

DESIGN



King Street · 26 October 2016

CHRISTIE'S



DESIGN

WEDNESDAY 26 OCTOBER 2016

AUCTION

Wednesday 26 October 2016
at 3.00 pm Lots 100-244
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **CINDERELLA-12274**

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Saturday	22 October	12 noon – 5.00 pm
Sunday	23 October	12 noon – 5.00 pm
Monday	24 October	9.00 am – 4.30 pm
Tuesday	25 October	9.00 am – 8.00 pm
Wednesday	26 October	9.00 am – 12 noon

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[20]

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Front cover: Lot 185
Opposite: Lot 132
Overleaf: Lot 187
Inside back cover: Lots 104 & 105 (detail)
Back cover: Lot 164



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INTERNATIONAL CALENDAR DESIGN

LONDON

26 OCTOBER
HISTORICAL DESIGN
KING STREET

26 OCTOBER
DESIGN
KING STREET

16 NOVEMBER
LALIQUE
SOUTH KENSINGTON

ONLINE

18-27 OCTOBER
DESIGN ONLINE

PARIS

22 NOVEMBER
DESIGN

22 NOVEMBER
BUGATTI

23 NOVEMBER
FIRST OPEN HOME

NEW YORK

12 DECEMBER
DESIGN

12 DECEMBER
THE COLLECTION OF
CHIARA AND
FRANCESCO CARRARO

CHRISTIE'S
INTERNATIONAL REAL ESTATE

**STRUTT
& PARKER**

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CARLO DE CARLI A COMPLETE INTERIOR, CASA GALLI, 1949

Architect, designer, writer and academic, Carlo De Carli was a pivotal figure in Italian culture of the post-war era, contributing vastly to the success of Italian Design. Many of his most iconic pieces were produced by important brands including Cassina and Tecno, winning prestigious prizes such as the first *Compasso D'Oro* in 1954.

The essence of De Carli's poetic of furniture design is articulated in the unique interior created for a private commission in 1949, Casa Galli. In 1948 De Carli wrote 'a chair, an armchair or a table must be elements in which one can clearly feel an individual presence', his furniture was designed conscious of the actions of the people who live in that environment and seeking to reproduce the harmony of nature. Nature is a vital paradigm for De Carli and is one particularly evident in the design of his chairs and armchairs (lots 101, 106, 107, 108, 110, 111) which are a synthesis of organic forms and structural modularity.

Comprising furniture from three different rooms, the following collection is a significant testament to De Carli's ceaseless research and innovative achievements in furniture and interior design.

100

GINO SARFATTI 1912-1985

A CEILING LIGHT, 1949

produced by *Arteluce*, painted aluminium,
brass, acrylic
50¾ in. (129 cm.) high;
27½ in. (70 cm.) diameter
stamped *AL, Milano*

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

Casa Galli, Milan.

LITERATURE:

This design is a variation of model 156
(1948) illustrated in M. Romanelli, S.
Severi, *Gino Sarfatti, Opere Scelte, 1938-
1973*, Milan, 2012 pp. 116 and 400.
Domus, N. 273, September 1952, p. 33,
for related example of this model.

101

CARLO DE CARLI 1910-1999

AN IMPORTANT DINING SUITE, 1949

original upholstery, walnut, mahogany,
fruitwood, ash, macassar ebony,
comprising eight chairs and a dining table
dining table: 30 in. (76 cm.) high;
83 in. (211 cm.) long; 35¾ in. (91 cm.) wide
chairs: 33½ in. (85 cm.) high;
18 in. (46 cm.) wide; 21½ in. (55 cm.) deep
each chair numbered to underside (9)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Casa Galli, Milan.

LITERATURE:

This example illustrated:
Pirelli, N. 1, January-February 1951, p. 31;
Spazio, N. 3, October 1950, p. 71;
Domus, N. 266, January 1952, p. 18;
C. De Carli, *Architettura, Spazio Primario*,
Milan, 1982, pp. 719 and 729.





