,
19 in. (49.5 cm.) deep

\$30,000-50,000

Provenance:

Christie's, New York, 29 November 1999, lot 139.

Literature:

Y. Brunhammer, *André Arbus Architecte-Décorateur des Années 40*, Paris, 1996, p. 16 for another desk of this model.



■40

SERGE ROCHE (1898-1988)

A 'MEDICIS' VASE, 1940s

painted and stuccoed wood, metal, with verre églomisé panels by Jean Manau, with metal liner
14¾ in. (37.5 cm.) high,
10¼ in. (26 cm.) wide,
8⅞ in. (22.5 cm.) deep
two panels signed *Jean Manau*

\$8,000-12,000

Provenance:

Christie's, New York, 19 December 2006, lot 984;
Anne-Sophie Duval, Paris.

Literature:

B. Foucart, J.-L. Gaillemin, *Les Décorateurs des Années 40*, Paris, 1998, p. 239 for an illustration of a comparable model;
P. Mauriès, *Serge Roche*, Paris, 2006, p. 59 for an illustration of a comparable model.

■41

SERGE ROCHE (1898-1988)

A MIRROR, CIRCA 1933-34

mirrored glass, stained wood
48 in. (122 cm.) high,
39¾ in. (101 cm.) wide,
4 in. (10 cm.) deep

\$15,000-20,000

Literature:

P. Mauriès, *Serge Roche*, Paris, 2006, pp. 8-9 for period photographs of Serge Roche's first exhibition at 125 Boulevard Haussman in 1934, illustrating a mirror of this design and p. 114 for an illustration of another mirror of this design.



40





■42

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

patinated bronze
23 in. (58.5 cm.) high
inscribed *A Giacometti*

\$50,000-70,000

Provenance:

Valerie and Alexander Berliner, New York;
Acquired from the above by the current owner, 1990.

Literature:

L.D. Sanchez, *Jean-Michel Frank*, Paris, 1980, p. 200
for an illustration of another cast;
F. Francisci, *Diego Giacometti*, Paris, 1986, vol. 1,
p. 115 for an illustration of another cast;
C. Boutonnet and R. Ortiz, *Diego Giacometti*, Paris,
2003, p. 42 for an illustration of another cast.

This lot is registered under the number AGD 3593 in
the Alberto and Annette Giacometti Database.



43

HENRI-ALBERT KAHN (1869-1942)

A BAR TABLE, CIRCA 1935

opening to reveal a stained mahogany and mirrored interior with bottle storage, macassar ebony, mirrored glass, silvered bronze
 19 $\frac{5}{8}$ in. (50 cm.) high, 38 $\frac{3}{8}$ in. (100 cm.) diameter

\$20,000-30,000

Provenance:

Camard, Paris, 1 June 2005, lot 111.

Literature:

D. Lucas, 'Albert Kahn,' *Art et Décoration*, 1936, pp. 201-208 for background on the artist and his work;
 L. Franoux-Reynaud, 'Le XXVIe Salon des Artistes Décorateurs ou le Galop d'Essai avant l'Exposition de 1937,' *Mobilier et Décoration*, 1936, p. 259 for a desk of a related design;
 R. Moutard-Uldry, 'La Classe des Ensembles Mobiliers,' *Art et Décoration*, 1937, p. 380;
 M. Dufrene, 'Exposition Internationale de 1937,' *Ensemble Mobiliers*, vol. 2, 1937, pl. 34;
 R. Chavance, 'Le pavillon des ensembles mobiliers,' *Mobilier et Décoration*, 1937, p. 373;
 R. Chavance, 'Henri Kahn,' *Art et Décoration*, 1938, p. 391;
 B. Champigneulle, 'Henri Kahn - Décorateur,' *Mobilier et Décoration*, 1938, pp. 89 and 93.



△■44

EUGENE PRINTZ (1889-1948)

A PAIR OF SIDE CHAIRS, CIRCA 1930

patinated brass, upholstery
each 28½ in. (72.4 cm.) high

(2)

\$60,000-80,000

Provenance:
Galerie Vallois, Paris.

Literature:

G. Bujon and J.-J. Dutko, *E. Printz*, Paris, 1986, pp. 78-79 for another pair of chairs of this model, p. 132 for a chair of this model in Monsieur D.'s living room, p. 145 for a chair of this model in the bedroom of the Princesse de La Tour d'Auvergne, p. 152 for a chair of this model in front of the dressing table in Madame P.'s bedroom.

Chairs of this model were exhibited at the Salon des Artistes Décorateurs, Paris, in 1930.



PROPERTY FROM THE COLLECTION OF
MR. AND MRS. ALLAN FRUMKIN

■45

**ALBERTO GIACOMETTI (1901-1966)
FOR JEAN-MICHEL FRANK (1895-1941)
AN 'ETOILE' FLOOR LAMP,
DESIGNED CIRCA 1936**

patinated bronze
59 in. (150 cm.) high
signed *Giacometti*, numbered 027

\$80,000-120,000

Literature:

M. Butor, *Diego Giacometti*, Paris, 1985, p. 142 for an illustration of the model;
D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 11 for an illustration of Diego Giacometti seated beside another example of this model;
L.D. Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, pp. 170 and 204 for illustrations of other examples of this model;
F. Baudot, *Diego Giacometti*, New York, 2001, p. 77 for an illustration of another example of this model;
C. Boutonnet and R. Ortiz, *Diego Giacometti*, Paris, 2003, p. 38 for an illustration of another example of this model;
P.-E. Martin-Vivier, *Jean-Michel Frank, L'Étrange Luxe du Rien*, Paris, 2006, p. 347 for an illustration of another example of this model.

This lot is registered under the number AGD 3558 in the Alberto and Annette Giacometti Database.





Giovanni Gariboldi became the main designer of ceramics at Richard Ginori, after Gio Ponti's gradual departure commencing in 1931. Initially trained as an architect, he also sometimes turned to designing furniture that was in sync with the prevailing Milanese ambient and proved very successful.

In fact he was a frequent collaborator of another great Milan architect and designer, Paolo Buffa, whose furniture he was commissioned to embellish with elegant flourishes in intarsia, metal engravings, handles, and sabots. Gariboldi's experience in fine-tuning those brilliant minutiae resurfaced much later into some large scale furniture series. His designs stand out in virtue of their pictorial approach. They do not draw attention to the tectonics of function but offer instead an anthology of poetic associations and seductive contrasts as demonstrated in this pair of bar cabinets. While hefty in scale, they draw a certain lightness from their constituent materials such as expanses of parchment and pale fruit woods as well as from their motifs and patterns which are thoughtfully evolved from late 18th century Lombardian cabinetry.

We would like to thank Brian Kish for his assistance with the cataloguing and note for lots 46-48

■46

GIOVANNI GARIBOLDI (1908-1971)

A MIRROR, CIRCA 1946

parcel-gilt, carved and painted wood, mirrored glass
30¾ in. (78 cm.) square

\$2,500-3,500

Literature:

R. Aloï, *L'Arredamento Moderno*, Milan, 1949, pp. 168, 170, 575 for illustrations of similar models.

■47

GIOVANNI GARIBOLDI (1908-1971)

A MONUMENTAL VASE, CIRCA 1940

executed by Richard Ginori, glazed porcelain
25 in. (63.5 cm.) high
marked *Made in Italy 5-51-7 780* with Richard Ginori
manufacturer mark

\$4,000-6,000

Literature:

G. Cavagna Di Gualdana, *Gariboldi*, Mantua, 2010, pp. 51
and 62 for illustrations of similar examples.



GIOVANNI GARIBOLDI (1908-1971)

A PAIR OF ILLUMINATING BAR CABINETS, CIRCA 1948

possibly produced by Quartri, central compartment opening to reveal sycamore and mirrored glass interior with one glass shelf and two sycamore drawers, each side compartment opening to reveal one sycamore shelf; pearwood, parchment with fruitwood inlay, carved gilt-wood, glass, lighting system
 each 46 in. (117 cm.) high, 65¾ in. (167 cm.) wide, 17½ in. (45 cm.) deep (2)

\$20,000-30,000

Literature:

G. Cavagna Di Gualdana, *Gariboldi*, Mantua, 2010, pp. 51 and 62 for similar examples illustrated.

The function of this pair of bars is manifest, not so much in their forms, as in the hidden symbolism set in exotic wood intarsia on the front door panels. For these designs Gariboldi specifically relied on engravings by the Dutch artist M.S. Merian that were published in 1730 in the book "The Insects Of Europe", a compendium illustrating the metamorphosis of insects and their food sources. Here Gariboldi alludes to the transformations of the grapes into what would be an array of wine, prosecco, and grappa lining the shelves of the illuminated bar just behind these doors. In turn images of nocturnal insects like moths are pointedly cued to the role of bars cabinets as objects dedicated to evening activities. One could conjecture that pairs of candelabras were placed of top of these credenzas possibly attracting all creatures of the night; insects and humans alike.



PROPERTY FROM THE COLLECTION OF MR. LUC D'IBERVILLE MOREAU,
FORMER DIRECTOR OF MONTREAL'S MUSEE DES ARTS DECORATIFS

■49

PIERO FORNASETTI (1913-1988)
*'BUSTI DI MORO', A PAIR OF FLOOR STANDING
CANDELABRA, 1960s*

glazed ceramic, lithographically-decorated metal column,
gilt-brass, crystal droplets
each 87 in. (221 cm.) high

(2)

\$25,000-35,000





PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

■50

WHARTON ESHERICK (1887-1970)

'NOCTURNE', A SCULPTURE, 1927

creosoted chestnut
67 in. (170.2 cm.) high
branded with artist monogram

\$25,000-35,000

Literature:

M. Bascom, *Wharton Esherick: The Journey of a Creative Mind*,
New York, 2010, p. 83 for an illustration of this sculpture.



Photo courtesy of the Wharton Esherick Museum

Present lot illustrated in the artist's studio, 1940s.



PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

■ 51

**PHILIP (1907-1987) AND KELVIN (B. 1937)
LAVERNE**

A 'T'ANG BOUCHER' LOW TABLE, CIRCA 1965

acid-etched and patinated polychrome bronze, pewter, parcel-gilt
16 $\frac{3}{8}$ in. (41.5 cm.) high, 60 $\frac{3}{8}$ in. (153.5 cm.) wide, 31 $\frac{1}{8}$ in. (79.6 cm.) deep
signed in relief *Philip+Kelvin Laverne* with original paper label to
underside bearing title *T'ang Boucher*

\$5,000-7,000

■ 52

**PHILIP (1907-1987) AND KELVIN (B. 1937)
LAVERNE**

A 'SPRING FESTIVAL' CONSOLE TABLE, CIRCA 1965

acid-etched, patinated and polychrome bronze, pewter
26 in. (66 cm.) high, 56 in. (142.2 cm.) wide, 20 in. (51 cm.) deep
signed in relief *Philip+Kelvin Laverne* with original paper label to
underside

\$8,000-12,000





■53

**ATTRIBUTED TO PIETRO CHIESA
(1892-1948)**

A CEILING LIGHT, CIRCA 1940

possibly manufactured by Fontana Arte, etched glass,
enamel brass

38 in. (96.5 cm.) high,

12 in. (30.5 cm.) diameter of shade

\$5,000-8,000

We would like to thank Brian Kish for his assistance with
the cataloguing of lots 53-58.

■54

CARLO DE CARLI (1910-1999)

A PAIR OF '806' ARMCHAIRS, CIRCA 1955

manufactured by Cassina, mahogany, velvet upholstery
each 33 in. (84 cm.) high (2)

\$6,000-8,000

Provenance:

Rotary Club, Varese.

Literature:

G. Bosoni, *Made In Cassina*, Milan, 2008, p. 165 for an
illustration of a comparable model.



■55

GIO PONTI (1891-1979)

'DOMUS NOVA', A CONSOLE TABLE, CIRCA 1929-30

manufactured by Perfetti, Italian walnut
37 in. (94 cm.) high, 51½ in. (130 cm.) wide, 7⅞ in. (45.5 cm.) deep

\$12,000-18,000

Literature:

U. La Pietra, *Gio Ponti*, Milan, 1988, pp. 8-10 for other furniture from the 'Domus Nova' production;

I. De Guttry, M.P. Maino, *Il Mobile Italiano degli Anni 40 E '50*, Bari, 1992, p. 216 for a vanity of a comparable form.

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





■56

MAX INGRAND (1908-1969)

A CHANDELIER, CIRCA 1954

manufactured by Fontana Arte, tinted glass, brass
16½ in. (41 cm.) drop, 32 in. (81.2 cm.) diameter

\$20,000-30,000

Provenance:
Private collection, Indiana.

Literature:
L. Falconi, *Fontana Arte Una Storia Transparente*,
Milan 1998, p. 96 for another chandelier of this model;
F. Deboni, *Fontana Arte*, Turin, 2012, no. 328 for
another chandelier of this model.

■57

GIO PONTI (1891-1979)
A SET OF SIX SIDE CHAIRS, CIRCA 1942

possibly produced by Quartri, carved cerused
oak, upholstery
each 33 $\frac{1}{8}$ in. (84 cm.) high (6)

\$8,000-12,000

Literature:
R. Aloï, *L'Arredamento Moderno*, Milan, 1949, pl. 299 for chairs of a
similar model.

Related drawing in the Gio Ponti Archive, Parma.

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





■58

**GIO PONTI (1891-1979) AND PIETRO CHIESA
(1892-1948)**

A PENDANT LIGHT, CIRCA 1936

manufactured by Fontana Arte, cross-hatched satin and polished glass,
brass

32 in. (81.2 cm.) drop, 30 in. (76.2 cm.) diameter

\$10,000-15,000

Literature:

Stile, No. 24, December 1942, p. 64, fig. 2 for another another light of a
comparable design;

S. Montefusco, *Fontana Arte Repertorio 1933-1943*, Genoa, 2012, n.p. for
other lights of comparable design.

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

■59

MATHIEU MATEGOT (1910-2001)

A 'PALM BEACH' DINING TABLE, 1950s

painted iron, glass

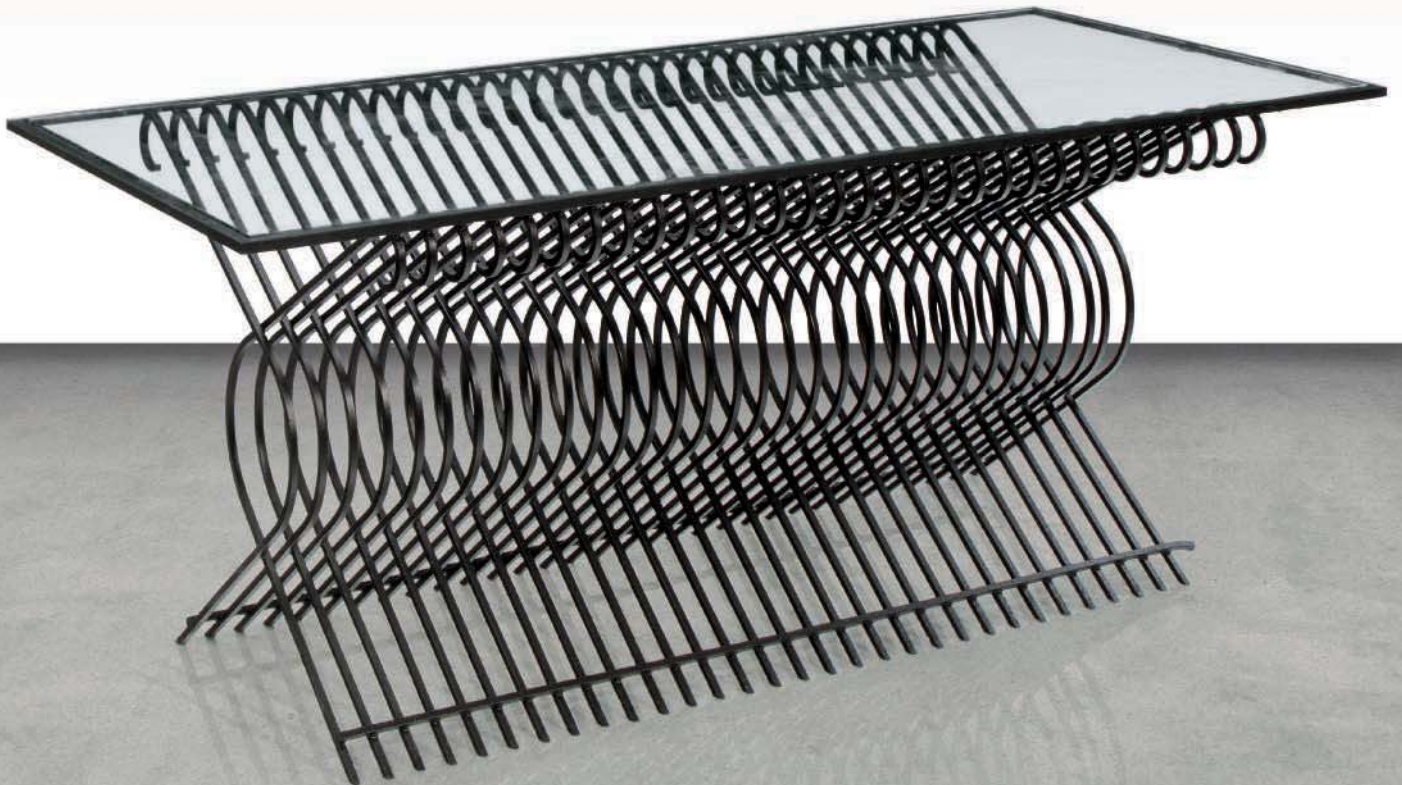
28 in. (71 cm.) high, 68¼ in. (173.5 cm.) wide, 31⅞ in. (79 cm.) deep

\$10,000-15,000

Literature:

P. Jousse, C. Mondineu, *Mathieu Matégot*, Paris, 2003, p. 220, n° 51 for another example of this model;

P. Favardin, *Mathieu Matégot*, Paris, 2014, pp. 48 - 49 for a table of this model shown in situ at the Salon des Arts de la Table at Marsan Pavilion, Paris, 1950.



■60

FLEMMING LASSEN (1902-1984)

A 'TIRED MAN' ARMCHAIR, DESIGNED CIRCA 1935

executed by A. J. Iversen, Copenhagen, lambskin upholstery, oak,
brass castors
36 in. (91.5 cm.) high

\$50,000-70,000

Provenance:

Private collection, Denmark.

Literature:

G. Jalk (ed.), *40 years of Danish Furniture Design: The Copenhagen Cabinet-maker's Guild Exhibitions 1927-1966, vol 1*, Copenhagen, 1987, pp. 246-247 for a chair of this design with a variant foot in the 1935 exhibition.

■61

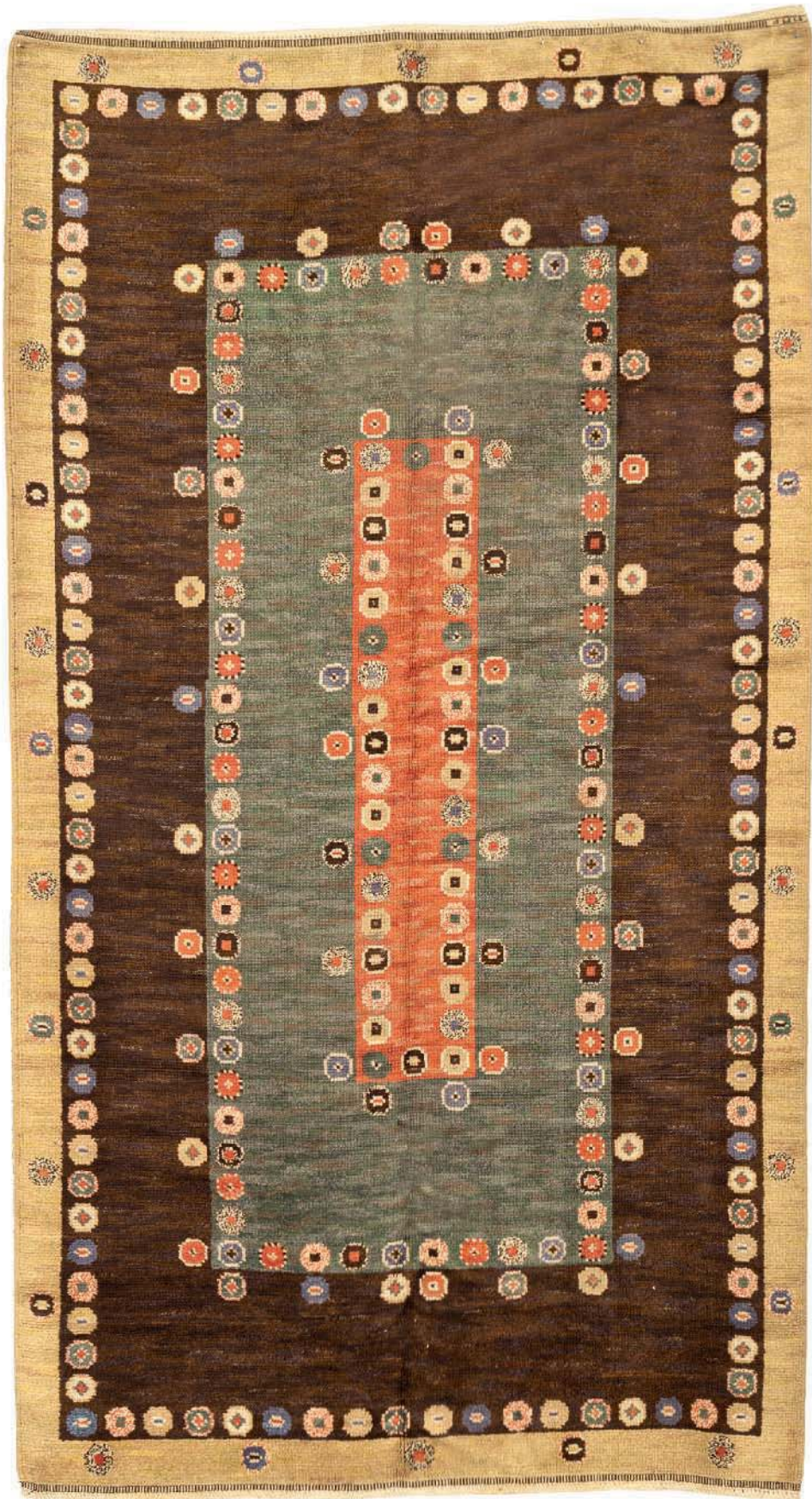
MÄRTA MÅÅS-FJETERSTRÖM (1873-1941)

*A 'TUSENSKÖNAN' CARPET, DESIGNED 1933,
EXECUTED PRIOR TO 1942*

hand-knotted wool pile
11 ft. x 6 ft. (335.2 x 182.8 cm.)
signed in weave *MMF*

\$18,000-22,000





■62

BARBRO NILSSON (1899-1983)

A CARPET, DESIGNED CIRCA 1945

executed by Märta Måås-Fjetterström AB,
hand-knotted wool, mixed technique
10 ft. x 8 ft. 2 in. (304 x 248.8 cm.)
signed in weave *BN AB MMF*

\$25,000-35,000

■63

BARNEY REID (1913-1992)

A MOBILE, CIRCA 1950

brass, polychrome, enamel
68 in. (172.8 cm.) high, 27 in. (68.5 cm.) wide

\$10,000-15,000

Provenance:

Private collection in Bloomfield Hills (acquired directly from the artist).