λ102

AGENORE FABBRI 1911-1998

*A LARGE WALL-MOUNTED
SCULPTURE, 1947*

glazed ceramic, brass brackets
22 in. (56 cm.) high;
25 in. (64 cm.) wide;
9½ in. (24 cm.) deep

£2,000-3,000

\$2,600-3,900

€2,300-3,400

PROVENANCE:

Casa Galli, Milan.

LITERATURE:

C. De Carli, *Architettura, Spazio Primario*,
Milan, 1982, p. 719, this example illustrated.

This work is registered in the Archivio
Agenore Fabbri, no. S47-53.

103

CARLO DE CARLI 1910-1999

A CHEST OF DRAWERS, 1949

walnut, brass, acrylic, glass
36¾ in. (93.5 cm.) high;
41½ in. (105 cm.) wide;
17¾ in. (45 cm.) deep

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

Casa Galli, Milan.

LITERATURE:

C. De Carli, *Architettura, Spazio Primario*,
Milan, 1982, p. 719, for a related design
from this commission.



104

GINO SARFATTI & VITTORIO VIGANO

AN ADJUSTABLE WALL LIGHT
CIRCA 1950

produced by *Arteluce*, brass, steel,
enamelled aluminium
48½ in. (123 cm.) long extended
manufacturer's decal label (2)
£2,000-3,000 \$2,600-3,900
€2,300-3,400

PROVENANCE:
Casa Galli, Milan.

LITERATURE:
M. Romanelli, S. Severi, *Gino Sarfatti,*
Opere Scelte, 1938-1973, Milan, 2012
p. 407, for a related model.

105

CARLO DE CARLI 1910-1999
A UNIQUE BUREAU
CIRCA 1960

walnut and walnut veneer, brass, painted
metal, the cabinet door with a panel by
Agenore Fabbrì, *'Personaggio I'*, 1961,
together with the original chair
80½ in. (204 cm.) high;
105½ in. (268 cm.) wide;
14¼ in. (36 cm.) deep (2)
£6,000-9,000 \$7,800-12,000
€6,900-10,000

PROVENANCE:
Casa Galli, Milan.





104

106

CARLO DE CARLI 1910-1999

AN IMPORTANT SETTEE, 1949

original velvet upholstery, laminated birch, brass

30½ in. (77.5 cm.) high;

54¼ in. (138 cm.) wide;

24¾ in. (62 cm.) deep

£6,000-9,000

\$7,800-12,000

€6,900-10,000

PROVENANCE:

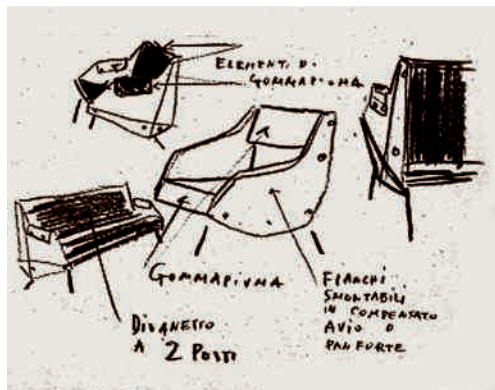
Casa Galli, Milan.

LITERATURE:

Pirelli, N. 1, January- February 1951, p. 32, for a drawing of this example; illustrated below.

Domus, N. 269, April 1952, p. 51, for another example of this model.

An example of this model was exhibited at the *IX Triennale*, Milan, 1951.



106



108 (part)



107



Period photograph of Mrs Galli seated in one of the chairs being offered.



107

CARLO DE CARLI 1910-1999

AN IMPORTANT ARMCHAIR, 1949

original velvet upholstery, laminated birch, brass

30½ in. (78 cm.) high;

22¾ in. (57.5 cm.) wide;

27¾ in. (70 cm.) deep

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROVENANCE:

Casa Galli, Milan.