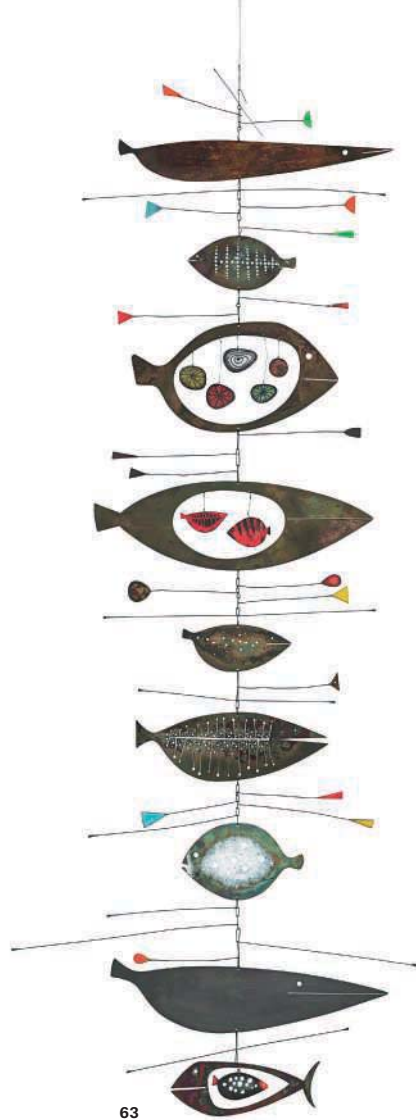


62

After teaching at Arizona State College, Barney Reid moved to San Diego in 1949 to become a graphic designer. A founding member of San Diego's Allied Craftsmen, Reid was a talented artisan and prolific in many media including metal, clay, wood, and marble, as well as oil painting and furniture design. It is his work in enamel and jewelry, however, for which he is best known. A selection was featured in several shows at New York City's Museum of Contemporary Crafts, including *Enamels* in 1959. The traveling exhibition showcased Reid's exuberant five-foot mobile of metal rods and enameled copper elements, similar to the present example.

In addition to serving as president of the Allied Craftsmen and the San Diego Art Guild, Reid was also employed as a graphic designer by the U.S. Navy at Point Loma's Naval Electronics Lab (NEL). NEL attracted many of the best local artists of the 1950s and 1960s, including Harry Bertolia with whom Reid shared a studio. It is therefore not surprising that some historians say Reid's use of light-gauge brass rods in three-dimensional composition, constructivist mobiles and bursting dandelion forms is reminiscent of Harry Bertolia's work.

Reid's works from the late '40s through the '60s are quite scarce. By the mid-1970s until his death he worked almost exclusively in intaglio printmaking.



63

■64

HANS WEGNER (1914-2007)

A 'JH555' SOFA BENCH, DESIGNED 1949

executed by Johannes Hansen, Copenhagen,
oak, wool upholstery
30½ in. (77.5 cm.) high, 57 in. (144.8 cm.) wide,
30¾ in. (78.1 cm.) deep

\$10,000-15,000

Literature:

C. H. Olesen, *Wegner, Just One Good Chair*,
exhibition catalogue, Designmuseum,
Copenhagen, 2014, p. 54.



64

Jean Prouvé's *Présidence* desk



MAME printing studio, 1952.



Main building of MAME printing studio, with Jean Prouvé's pavilions on the roof.

Photo Sébastien André



Aerial view of the MAME complex.

Jean Prouvé's *Présidence* desk endures as one of the definitive forms of the 1950s, with the designer himself utilizing an example in his Maxéville workshop. Originally designed in 1948, the kidney-shaped form did not acquire the title *Présidence* until 1953 – the same date around which this example was ordered from Steph Simon, prior to the opening of his influential gallery on Boulevard Saint-Germain in 1956. An example of this desk, without drawer cases, and with provenance to the S.C.A.L. (Société Centrale des Alliages Légers), is today retained in the collections of the Musée des Arts Décoratifs, Paris. While the model was conceived with a chest of drawers, both the present desk and the one from the S.C.A.L. do not have one. It is not known if these desks originally had this feature, which was later lost, or if they were in fact ordered without it.

The present lot originally furnished the office of Alfred Mame, director of the printing studio MAME, in Tours. Founded by his great-grandfather towards the close of the eighteenth century, Mame's workshop was twice destroyed during the war before being rebuilt 1950-1953 on a large site by the banks of the Loire. Sensitive towards the artistic and progressive post-war zeitgeist, Mame aimed to build his new factory as a model workshop. Consequently, a natural choice was the architect Bernard Zehrffuss, who during this period was also responsible for several influential public commissions, to include the C.N.I.T. (Centre des Nouvelles Industries et Technologies) at La Défense, and the Palais de l'Unesco, Paris. Both Mame and Zehrffuss drew aesthetic and intellectual stimulation from the *Synthèse des Arts Plastiques*, as originally published by Le Corbusier during the 1920s in the periodical *L'Esprit Nouveau*, and subsequently developed by André Bloc and the Groupe Espace in 1951. The painter Edgar Pillet, who was president of this latter group, was to also be directly involved with the conception of these new buildings.

Zehrffuss strove to unite architecture with the plastic arts, and envisaged the factory as a synthesised entity with zones defined by work-type and responsibility. This was assured by the careful juxtaposition of two structures, one more elevated containing the administrative offices, above the workshops. Needing to effectively regulate the daylight, Mame turned to Jean Prouvé, whose technical rigor he admired. Prouvé delivered an ingenious new roofing structure, assembled from prefabricated steel and aluminum elements, and perforated by windows. The roof-line offered a distinctive saw-tooth profile. This imaginative solution ensured optimum direct daylight, enhanced by the reflective properties of the aluminum. For the roof terrace of the administrative building, Prouvé created four prefabricated aluminum pavilions, amongst which one was the Director's office, and another served as the meeting room for the administrative council. To decorate the interior spaces of the buildings, Edgar Pillet painted large abstract murals in a palette of yellow, blue, white, grey and black. He also designed a range of tubular metal office furniture that invoked the 'L'-frame structure of the director's *Présidence* desk, and the curved lines of his own murals.

The *Présidence* desk delivered to Alfred Mame for use in his office was originally supplied with a grey-painted metal frame, which was later painted black; both colors that invoked the palette selected by Pillet for the building. The desk's surface was unusually applied with a richly-veined faux-wood *Formica* laminate. In contrast to the oak-veneered tops often encountered on other desks of this type, it is possible that the laminate selected in this example was chosen to offer a visual complement to the wood panels of the meeting-room pavilion.

In 1954 Mame's new factory was awarded Milan's grand prize for industrial architecture, acknowledging the site's mastery of modern industrial architecture. The enduring importance of this project was further recognized in March 2000 when Prouvé's workshops and roof-terrace pavilions were listed as historic monuments. The original 1953 maquette for the factory is now preserved in the collections of the Musée d'art moderne - Centre Georges Pompidou, Paris.





■65

JEAN PROUVE (1901-1984)

A 'PRESIDENCE N°201' DESK, DESIGNED 1948

this example realized circa 1953, painted and chromed metal, Formica
29½ in. (75 cm.) high, 97 in. (246.5 cm.) wide, 57¼ in. (147 cm.) deep

\$120,000-180,000

Provenance:

Mame Printing Company, Tours.

Literature:

Les Meubles des Ateliers Jean Prouvé, Paris, 1947, p. 2 for a similar example;
'Bureaux d'une Usine à Nancy,' *l'Architecture d'Aujourd'hui*, December 1949,
p. 40, n. 27 for a similar example in the Ferembal's factory;

E. Navarra, P. Jousse, *Jean Prouvé*, Paris, 1998, p. 104-105 for another
example of this model;

P. Sulzer, *Jean Prouvé : Oeuvre Complète 1934-1944 (Volume 2)*, 2000, p. 271
for an illustration of the Présidence desk from S.C.A.L. which is identical in
design to the present lot;

P. Sulzer, *Jean Prouvé : Oeuvre Complète 1944-1954 (Volume 3)*, 2005,
pp. 180-181 for drawings of the first version of the Présidence desk and
p. 182 for a photograph of another desk of this model with a drawer case;

P. Seguin, *Jean Prouvé*, Paris, 2007, p. 558 for an in situ view of Mr.
Bindschedler's office;

Exhibition catalogue, *Steph Simon Retrospective 1956-1974*, Galerie
Downtown, Paris, 2007, pp. 31-33 for another example of this model.





another view

■66

GEORGES JOUVE (1910-1964)

A SCULPTURE, CIRCA 1960

glazed ceramic, cast stone
28 $\frac{3}{8}$ in. (72 cm.) high
signed *Jouve* with artist cipher

\$100,000-150,000

Literature:

P. Jousse, *Georges Jouve*, Paris, 2005, p. 285 for a similar example at the exhibition *Jouve* at Galerie La Demeure, Paris, 1959 and p. 308 for the original drawing.



Jouve exhibition at Galerie La Demeure, Paris, 1959.



Property from an Important American Collection

LOTS 67-110

■67

GEORGES JOUVE (1910-1964)
A PAIR OF 'OS' SCONCES, CIRCA 1956

glazed ceramic, painted metal mounts
each 20 $\frac{3}{8}$ in. (51.8 cm.) high (2)

\$20,000-30,000

Provenance:
Galerie Jousse Entreprise, Paris.

Literature:
P. Jousse, *Galerie Jousse Entreprise, Georges Jouve, Paris*,
2006, pp. 208-209 for other sconces of this model.



■68

JEAN PROUVE (1901-1984)

A PAIR OF 'VISITEUR' ARMCHAIRS, CIRCA 1950

produced by Ateliers Jean Prouvé, oak, plywood, enameled steel tube, aluminum, upholstered cushions
each 37½ in. (95.2 cm.) high (2)

\$40,000-60,000

Provenance:

Mr. Quentin, Architect, Royan;
Galerie Jousse Seguin, Paris.

Literature:

Galerie Jousse Seguin - Enrico Navarra, *Jean Prouvé*, exhibition catalogue, Paris, 1998, p. 56 for other examples of this model;
P. Sulzer, *Jean Prouvé Complete Works vol. 2: 1934-1944*, Basel, 2000, pp. 292-293 for other examples of this model.

■69

CHARLOTTE PERRIAND (1903-1999)

A LOW TABLE, CIRCA 1953

executed by Ateliers Jean Prouvé, mahogany, enameled steel
14 in. (35 cm.) high, 55¼ in. (140.3 cm.) wide, 21⅞ in. (53.7 cm.) deep

\$20,000-30,000

Provenance:

Galerie Jousse Seguin, Paris.

Literature:

Galerie Jousse Seguin, Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 94 for another example of this model;
J. Barsac, *Charlotte Perriand - Un Art d'Habiter*, Paris, 2005, p. 394 for a drawing of this model, p. 429 for a Steph Simon prospectus, p. 435 for another example of this model.



■70

CHARLOTTE PERRIAND (1903-1999)

A DOUBLE BED, 1956-1959

designed for student rooms, Maison du Brésil, Cité Internationale Universitaire, Paris, oak, pine
11¼ in. (28.5 cm.) high, 74½ in. (189 cm.) long, 51 in. (129.5 cm.) wide (2)

\$10,000-15,000

Provenance:

Maison du Bresil, Cité Internationale Universitaire, Paris, 1959;
Galerie Jousse Seguin, Paris.

Literature:

É. Vedrenne, *Le Corbusier: Mémoire du Style*, Paris, 1998, pp. 66-67, 79 for another example of this model;
M.L. Jousset, *Charlotte Perriand*, exhibition catalogue, Centre Pompidou, Paris, 2005, p. 153 for another example of this model;
J. Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, pp. 466-67 for drawings of the furnishings of the student rooms, p. 470 for a photograph of the student rooms.

■71

CHARLOTTE PERRIAND (1903-1999)

A DOUBLE BED, 1956-1959

designed for student rooms, Maison du Brésil, Cité Internationale Universitaire de Paris, oak, pine
11¼ in. (28.5 cm.) high, 74½ in. (189 cm.) long, 51 in. (129.5 cm.) wide

\$10,000-15,000

Provenance:

Maison du Bresil, Cite Universitaire Internationale, Paris, 1959;
Galerie Jousse Seguin, Paris.

Literature:

See previous lot.





■72

SERGE MOUILLE (1922-1988)

A THREE-ARM CEILING LIGHT, DESIGNED 1953

produced by Atelier Serge Mouille and edited by
Galerie Steph Simon, Paris,
painted aluminum, painted steel, brass
26½ in. (67.3 cm.) drop, 77¼ in. (197.5 cm.) diameter

\$20,000-30,000

Provenance:

Cornette de Saint Cyr, 2 July 2001, lot 31.

Literature:

P.E. Pralus, *Serge Mouille: un Classique Français*, Saint Cyr
au Mont d'Or, 2006, pp. 66, 116, 194-95, 197 for another
ceiling light of this model.



■73

SERGE MOUILLE (1922-1988)
A 'TREPIED' TABLE LAMP, CIRCA 1954

enameled metal, brass
17 in. (43 cm.) high

\$8,000-12,000

Provenance:
Cornette de Saint Cyr, Paris, 2 July 2001, lot 23.

Literature:
P.E. Pralus, *Serge Mouille: un Classique Français*, Paris, 2006,
pp. 52, 84 and 204 for other lamps of this model.

■74

CHARLOTTE PERRIAND (1903-1999)
A SIDEBOARD, CIRCA 1956

editioned by Galerie Steph Simon, lacquered aluminum, ash, plastic, together with a copy of the original drawing for Mr. Kieffer
27¾ in. (70.5 cm.) high, 99½ in. (252.8 cm.) wide,
18¼ in. (46.3 cm.) deep

\$40,000-60,000

Provenance:
Mr. Kieffer, Paris;
Galerie Steph Simon, Paris;
Galerie Jousse Seguin, Paris.

Literature:
Exhibition catalogue, *Charlotte Perriand*, Centre Pompidou, Paris, 2005, p. 162 for a similar example of this model;
J. Barsac, *Charlotte Perriand: Un Art d'Habiter*, Paris, 2006, pp. 440-441 for a similar example of this model.





■75

**GEORGE NAKASHIMA
(1905-1990)**

*A SET OF FOUR 'MIRA'
CHAIRS, CIRCA 1965*

walnut
each 26½ in. (67.3 cm.) high
one marked *SHOW ROOM*

\$3,000-5,000

Provenance:
Christie's, New York, 7 June 2000,
lot 211.

■76

**GEORGE NAKASHIMA
(1905-1990)**

TWO SIDE TABLES, CIRCA 1965

walnut
one: 21 in. (53.3 cm.) high,
26¾ in. (68 cm.) wide,
23¼ in. (59 cm.) deep;
the other: 12 in. (30.5 cm.) high,
21¾ in. (55.3 cm.) wide,
14 in. (35.6 cm.) deep
larger table marked *SHOW ROOM* (2)

\$3,000-5,000

Provenance:
Christie's, New York, 7 June 2000, lot 212.

■77

HARRY BERTOIA (1915-1978)

UNTITLED (SONAMBIENT), CIRCA 1965

gold plated stainless steel on brass base
10¼ in. (26 cm.) high, 4½ (11.5 cm.) wide,
2⅞ in. (5.7 cm.) deep

\$8,000-12,000

Provenance:

The artist (acquired 1960s);
Private collection, Princeton;
Rago, Lambertville, 12 and 13 April 2008, lot 301.



■78

HARRY BERTOIA (1915-1978)

UNTITLED (SONAMBIENT), CIRCA 1965

gold plated stainless steel on brass base
10¼ in. (26 cm.) high, 6¼ in. (15.9 cm.) wide,
4⅞ in. (10.3 cm.) deep

\$10,000-15,000

Provenance:

The artist (acquired 1960s);
Private collection, Princeton;
Rago, Lambertville, 12 and 13 April 2008, lot 300.



■79

HARRY BERTOIA (1915-1978)

A 'SPLIT SPRAY' SCULPTURE, CIRCA 1966

stainless steel
40 in. (101.6 cm.) high

\$12,000-18,000

Provenance:

The artist (acquired 1960s);
Private collection, Princeton;
Rago, Lambertville, 12 and 13 April 2008, lot 295.

Literature:

N. Schiffer, V. Bertoia, *The World of Bertoia*, Atglen,
Pennsylvania, 2003, pp. 161-162 for related examples.



■80

GEORGE NAKASHIMA (1905-1990)

A SIDEBOARD WITH CABINET, CIRCA 1965

sideboard with four drawers and two adjustable shelves,
cabinet with three adjustable shelves, walnut, pandanus cloth
32 $\frac{7}{8}$ in. (83.5 cm.) high,
108 $\frac{1}{4}$ in. (275 cm.) wide, 24 in. (61 cm.) deep;
top cabinet: 50 in. (127 cm.) high,
42 in. (106.8 cm.) wide, 12 in. (30.5 cm.) deep
each piece marked *Silverman*

\$30,000-50,000

Provenance:

DeLorenzo 1950, New York.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

■81

GEORGE NAKASHIMA (1905-1990)
A 'CONOID' BENCH, CIRCA 1965

walnut
30 in. (76.2 cm.) high, 95½ in. (242.5 cm.) wide,
24½ in. (62.2 cm.) deep
marked *Hoffman*

\$20,000-30,000

Provenance:
Christie's, New York, 7 June 2000, lot 213.

■82

JEAN ROYERE (1902-1981)
*A PAIR OF 'POINTE MESSERY' THREE-
LIGHT WALL LIGHTS, CIRCA 1955*

brass, painted metal, with corn husk shades
each 39 in. (99 cm.) long (2)

\$30,000-50,000

Provenance:
DeLorenzo 1950, New York.

Literature:
P. Passebon, *Jean Royère Mobilier*, exhibition
catalogue, Galerie du Passage, Paris, 1992,
pp. 94-95 for a pair of sconces of this model
with two lights.

This work will be included in the new edition
of Pierre-Emmanuel Martin-Vivier's book *Jean
Royère*, to be published in 2016.







■83

JEAN ROYERE (1902-1981)

AN EIGHT-LIGHT 'BOUQUET' CHANDELIER, 1950s

painting wrought-iron
66 in. (167.7 cm.) drop

\$40,000-60,000

Provenance:
Hemisphere Gallery, London.

Literature:
Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*,
Paris, 2012, vol. 1, p. 82 and vol. 2, p. 38 for other chandeliers of
this model.

This work will be included in the new edition of Pierre-Emmanuel
Martin-Vivier's book *Jean Royère*, to be published in 2016.

CHARLOTTE PERRIAND (1903-1999)

A 'MEXIQUE' BIBLIOTHEQUE, DESIGNED CIRCA 1953

designed for the Maison du Mexique, Cité Internationale Universitaire, Paris, executed by Ateliers Jean Prouvé, pine, mahogany, enameled steel, aluminum
63 in. (160 cm.) high, 72 in. (183 cm.) wide,
12 $\frac{7}{8}$ in. (32.7 cm.) deep