LITERATURE:

For another example of this model:

Pirelli, N. 1, January- February 1951, p. 31

and p. 32 for a drawing of this model;

Spazio, N. 3, October 1950, p. 70;

Domus, N. 266, January 1952, p. 18-19;

C. De Carli, *Corollario*, Pandino, 1959,

p. 199;

C. De Carli, *Architettura, Spazio Primario*,

Milan, 1982, pp. 668 and 705;

A. Branzi, M. de Lucchi; *Il Design Italiano*

degli Anni '50, Milan, 1985, p. 63.

108

CARLO DE CARLI 1910-1999

**AN IMPORTANT PAIR OF ARMCHAIRS,
1949**

original velvet upholstery, laminated
birch, brass, together with a nest of
four tables

armchairs: 30 in. (76 cm.) high;

22½ in. (57 cm.) wide;

27 in. (68.5 cm.) deep

tallest table: 19¾ in. (50 cm.) high;

26¾ in. (67 cm.) wide;

17¾ in. (45 cm.) deep

(6)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Casa Galli, Milan.

EXHIBITED:

One of these chairs was exhibited:

Ricostruzione e Sperimentazione. Il

Design Italiano dal 1945 al 1962, Triennale,

Milan, 27 March 1995-27 May 1996;

Il Design Italiano oltre la Crisi, Triennale,

Milan, 4 April 2014- 22 February 2015.

LITERATURE:

One of these chairs is illustrated:

Pirelli, N. 1, January- February 1951, p. 31;

Spazio, N. 3, October 1950, p. 70;

Domus, N. 266, January 1952, p. 18-19;

C. De Carli, *Corollario*, Pandino, 1959,

p. 199;

A. Branzi, M. de Lucchi, *Il Design Italiano*

degli Anni '50, Milan, 1985, p. 63;

Il Design Italiano oltre la Crisi, exh.

cat., Triennale, Milan, 4 April 2014- 22

February 2015, p. 166.



109

CARLO DE CARLI 1910-1999

A CABINET, 1949

walnut, glass, brass, acrylic

80¾ in. (205 cm.) high; 75 in. (190.5 cm.)

wide; 15 in. (38 cm.) deep

£4,000-6,000

\$5,200-7,800

€4,600-6,900





110

CARLO DE CARLI 1910-1999

A PAIR OF ARMCHAIRS, 1949

original upholstery, laminated birch,
painted tubular steel
33 $\frac{3}{8}$ in. (84.5 cm.) high;
20 $\frac{7}{8}$ in. (53 cm.) wide;
19 $\frac{1}{2}$ in. (49.5 cm.) deep

£2,000-3,000

(2)

\$2,600-3,900

€2,300-3,400

PROVENANCE:

Casa Galli, Milan.

LITERATURE:

Another example of this model is illustrated:
Domus, N. 266, January 1952, p. 20;
Domus, N. 269, April 1952, p. 51;
C. De Carli, *Architettura, Spazio Primario*,
Milan, 1982, pp. 712;
A. Branzi, M. de Lucchi, *Design Italiano
degli Anni '50*, Milan, 1985, p. 63.

An example of this model was exhibited
at the IX Triennale, Milan.



111
CARLO DE CARLI 1910-1999
 A DESK AND A PAIR OF ARMCHAIRS,
 1949

stained walnut, brass, glass, leather,
 painted steel, upholstery
 desk: 30¼ in. (77 cm.) high;
 47 in. (119.5 cm.) wide;
 27½ in. (70 cm.) deep;
 each chair: 33¾ in. (85.5 cm.) high;

(3)

£6,000-9,000

\$7,800-12,000

€6,900-10,000

PROVENANCE:
 Casa Galli, Milan.

LITERATURE:
 Another example of these chairs is
 illustrated:
Domus, N. 266, January 1952, p. 20;
 A. Branzi, M. de Lucchi, *Il Design Italiano
 degli Anni '50*, Milan, 1985, p. 63.