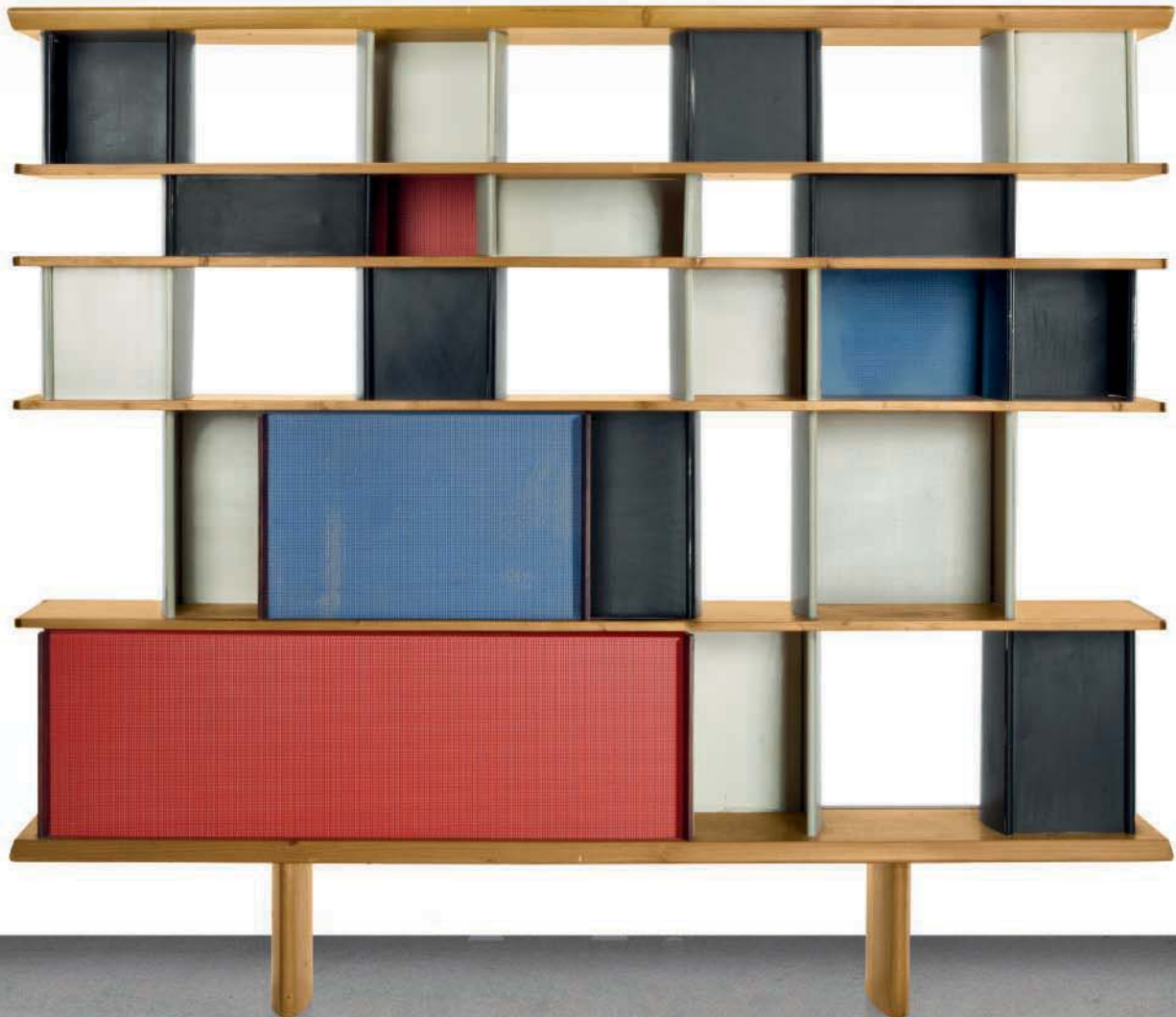
\$60,000-90,000

Provenance:

Maison du Mexique, Cité Internationale Universitaire, Paris;
Galerie Jousse Seguin, Paris.

Literature:

Exhibition catalogue, *Pioneers of Modern Furniture*, Fischer Fine Art, London, 1991, p. 26 for another Mexique bookcase;
J. Barsac, *Charlotte Perriand: Un art d'habiter*, Paris, 2005, pp. 378-379 for variant designs from the Maison du Mexique;
P. Sulzer, *Jean Prouvé Oeuvre Complète Volume 3: 1944-1954*, Basel, 2005, p. 260 for a sketch and period photograph of this model.





■85

CHARLOTTE PERRIAND (1903-1999)

A 'NUAGE' BOOKSHELF, CIRCA DESIGNED 1960

editioned by Galerie Steph Simon, cherry, lacquered aluminum
33 in. (83.8 cm.) high, 83 in. (210.8 cm.) wide, 13 in. (33 cm.) deep

\$30,000-50,000

Provenance:

DeLorenzo 1950, New York.

Literature:

J.L. Sert, 'Charlotte Perriand', *Aujourd'hui, Art et Architecture*, n. 7,
p. 76 for another 'Nuage' bookshelf;

Galerie Jousse Seguin - Enrico Navarra, *Jean Prouvé*, exhibition
catalogue, Paris, 1998, p. 122 for a variation of the 'Nuage'
bookshelf with aluminum dividers;

J. Barsac, *Charlotte Perriand: un art d'habiter*, Paris, 2005, p. 440
for a comparable bookshelf.



■86

JULES LELEU (1883-1961)

THREE CHAISE LONGUES, CIRCA 1934-1935

executed by Ateliers Jean Prouvé, painted steel, oak
each 44½ in. (113 cm.) high (adjustable), 31½ in. (80 cm.) wide,
78 in. (198 cm.) deep (3)

\$5,000-8,000

Provenance:

Sanatorium Martel de Janville, Passy;
DeLorenzo 1950, New York.

Literature:

B. Gaudichon, E Bréon, F. Siriex, et. al, *Leleu: 50 ans de mobilier et décoration 1920-1970*, Paris, 2007, p. 101 for an illustration of a chaise longue of this model.

■87

MATHIEU MATEGOT (1910-2001)

*A PAIR OF 'COPACABANA' CHAIRS AND A SIDE TABLE,
CIRCA 1955*

perforated and painted metal, vinyl cushion
one chair 26¼ in. (66.7 cm.) high, the other 27½ in. (69.8 cm.) high
side table 16½ in. (42 cm.) high, 18½ in. (47 cm.) diameter (3)

\$10,000-15,000

Literature:

P. Favardin, *Les Années 50*, Paris, 1999, p. 22 for other chairs of this model;

P. Favardin, Galerie Matthieu Richard, *Mathieu Matégot*, Paris, 2014, pp. 73, 115, 135, 140, 142, 144-145, 214, and 251-252 for other chairs of this model;

P. Jousse, C. Mondieu, *Mathieu Matégot*, Paris, 2003, p. 38 for a drawing, pp. 39-41, 96-97, 110-111, 118-119, 122-123, 128, 138-139, 175, and 190-191 for other chairs of this model.



■88

MARIA PERGAY (B. 1930)

A 'FOSSIL' TABLE LAMP, 1970

stainless steel and bronze, with later faux-lizard shade and
pivoting cast bronze ammonite element
20¼ in. (51.5 cm.) high

\$10,000-15,000

Provenance:
Liz O'Brien, New York.

Literature:
S. Demisch, S. Danant, *Maria Pergay: Complete Works 1957-2010*,
Bologna, 2011, pl. 73 for another lamp of this model.



■89

MARIA PERGAY (B. 1930)

A LOUNGE CHAIR, 1970s

stainless steel
26½ in. (67.3 cm.) high

\$20,000-30,000

Provenance:
Demisch Danant, New York.

Literature:
S. Danant, S. Demisch, *Maria Pergay: Complete Works 1957-2010*, Bologna, 2011, pl. 58. and p. 162 for a larger version of this chair;
S. Demisch, *Maria Pergay: Between Ideas and Design*, Verona, 2006, pp. 38-39 for a larger version of this chair.

■90

MARIA PERGAY (B. 1930)

A LOUNGE CHAIR, 1970s

stainless steel
27 in. (68.7 cm.) high

\$10,000-15,000

Provenance:
Demisch Danant, New York.

■91

MARIA PERGAY (B. 1930)

A COFFEE TABLE, CIRCA 1978

stainless steel, acrylic
12⅝ in. (32.5 cm.) high, 40¼ in. (102.2 cm.)
wide, 19¾ in. (50 cm.) deep

\$10,000-15,000

Provenance:
Demisch Danant, New York.

Literature:
S. Demisch, *Maria Pergay: Between Ideas and Design*, Verona, 2006, p. 144 for an illustration of a table of this model.





■92

TORD BOONTJE (B. 1968)

A 'BLOSSOM' CHANDELIER, DESIGNED 2002

for Swarovski crystal, enameled steel, clear crystal,
crystal AB coating

29 in. (73.7 cm.) drop, 39½ in. (100.4 cm.) wide
(excluding ceiling mount)

\$8,000-12,000

MARIA PERGAY (B. 1930)*A 'FLYING CARPET' DAYBED, CIRCA 1970*

Uginox stainless steel

17 in. (43.1 cm.) high, 118¼ in. (300.5 cm.) wide,

30 in. (76.2 cm.) deep

\$100,000-150,000

Provenance:

Rago, Lambertville, 22-23 April 2006, lot 233.

Literature:S. Demisch, *Maria Pergay: Between Ideas and Design*, Verona, 2006, pp. 29, 32, 37, 140, and 142 for an example of the larger version;S. Demisch, S. Danant, *Maria Pergay: Complete Works 1957-2010*, Bologna, 2011, pl. 15 and preceding double page, pl. 30 for an example of the larger version.

Known for her minimalist furniture designs in stainless steel, Pergay drew inspiration from antiquity, Japanese art and most notably from the innate nature of her materials. Her ability to transform an industrial material into an elegant, sensuous and exquisite object made her a pioneer in the field of modern design. Her experiments in shaping and manipulating stainless steel and inserting cast-bronze skulls, fossils and semiprecious stones created futuristic works that were entirely original and forward thinking.

Maria Pergay began her career designing iron and silver objects for leading luxury brands, including Hermès and Dior. She soon received commissions from them to design small silver objects, from cigarette cases to jewelry boxes. As her career grew she forged relationships with local craftsmen and in 1967 the French steelmaker Ugine-Gueugnon asked her to use its product, Uginox, the company's brand of stainless steel to cultivate interest in using the material for interior design and decoration. The invitation afforded her the opportunity to transition from making small silver items to furniture and the rest is history. Her renowned stainless steel designs led to private commissions ranging from Europe's high society to royal families in Saudi Arabia. The works in this collection exemplify Pergay's fascination for metal as a medium for artistic expression.





■94

JEAN ROYERE (1902-1981)

A 'CRABE' SIDE TABLE, CIRCA 1955

patinated and gilt iron, glass top
14¼ in. (36.2 cm.) high, 29½ in. (74.9 cm.) diameter

\$10,000-15,000

Provenance:
Galerie Neo Senso, Paris.

Literature:
P. E. Martin-Viver, *Jean Royère*, Paris, 2002, p. 212 for another table of this model;
Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*, Turin, 2012, vol. 2, p. 61 for another table of this model.

This work will be included in the new edition of Pierre-Emmanuel Martin-Vivier's book *Jean Royère*, to be published in 2016.





■95

MARIA PERGAY (B. 1930)

A PAIR OF 'TOTEM LAMP' SCONCES, CIRCA 1974

stainless steel, brass, polished bronze
each 23 $\frac{3}{4}$ in. (59 cm.) high, 13 $\frac{3}{4}$ in. (35 cm.) wide
each stamped *Maria Pergay* (2)

\$15,000-20,000

Provenance:
Eric Allart, Paris.

Literature:
S. Demisch, *Maria Pergay: Between Ideas and Design*,
New York, 2006, p. 63 for another example of this model;
S. Demisch, S. Danant, *Maria Pergay: Complete Works
1957-2010*, 2011, p. 179, pl. 77 B for another example of
this model.



■96

MARIA PERGAY (B. 1930)

A 'TOTEM' FLOOR LAMP, CIRCA 1970

polished, chromed and stainless steel, brass, polished bronze
80 in. (203.2 cm.) high, 17 in. (43.2 cm.) wide,
15¾ in. (39.4 cm.) deep

\$15,000-20,000

Provenance:

Demisch Danant, New York.

Literature:

S. Demisch, *Maria Pergay: Between Ideas and Design*,
Verona, 2006, p. 63 for another lamp of this model;
S. Demisch, S. Danant, *Maria Pergay: Complete Works 1957- 2010*,
Bologna, 2011, pl. 77A for another lamp of this model.

■97

JACQUES ADNET (1900-1984)

AN ADJUSTABLE SHELVING SYSTEM, 1950s

leather, painted metal

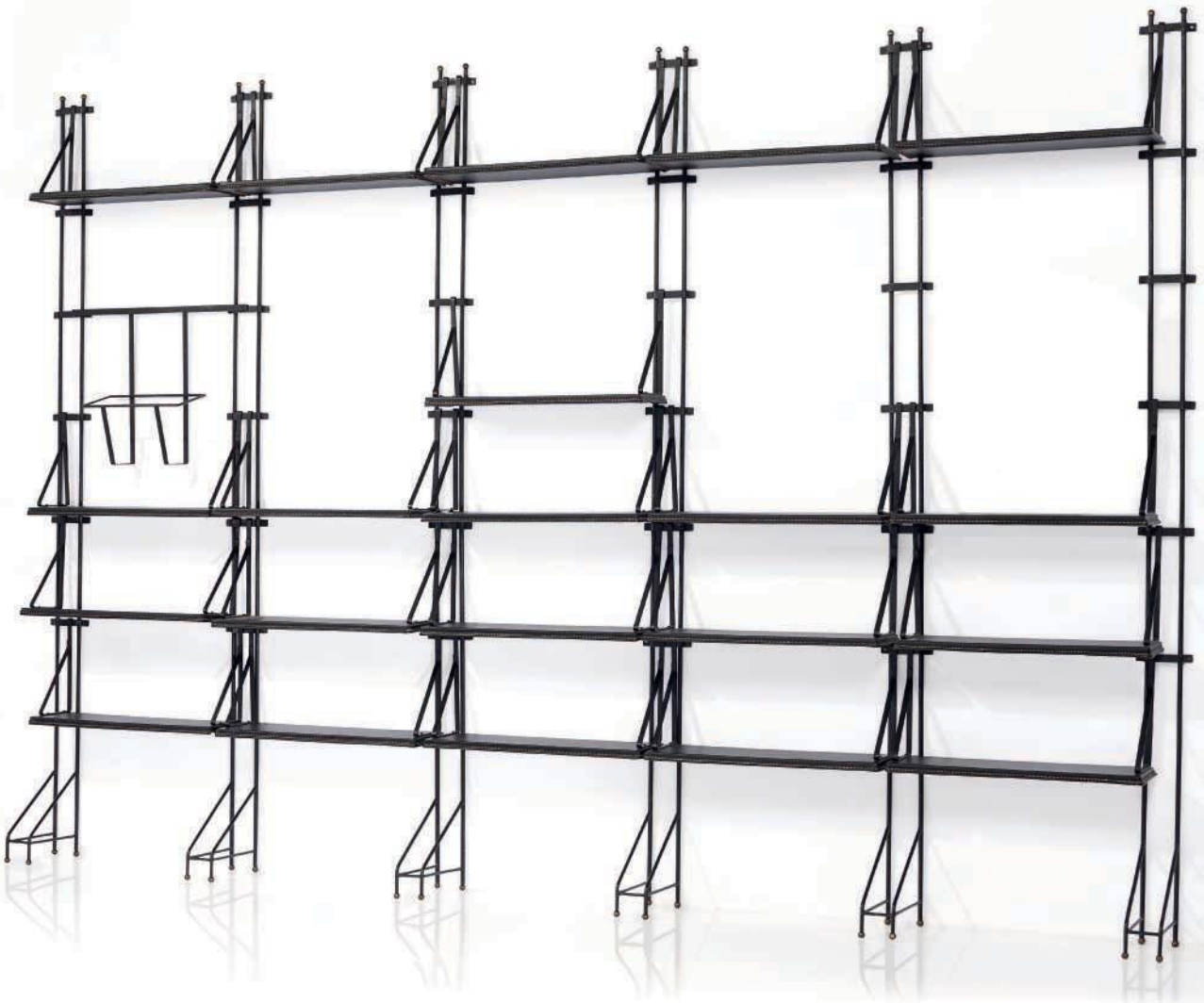
87¼ in. (223 cm.) high, 126 in. (320 cm.) wide,

9¾ in. (24.7 cm.) deep

\$20,000-30,000

Provenance:

DeLorenzo 1950, New York.



■98

JEAN ROYERE (1902-1981)

A 'SPHERE' LOW TABLE, 1950s

gilt wrought-iron, travertine
14¼ in. (36.7 cm.) high, 31½ in. (80 cm.) diameter

\$40,000-60,000

Provenance:
Galerie Neo Senso, Paris.

Literature:

'La Légation de France à Helsinki', *Le Décor d'aujourd'hui*, n° 67, 1951, n.p for a table of a similar model designed for the French Legation building in Helsinki;

R. Moutard-Uldry, 'Jean Royère et la Passion des Voyages', *Mobilier et Décoration*, September-October 1954, n.p. for a table of a comparable model.

J. Lacoste, *Jean Royère*, exhibition catalogue, Galerie Jacques Lacoste, Paris, 1999, p. 92 for another table of this model, pp. 94-95 for other tables of comparable models illustrated in period interiors;

P.E. Martin-Vivier, *Jean Royère*, Paris, 2002, p. 231 for another table of this model;

Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. 2, p. 60 for another table of this model.

This work will be included in the new edition of Pierre-Emmanuel Martin-Vivier's book *Jean Royère*, to be published in 2016.





■99

JEAN ROYERE (1902-1981)

A PAIR OF EIGHT-LIGHT 'PERSANE' APPLIQUES, CIRCA 1950

painted and gilt-metal
each 31½ in. (80 cm.) high, 21 in. (53.3 cm.) wide (without shades) (2)

\$60,000-80,000

Provenance:
Hemisphere Gallery, London.

Literature:
Exhibition catalogue, *Jean Royère: Décorateur à Paris*, Musée des Arts Décoratifs, Paris, 1999, pp. 62-63, 70-71, and 164 for other examples of this model;
P.-E. Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 199, 209-210, 243 for other examples of this model, and 302-303 for a drawing of this model;
Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. 1, pp. 164, 174-175, and 235 for other examples of this model, and vol. 2, pp. 34 and 119 for a drawing of this model.

This work will be included in the new edition of Pierre-Emmanuel Martin-Vivier's book *Jean Royère*, to be published in 2016.

■100

PAUL EVANS (1931-1987)

A SIDEBOARD, 1970

welded and polychromed patinated steel, with inset
slate top, red stained plywood interior
31½ in. (78.8 cm.) high, 48 in. (122 cm.) wide, 22 in.
(55.9 cm.) deep
signed *Paul Evans '70*

\$15,000-20,000

Provenance:

Wright, Chicago, 6 December 2005, lot 734.

■101

MARIA PERGAY (B. 1930)

AN APPLIQUE, CIRCA 1969

stainless steel, amethyst
23¾ in. (60.4 cm.) diameter, 10 in. (25.4 cm.)
deep

\$7,000-9,000

Provenance:

Demisch Danant, New York.

Literature:

S. Demisch, S. Danant, *Maria Pergay: Complete Works 1957-2010*, Bologna, 2011, pl. 29 for another applique of this model;
S. Demisch, *Maria Pergay: Between Ideas and Design*, Verona, 2006, pp. 42-43, 143 for another applique of this model.



100

PAUL EVANS (1931-1987)

A UNIQUE CHAIR, CIRCA 1968

welded and polychromed, patinated steel, suede upholstery
28½ in. (72.4 cm.) high

\$25,000-35,000

Provenance:

Dorsey Reading, Erwinna, Pennsylvania;
Rago, Lambertville, 12 April 2008, lot 102.

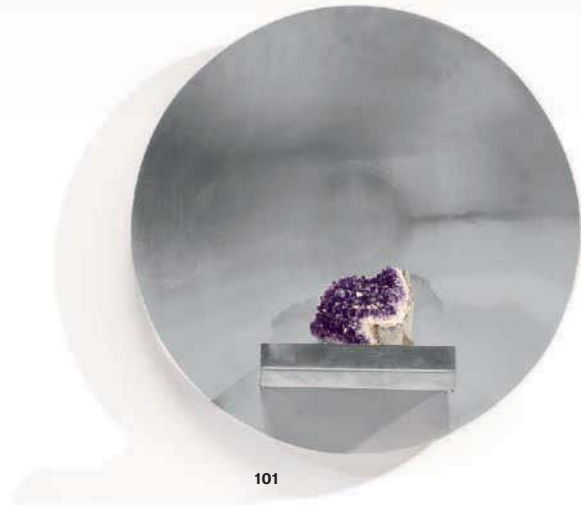
Exhibited:

Doylestown, Pennsylvania, Michener Art Museum, *Paul Evans: Crossing Boundaries and Crafting Modernism*, March - June 2014.

Literature:

G. Adamson, E. Cooke Jr., C. Kimmerle, et al., *Paul Evans: Crossing Boundaries and Crafting Modernism*, exhibition catalogue, James A. Michener Art Museum and Cranbrook Art Museum, New York, 2014, pl. 42, p. 170 for an illustration of the present lot.

This unique chair is from the collection of Dorsey Reading, Evans' shop foreman and chief fabricator. Recruited out of high school, Reading was a key figure in Evans' studio for over 20 years. Working closely alongside Evans, Reading had the ultimate inside perspective on the work and artistic process. Utilizing his deep knowledge, expertise and access, Reading was able to assemble some of the earliest and most interesting pieces ever created. This chair was originally offered alongside more than 40 other items from Reading's impressive collection at Rago auction house in 2008. A unique piece, this chair with its vibrantly colored sculpted back, exemplifies Evans' ability to create artistic functional furniture and letting the materials be his source of inspiration.



101



102



■103

RON ARAD (B. 1951)

*TWO ADJUSTABLE TWO-ARM 'TREE TOPS'
FLOOR LAMPS, DESIGNED 1983-1984*

for Barton, enameled steel and concrete
84 in. (203.4 cm.) high, the other 62¼ in. (58.1 cm.) high
each marked *BARTON/MADE IN ENGLAND/MALL 8 (2)*

\$4,000-6,000

Provenance:

Rago, Lambertville, 22-23 April 2006, lots 228 and 229.

Literature:

Fiell, C. and P. (eds.), *1000 Lights: 1960 to Present*, vol. 2,
Cologne, 2005, p. 338 for a similar model.

■104

JEAN PERZEL (1892-1986)

*A SET OF FOUR SCONCES,
DESIGNED 1970*

model no. 1205, brushed brass and glass
each 15¾ in. (40 cm.) high, 7 in. (17.7 cm.)
wide, 3 in. (7.6 cm.) deep
signed *Perzel*

(4)

\$8,000-12,000

Provenance:
Bernd Goeckler Antiques, New York.

■105

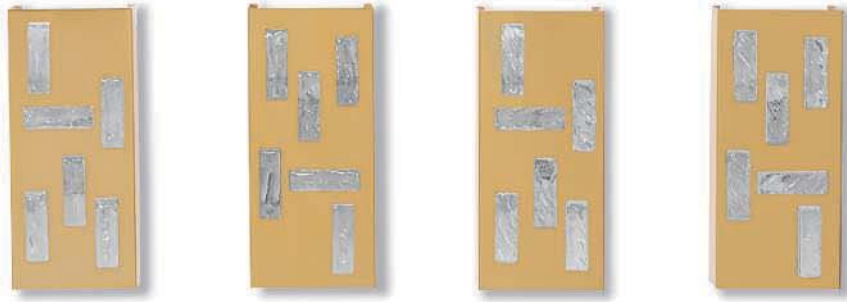
JOHN DICKINSON (1920-1982)

A PAIR OF 'AFRICAN' SIDE TABLES, 1970s

painted wood, plaster
each 26 in. (66 cm.) high, 22½ in. (57 cm.) diameter
one signed *John Dickinson San Francisco* (2)

\$8,000-12,000

Provenance:
Rago, Lambertville, 21-22 October 2006, lot 183
and JF Chen, Los Angeles.