113 (part)

112

CARLO DE CARLI 1910-1999

A BOOKCASE, 1949

walnut, painted steel, brass

81 in. (206 cm.) high;

sideboard; 72¾ in. (185 cm.) wide;

1¼ in. (36 cm.) deep

£5,000-8,000

\$6,500-10,000

€5,800-9,200

PROVENANCE:

Casa Galli, Milan.

113

GINO SARFATTI 1910-1999

*TWO PAIRS OF WALL-LIGHTS,
MODELS 3003F & 193, CIRCA 1950*

produced by *Arteluce*, brass, painted

aluminium *the latter illustrated online*

14 in. (36 cm.) high and

20 in. (51 cm.) extended

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

Casa Galli, Milan.

LITERATURE:

M. Romanelli, S. Severi, *Gino Sarfatti, Opere Scelte, 1938-1973*, Milan, 2012 p. 406, for a similar example of model 193 and p. 480 for a related example of model 3003F.

114

CARLO DE CARLI 1910-1999

A UNIQUE BED, 1949

stained walnut, laminated birch

39 in. (99 cm.) high;

70 in. (178 cm.) wide;

80½ in. (203.5 cm.) deep

£2,000-4,000

\$2,600-5,200

€2,300-4,600

PROVENANCE:

Casa Galli, Milan.



115 (part)

114

115

CARLO DE CARLI 1910-1999

A PAIR OF BEDSIDE TABLES, 1949

walnut, birch veneer, brass, glass, acrylic

19½ in. (49.5 cm.) high;

16¾ in. (42.5 cm.) wide;

17¾ in. (45 cm.) deep (2)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROVENANCE:

Casa Galli, Milan.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

λ116

FAUSTO MELOTTI 1901-1986

A 'CIVETTA' VASE, CIRCA 1955

polychrome ceramic
18½ in. (47 cm.) high
designer's mark

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Private Collection, Milan.

λ117

FAUSTO MELOTTI 1901-1986

*A PAIR OF 'VESCOVO' VASES,
CIRCA 1955*

polychrome ceramic
6⅞ in. (17.5 cm.) high
each with designer's mark (2)

£5,000-8,000

\$6,500-10,000

€5,800-9,200

PROVENANCE:

Private Collection, Milan.



116



117



118

λ118

FAUSTO MELOTTI 1901-1986

A VASE,
CIRCA 1965

polychrome ceramic
15¼ in. (28.5 cm.) high
designer's mark to interior

£6,000-9,000	\$7,800-12,000
	€6,900-10,000

PROVENANCE:
Private Collection, Milan.

LITERATURE:
Domus, n. 326, January 1957, p. 159,
for another example of this model.

λ119

FAUSTO MELOTTI 1901-1986

A PLATE,
CIRCA 1960

polychrome ceramic
2¾ in. (7 cm.) high;
11 in. (28 cm.) diameter
designer's mark, *Italy*

£3,000-5,000	\$3,900-6,500
	€3,500-5,700

PROVENANCE:
Private Collection, Milan.

λ120

FAUSTO MELOTTI 1901-1986

A SUITE OF THREE BOWLS,
CIRCA 1955

polychrome ceramic
each 2¾ in. (6 cm.) high;
5¾ in. (14.5 cm.) diameter approx.
each with designer's mark (3)

£6,000-9,000	\$7,800-12,000
	€6,900-10,000

PROVENANCE:
Private Collection, Milan.

LITERATURE:
A. Commellato, M. Melotti,
Fausto Melotti: L'Opera in Ceramica,
Milan, 2003, pp. 312, 314 and 404,
for other examples of this model.