■106

JEFF ZIMMERMAN (B. 1968)

A UNIQUE BUBBLE SCULPTURE, 2005

black glass

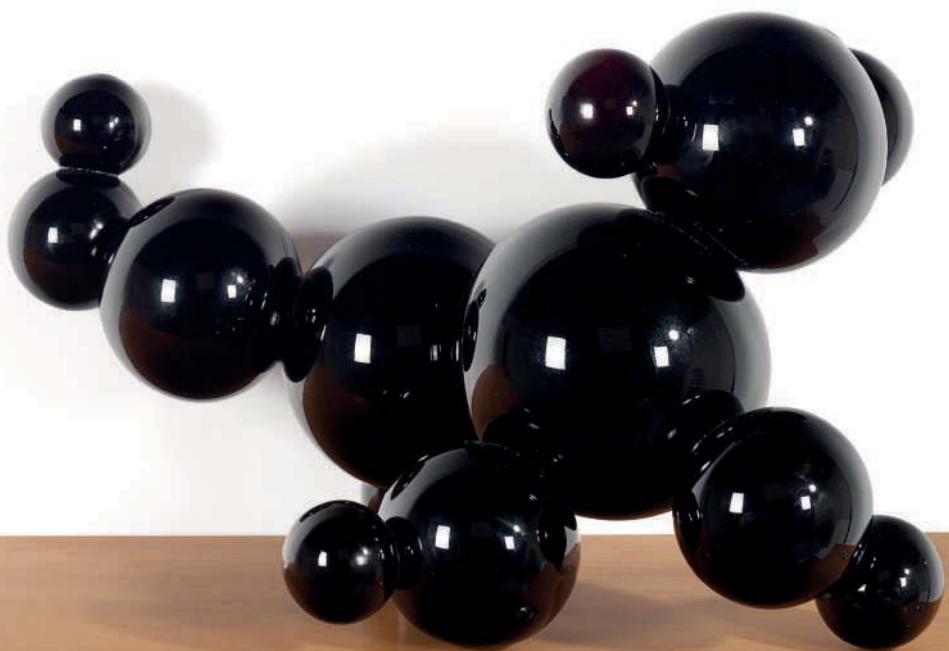
12¾ in. (32.5 cm.) high, 22 in. (56 cm.) wide

signed *J. Zimmerman 05*

\$6,000-8,000

Provenance:

R & Company, New York.





■107

MARC NEWSON (B. 1963)
A SET OF SIX 'KOMED' CHAIRS
FOR THE CANTEEN RESTAURANT,
NEW YORK, 1996

steel, wool upholstery
each 35 in. (89 cm.) high

(6)

\$20,000-30,000

Provenance:
Barry Friedman Ltd., New York.

Literature:
for other examples of this model:
A. Rawsthorn, *Marc Newson*, London, 1999,
pp. 138-140;
C.L. Morgan, *Marc Newson*, London, 2002,
pp. 137 and 187.

Marc Newson first designed this chair for
the Komed restaurant in Cologne, Germany,
and subsequently also furnished the Canteen
restaurant in Soho with it.

■108

FRANZ HAGENAUER (1906-1986)
'ROMEO', A SCULPTURE OF A MAN IN PROFILE, 1950s

chromed metal
20 $\frac{7}{8}$ in. (53 cm.) high, 17 in. (43 cm.) wide, 4 $\frac{1}{2}$ in.
(11.5 cm.) deep
stamped *Hagenauer Wien, Made in Austria* with
artist monogram

\$5,000-7,000



■109

ETTORE SOTTASS (1917-2007)
AN 'ASTEROID' TABLE LAMP, CIRCA 1968

manufactured by Francesconi,
retailed by Design Centre for Poltronova
colored methacrylate, fluorescent tube, painted
aluminum, chrome-plated metal
28 $\frac{1}{4}$ in. (72 cm.) high, 10 $\frac{1}{4}$ in. (26 cm.) wide,
6 in. (15.2 cm.) deep
with Design Centre label to underside

\$3,000-5,000

Literature:

E. Ambasz, *Italy: The New Domestic Landscape: Achievements and Problems of Italian Design*, exhibition catalogue, The Museum of Modern Art, New York, 1972, p. 106 for another lamp of this model;
H. Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 90 for another lamp of this model;
F. Ferrari, N. Ferrari, *Luce: Lampade 1968-1973: il nuovo design italiano*, Turin, 2002, pl. 153 for another lamp of this model.

■110

JEAN-PIERRE VITRAC (B. 1944)

AN ADJUSTABLE 'FLEUR' TABLE LAMP, CIRCA 1970

manufactured by Verre Lumière, France, stainless steel
30¾ in. (78.1 cm.) high (adjustable)
with label marked *Made in France*, impressed 10

\$15,000-20,000

Provenance:

Christie's, New York, 9 March 2004, lot 501.

Literature:

K. Heisinger, G. Marcus, *Design Since 1945*, exhibition catalogue,
Philadelphia Museum of Art, 1983, p. 67, pl. 42 and p. 150 for other
examples of this model;
C. Fiell, P. Fiell, (eds.), *1000 Lights: 1960 to Present*, Cologne, 2005,
vol. 2, p. 207 for another example of this model.



■111

FRANCOIS-XAVIER LALANNE
(1927-2008)

'CENTAURE ATTELE (PETIT);
DESIGNED 1985

number 5 from an edition of 8, plus 4 artist's
proofs, patinated bronze
16 in. (40.6 cm.) high, 12¼ in. (31.1 cm.) long,
4¾ in. (12 cm.) wide
stamped *F.X.L. 5/8* with foundry mark

\$60,000-80,000

Literature:

D. Abadie, *Lalanne(s)*, Paris, 2008, p. 13 for a
related example.



François-Xavier Lalanne's *Moutons de Laine*



Photo Willy Rizzo

Claude and François-Xavier Lalanne at Alexandre Iolas' gallery, Paris, 1965



© Charly Herscovici, with his kind authorization -
c/o SABAM-ADAGP, 2016

René Magritte and William Copley painting bottles, 1959

The present sheep (lots 112 and 113) are part of a flock executed in 1968 on the request of art dealer Alexandre Iolas as a wedding present to the artist Bill Copley. The *Moutons de Laine* have today become François-Xavier Lalanne's best known and loved work. Originally presented with the title, "Pour Polyphème," Lalanne's flock recalled the passage in Homer's *Odyssey* where Ulysses and his comrades escape from the Cyclops Polyphemus' cave by clinging to the underbelly of his giant sheep even as the blinded ogre runs his hand over their woolly backs. The sheep are the perfect manifestation of Lalanne's mischievous and surrealist version of the tradition of *art animalier*, where mythology, metamorphosis and word play reign. The sheep seem a very fitting gift for Copley whose own life and art were deeply influenced by his friendship with the surrealists and the surrealist movement.

Working as a young reporter for his family's newspaper, The Copley Press, Bill Copley was introduced to the Surrealist Man Ray in Los Angeles by his brother-in-law John Ployardt, a painter, animator and narrator for Walt Disney Studios. Longing for an involvement in the arts, in 1948 Copley and Ployardt set up a short-lived gallery in the city with the help of Man Ray promoting the art of the surrealists, including works by Man Ray, René Magritte, Yves Tanguy, Max Ernst and Joseph Cornell. The gallery, however, was plagued by financial problems and closed the following year. Copley began to focus increasingly on his own development as an artist and moved to Paris two years later, in 1951, where he later took a studio at the Impasse Ronsin. It was here that many other notable artists had their ateliers, among them Claude and François-Xavier Lalanne, who were Constantin Brancusi's neighbors. Copley soon struck up a close relationship with the art dealer Alexandre Iolas, who was a champion of the major European Surrealists in the 1950s and who represented his work internationally. He also became the first dealer of Claude and François-Xavier Lalanne after their initial show at Galerie J in Paris in 1964. The here offered sheep were part of a larger set given to Copley to celebrate his wedding to his third wife Stella Yang in 1968.

François-Xavier Lalanne had originally introduced his iconic *Moutons de Laine* at the *Salon de la Jeune Peinture* in Paris, 1965, where they immediately attracted international attention. He placed his first flock of 24 sheep at the exhibition's entrance, documented by a notable photograph of artists and critics at the Salon lounging atop the docile ewes. By 1967, the sheep had been pictured in Parisian interiors in *Life* magazine, and would soon be found in the collections of Yves Saint Laurent and other impresarios, collectors and cultural figures. The *Moutons de Laine* were conceived at a pivotal time for the artist: in 1965 François-Xavier had just completed his first private commission, a wildly inventive bar for Yves Saint Laurent and Pierre Bergé which led, a few years later, to the gilt metal castings by his wife Claude Lalanne from the body of the model Verushka which were incorporated by the couturier in evening dresses for his "Empreintes" collection of 1969. For the next half century, François-Xavier and Claude, Les Lalanne as the two artists came to be known, created an unrivaled body of work. Their disconcerting yet seductive magical kingdom of fantastical beasts and luscious plants, characterized by humor, surprise and poetry—at once surreal and tender—established them as a preeminent artistic force of 20th century French art.



■112

FRANCOIS-XAVIER LALANNE (1927-2008)

'MOUTONS DE LAINE', A SHEEP AND TWO OTTOMANS, 1968

wool, patinated aluminum, wood
sheep: 35 in. (89 cm.) high, 20 in. (51 cm.) wide,
39 in. (99 cm.) deep;
each ottoman: 22½ in. (57 cm.) high,
17½ in. (44.5 cm.) wide, 31 in. (78.8 cm.) deep
each stamped fXL 68

\$500,000-800,000

Provenance:

Alexandre Iolas Gallery, New York;
Bill Copley, New York;
Christie's, New York, 10 November 1993, lot 126;
Private collection;
Christie's, Paris, 12 December 2005, lot 34.

Literature:

G. Glueck, 'New York Gallery Notes,' *Art in America*, May 1967, p. 113
for other sheep of this model;
G. de Bure, 'Intérieurs,' *Le Mobilier Français 1965-1979*, Paris, 1983,
p. 52 for other sheep of this model;
D. Marchesseau, *Les Lalannes*, Paris, 1998, pp. 36 and 58-59 for
other sheep of this model;
Exhibition catalogue, *Claude & François-Xavier Lalanne*, Paul Kasmin
Gallery, New York, 2006, p. 90 for other sheep of this model;
D. Abadie, *Lalanne(s)*, Paris, 2008, pp. 192-193, 303 for other sheep
of this model;
Exhibition catalogue, *Les Lalannes*, Musée des Arts Décoratifs, Paris,
2010, pp. 40-41 for other sheep of this model.

(3)



■113

FRANCOIS-XAVIER LALANNE (1927-2008)
'MOUTONS DE LAINE', A SHEEP AND OTTOMAN, 1968

wool, patinated aluminum, wood
sheep: 35 in. (89 cm.) high, 20 in. (51 cm.) wide,
39 in. (99 cm.) deep;
ottoman: 22½ in. (57 cm.) high,
17½ in. (44.5 cm.) wide, 31 in. (78.8 cm.) deep
each stamped *fXL 68*

(2)

\$400,000-600,000

Provenance:

Alexandre Iolas Gallery, New York;
Bill Copley, New York;
Christie's, New York, 10 November 1993, lot 126 ;
Private collection;
Christie's, Paris, 12 December 2005, lot 34.