120



119

121

GEORGE NAKASHIMA 1905-1990

A PAIR OF LOUNGE CHAIRS

CIRCA 1960

walnut, upholstery

32 $\frac{3}{4}$ in. (83 cm.) high;

23 $\frac{3}{4}$ in. (60 cm.) wide,

33 in. (84 cm.) deep

(2)

£3,000-5,000

\$3,900-6,500

€3,500-5,700



122

GEORGE NAKASHIMA 1905-1990

A 'SLAB' COFFEE TABLE, CIRCA 1965

walnut, with East Indian rosewood
butterfly key

12 $\frac{5}{8}$ in. (32.5 cm.) high;

55 $\frac{3}{4}$ in. (141.5 cm.) wide;

23 $\frac{1}{2}$ in. (60 cm.) deep

£7,000-10,000

\$9,100-13,000

€8,100-11,000

EXHIBITED:

M. Nakashima, *Nature, Form & Spirit, The
Life and Legacy of George Nakashima*,
New York, 2003, p. 106, for a similar
example of this model.



123

GEORGE NAKASHIMA 1905-1990

*A WALL CABINET,
CIRCA 1965*

walnut, pandanus cloth, the interior fitted
with two shelves and four drawers

18½ in. (47 cm.) high;

84 in. (213.5 cm.) wide;

18¼ in. (47 cm.) deep

£30,000-40,000 \$39,000-52,000

€35,000-46,000







124

ZANINI DE ZANINE b. 1978

'PASSAROS' SHELVES, 2008

number eight from an edition of forty,
reclaimed solid ipê, metal ropes
each shelf 4 ¾ in. (12 cm.) high;
29 ½ in. (75 cm.) wide;
17 ¾ in. (45 cm.) deep

£6,000-8,000

\$7,800-10,000

€6,900-9,200

125

ZANINI DE ZANINE b. 1978

AN 'ESPECIES' CHAIR, 2009

number five from an edition of six,
reclaimed woods including ipê,
maçaranduba, caviúna, peroba,
gonçalo-alvesand, cumaru
25 ½ in. (64.5 cm.) high;
22 ¼ in. (57 cm.) wide;
26 ¼ in. (66.5 cm.) deep
signed *Zanini*

£6,000-8,000

\$7,800-10,000

€6,900-9,200



Ω126

**HUMBERTO &
FERNARDO CAMPANA**

*AN EARLY AND UNIQUE
'FLINTSTONE' BENCH, 1989*

cut and welded steel, steel rod
37¾ in. (96 cm.) high;
46 in. (117 cm.) wide;
35 in. (89 cm.) deep

£30,000-50,000

\$39,000-65,000

€35,000-57,000

EXHIBITED:

Nucleon 8 Gallery, *Desconfortável*
Collection, São Paulo, 1989.

LITERATURE:

M. Helena (ed.), *Campanas*, São Paulo,
2003, pp. 136-137;
Campana Brothers: Complete Works
(*So Far*), 2010, London, p. 74 and 246,
for this example.





127

POL QUADENS b. 1960

*A PROTOTYPE 'CLOUD'
CEILING LIGHT, 2016*

polished stainless steel
31½ in. (80 cm.) high;
76 in. (193 cm.) wide;
73 in. (185.5 cm.) deep

£5,000-7,000

\$6,500-9,000

€5,800-8,000



128

POL QUADENS b. 1960

A PROTOTYPE 'CHAOS' TABLE, 2016

stainless steel and lacquered steel

20½ in. (52 cm.) high;

46¼ in. (117 cm.) wide;

42 in. (106.5 cm.) deep

signed *Pol Quadens*

£6,000-9,000

\$7,800-12,000

€6,900-10,000





129
POL QUADENS b. 1960
A 35/35 SHELVING UNIT,
DESIGNED 2016

number one from an edition of sixteen,
stainless steel and stained wood
83 in. (211 cm.) high;
18 in. (45.5 cm.) wide;
13¾ in. (35 cm.) deep
engraved 01/16 *Pol Quadens*

£4,000-6,000

\$5,200-7,800

€4,600-6,900

130

POL QUADENS b. 1960

A 'BLADE' CONSOLE TABLE,
DESIGNED 2013

number six from an edition of eight,
polished stainless steel
45¼ in. (115 cm.) high;
90½ in. (230 cm.) wide;
19⅝ in. (50 cm.) deep
engraved *Pol 06*

£5,000-7,000

\$6,500-9,000

€5,800-8,000



131

RON ARAD b. 1951

*A 'BIG EASY VOLUME 2' ARMCHAIR,
DESIGNED 1988*

number twelve from an edition of twenty,
polished and patinated steel
38½ in. (98 cm.) high;
52¼ in. (133 cm.) wide;
34¼ in. (87 cm.) deep
signed *Ron Arad 12/20*

£30,000-50,000 \$39,000-65,000
€35,000-57,000

PROVENANCE:

Gallery Mourmans, Knokke;
Private Collection, Belgium.

LITERATURE:

Other examples illustrated:
A. Von Vegesack, *Ron Arad*, Weil am
Rhein, 1990, pp. 4, 78-79;
D. Sudjic, *Ron Arad*, London, 2001,
pp. 32, 54, 55;
P. Antonelli, *Ron Arad, No Discipline*,
exh. cat., New York, 2009, p. 42.



132

RON ARAD b. 1951

'TWO LEGS AND A TABLE'

DESIGNED 1989

number nine from an edition of twenty,
polished and patinated steel
28¾ in. (73 cm.) high;
106 in. (269 cm.) long;
47¼ in. (120 cm.) deep
engraved *Ron Arad 9/20*

£50,000-60,000

\$65,000-78,000

€58,000-69,000

PROVENANCE:

Acquired directly from the Ron Arad
Studio by the present owner, 1998.





133

PAUL EVANS 1931-1987

A 'PE 11' COFFEE TABLE
CIRCA 1970

edited by *Directional*, welded and
polychrome steel, original glass
16½ in. (42 cm.) high;
50 in. (127 cm.) wide;
24 in. (61 cm.) deep

£4,000-6,000

\$5,200-7,800

€4,600-6,900

134

MARK BRAZIER-JONES b. 1956

A UNIQUE 'GYPSY ROSE MASSE
GRANDE' CHANDELIER, 2012

patinated steel, crystal
71 in. (180 cm.) high;
73½ in. (186.5 cm.) wide

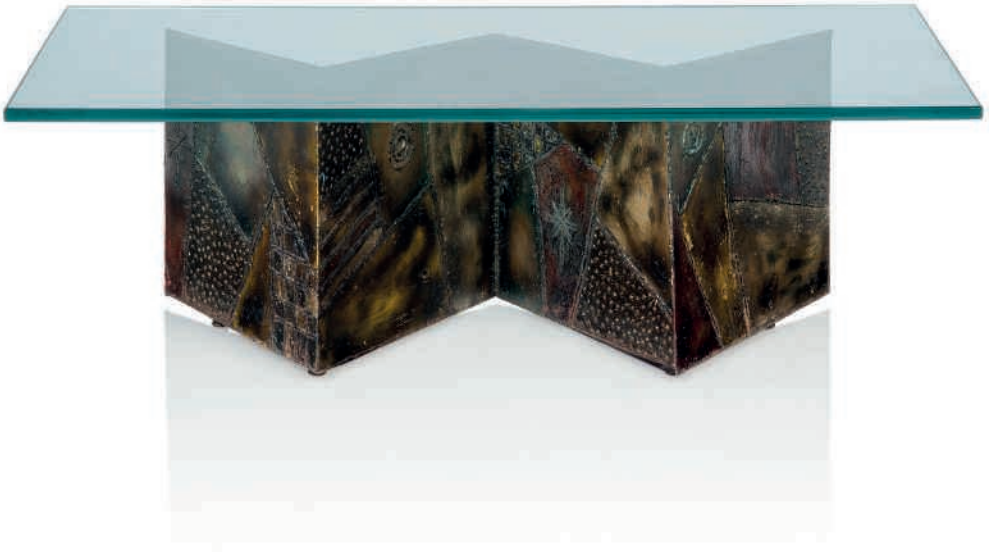
£15,000-20,000

\$20,000-26,000

€18,000-23,000

PROVENANCE:

Private Collection, United Kingdom.