Literature:

See previous lot.





■114

MARIA PERGAY (B. 1930)

A UNIQUE FOUR-SIDED COMMODE, CIRCA 1972

commissioned by Baronne Dora Jansen for her bedroom, Brussels,
with seven beech lined drawers, three doors opening to reveal laminate
interior with adjustable glass shelves;

polished stainless steel

32 $\frac{1}{2}$ in. (82.4 cm.) high, 48 $\frac{1}{2}$ in. (123.5 cm.) wide, 37 $\frac{3}{8}$ in. (95 cm.) deep

\$15,000-20,000

Provenance:

Baronne Dora Jansen, Brussels.

Literature:

S. Demisch, S. Danant, *Maria Pergay: Complete Works 1957-2010*,
Bologna, 2011, p. 191 for an illustration of this commode.



■115

GABRIELLA CRESPI (B. 1922)
A 'SCULTURA' SIDE TABLE, CIRCA 1970

from the *Plurimi* series, brushed stainless steel
15¾ in. (40 cm.) high, 19¾ in. (50 cm.) wide
[variable], 27½ in. (70 cm.) deep
with two plaques signed *Gabriella Crespi*®

\$10,000-15,000

Provenance:
Demisch Danant, New York.

Literature:
Exhibition catalogue, *Gabriella Crespi Il Segno
e Lo Spirito*, Palazzo Reale, Milan, 2011, p. 66
for an illustration of another table of this model
executed in brass.



116

GABRIELLA CRESPI (B. 1922)
A 'SCULTURA' SIDE TABLE, CIRCA 1970

lower tier with drawer, from the *Plurimi* series,
stainless steel, lacquered wood
15¾ in. (40 cm.) high, 19¾ in. (50 cm.) wide
[variable], 27½ in. (70 cm.) deep
with plaque signed *Gabriella Crespi* and
numbered 348

\$10,000-15,000

Provenance:
Visiona, Miami.

Literature:
Exhibition catalogue, *Gabriella Crespi Il Segno
e Lo Spirito*, Palazzo Reale, Milan, 2011, p. 66
for an illustration of another table of this model
executed in brass.



■117

MAX INGRAND (1908-1969)

A MIRROR, MODEL #2046, CIRCA 1956

manufactured by Fontana Arte, glass,
nickel-plated brass
35½ in. (90 cm.) high, 25¼ in. (64 cm.) wide

\$8,000-12,000

Literature:

Quaderni Fontana Arte, Milan, 1964, n.p. for a mirror of a similar model;
F. Deboni, *Fontana Arte, Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, pl. 417 for a mirror of a similar model.

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

■118

YONEL LBOVICI (1937-1998)

A LOW TABLE, CIRCA 1969

from an edition of ten;
brushed stainless-steel, Plexiglas
15½ in. (39 cm.) high,
30⅞ in. (76.5 cm.) diameter

\$12,000-18,000

Literature:

M. Chartier, *Yonel Lebovici: Sculpteur de Haut Niveau*, Paris, 1995, pp. 32-33 for other tables of this model.



■119

MARIA PERGAY (B. 1930)

A THREE-TIERED LOW TABLE, 1972

commissioned by Baron Gourgaud for his residence in
Corsica, Spain

Plexiglas

16¾ in. (42.5 cm.) high, 51⅞ in. (130 cm.) wide, 35½ in.
(90 cm.) deep

\$10,000-15,000

Provenance:

Baron Gourgaud, Corsica.

Literature:

S. Demisch, *Maria Pergay: Between Ideas and Design*,
New York, 2006, p. 49 for a photograph of this table in
situ.



■120

GABRIELLA CRESPI (B. 1922)

'TAVOLO 2000', AN EXTENDABLE LOW TABLE, 1970

from the *Plurimi* series, brushed stainless steel
13¼ in. (33.6 cm.) high,
46⅞ in. (119 cm.) wide [variable],
35⅝ in. (90 cm.) deep
with plaque signed *Gabriella Crespi Brev*

\$25,000-35,000

Provenance:
Liz O'Brien, New York.

Literature:
Exhibition catalogue, *Gabriella Crespi Il Segno e Lo Spirito*,
Palazzo Reale, Milan, 2011, p. 63 for a period photograph of
another table of this model.





■121

DAVID KRYNAUW (B. 1984)

'HAYWIRE BLACK ASH',

A UNIQUE CHANDELIER, 2014

American black ash
53½ in. (135 cm.) high,
110¼ in. (280 cm.) wide,
53½ in. (135 cm.) deep

\$10,000-15,000

△■122

MARC NEWSON (B. 1963)

A UNIQUE TABLE, 2013

phenolic textile composite

30 in. (76.2 cm.) high,

72 in. (182 cm.) wide,

40 in. (101.6 cm.) deep

\$15,000-20,000

Provenance:

Commissioned by a New York private collector, 2013.



■123

JOHNNY SWING (B. 1961)

A 'FORTUNE COOKIE' BENCH, 2013

artist proof from an edition of ten, welded '50 State' quarters,
stainless steel

29 in. (73.6 cm.) high, 66¾ in. (169.5 cm.) wide,

82¼ in. (208.5 cm.) deep

with label signed *Johnny Swing* and numbered *FC.AP.EB.13*

\$50,000-80,000

Provenance:

ACG Gallery, New York.

Literature:

Exhibition catalogue, *Johnny Swing Murmuration*, Sebastian +
Barquet, New York, 2012, pp. 11-38 for other designs from this
body of work.





■124

JOEL PHILIP MYERS (B. 1934)
'SALLINGSUND', A VESSEL, 1988

glass, with hot-worked inlaid shards
11 in. (28 cm.) high,
18 in. (45.8 cm.) wide,
4 in. (10 cm.) deep
signed and dated *Joel Philip Myers 1988*

\$6,000-8,000



■125

JOEL PHILIP MYERS (B. 1934)
'ORDING GARDEN X', A VESSEL, 1990

glass, with hot-worked inlaid shards
16¼ in. (41.2 cm.) high,
20¾ in. (52.8 cm.) wide,
3¾ in. (9.5 cm.) deep
signed and dated *Joel Philip Myers 1990*

\$7,000-9,000

PROPERTY FROM A NEW YORK STATE
PRIVATE COLLECTION

■126

DALE CHIHULY (B. 1941)

A MACCHIA FORM

WITH RED LIP WRAP, 1990

glass

16½ in. (42 cm.) high,
20 in. (51 cm.) wide,
18½ in. (47 cm.) deep
signed and dated *Dale Chihuly 90*

\$8,000-12,000



PROPERTY FROM A NEW YORK STATE
PRIVATE COLLECTION

■127

DALE CHIHULY (B. 1941)

A MACCHIA FORM

WITH RED LIP WRAP, 1990s

glass

18 in. (45.8 cm.) high,
21½ in. (54.5 cm.) wide,
19% (50 cm.) deep
signed *Dale Chihuly*

\$12,000-18,000



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **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** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

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

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

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

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

auction to get details of the outcome of your bid but to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us.

The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

catalogue description before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - lots not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

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

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks

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

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this,

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

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or

- (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 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(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 LIVETM 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 New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. 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: 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 paragraph E2 of this agreement.

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

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

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

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

due date: has the meaning given to it 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 paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees:

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

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

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

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

**"Circle of ..."

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

**"Follower of ..."

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

**"Manner of ..."

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

**"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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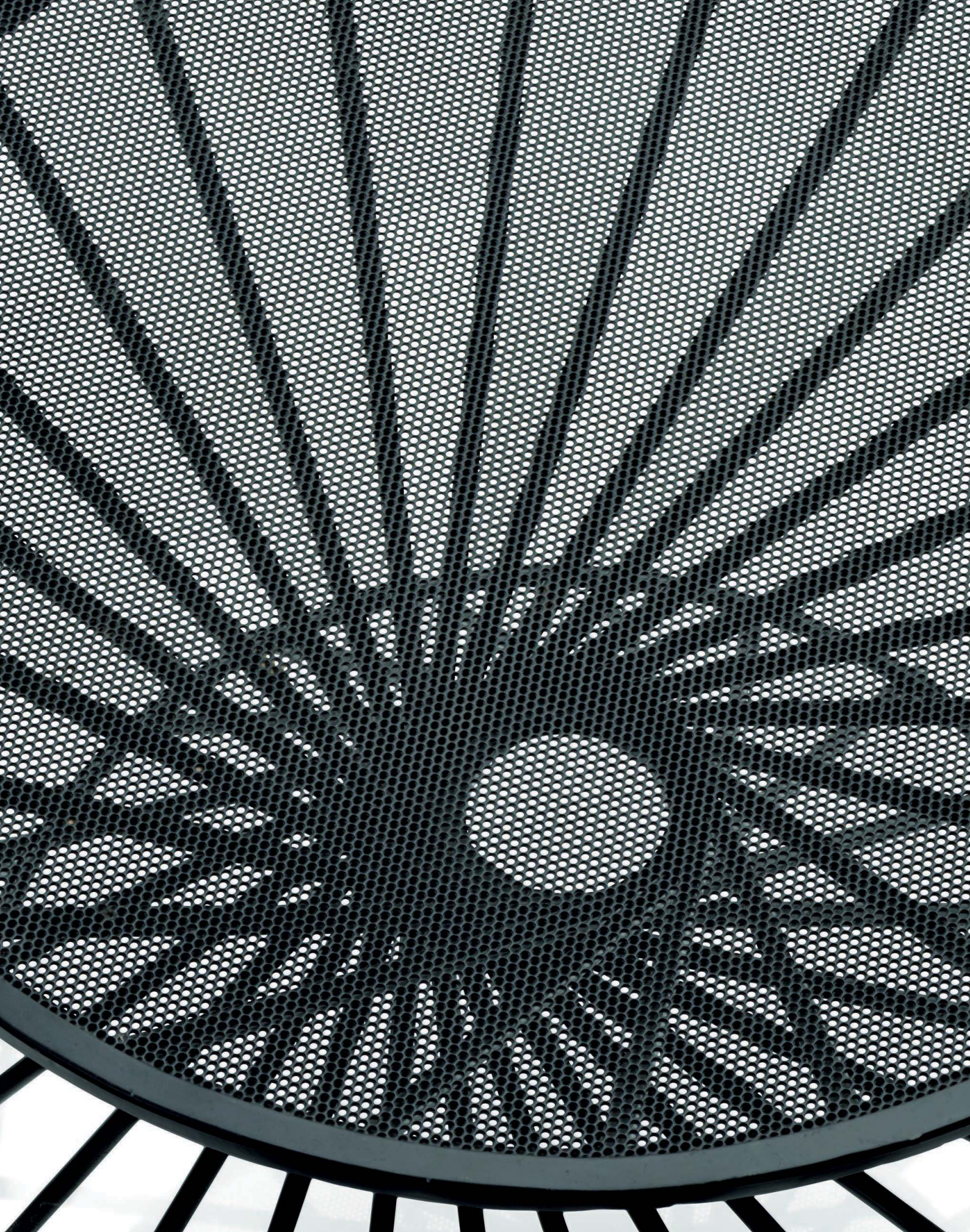
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