ΛΩ135
HANS COPER 1920-1980
A VASE
CIRCA 1967

glazed stoneware
7 in. (18 cm.) high
impressed HC seal

£6,000-9,000

\$7,800-12,000
€6,900-10,000

LITERATURE:

T. Birks, *Hans Coper*, London, 1983,
p. 200, for a similar example.



Δ136

SHI JIANMIN b. 1962

'BUDDHA HAND'; DESIGNED 2008

number one from an edition of eight, patinated bronze, patinated copper, comprising of table and four stools
table: 29 $\frac{7}{8}$ in. (74 cm.) high;
69 $\frac{1}{4}$ in. (176 cm.) wide;
36 $\frac{7}{8}$ in. (93.5 cm.) deep;
stools: 19 $\frac{1}{8}$ in. (50 cm.) high;
14 $\frac{1}{8}$ (36 cm.) wide;
11 $\frac{1}{8}$ in. (29 cm.) deep
engraved signature and numbered 1/8 (5)

£20,000-30,000 \$26,000-39,000

€23,000-34,000

Works by Shi Jianmin have been exhibited *Inspired by China*, Peabody Essex Museum, Salem, USA, 2007; *China Modern Art Museum*, Lyon, France, 2007; *China Chair Project*, Miami Beach, USA, 2007; *Remade*, Cheng Xindong Contemporary Art Space, Beijing, China, 2009.

A related work was sold in these rooms, *20th Century Decorative Art & Design*, 3 May 2012, lot 171.



137

JEAN BRAND

A CENTRE TABLE, CIRCA 1980

produced by *Atelier Janus*, white
chippings within clear resin, brushed
stainless steel

30 in. (76 cm.) high;

53½ in. (136 cm.) wide;

33¾ in. (85.5 cm.) deep

impressed cipher to underside

£6,000-9,000

\$7,800-12,000

€6,900-10,000





138

ANGELOLELLI

A 'PRESIDENT' TABLE LAMP

CIRCA 1970

produced by *Arredoluce*, stainless steel,
acrylic rods

14 $\frac{1}{8}$ in. (37 cm.) high;

12 $\frac{7}{8}$ in. (32 cm.) wide;

7 $\frac{1}{8}$ in. (8 cm.) deep

manufacturer's label *Made in Italy*,

Arredoluce, Monza

£6,500-8,500

\$8,400-11,000

€7,500-9,800

LITERATURE:

F. Ferrari, N. Ferrari, *Light, Lamps 1968-1973: The New Italian Design*, 2004, Turin, p. 142, for another example of this model.

139

MARK BRAZIER-JONES b. 1956

A UNIQUE 'HADRON TORUS'

LIGHT SCULPTURE, 2014

crystal, nickel-plated steel

63 in. (160 cm.) high;

79 in. (200.5 cm.) wide;

59 in. (150 cm.) deep approx.

£20,000-30,000

\$26,000-39,000

€23,000-34,000



140

KAM TIN

A 'PYRITE' CABINET, 2016

pyrite stones, brass, enclosing
three adjustable shelves
60½ in. (154 cm.) high;
24 in. (61 cm.) wide;
10 in. (25 cm.) deep
maker's roundel *K* to interior

£35,000-45,000

\$46,000-58,000

€41,000-52,000



141
**ELIZABETH GAROUSTE &
MATTIA BONETTI**
A PAIR OF 'KOALA' ARMCHAIRS
CIRCA 1990

velvet upholstery, gilt-bronze
33 in. (84 cm.) high;
29 in. (74 cm.) wide;
28¼ in. (72 cm.) deep

£4,000-6,000

\$5,200-7,800

€4,600-6,900

(2)

142
KAM TIN
A 'CLOUD' TABLE, 2015

number two from an edition of
twenty-five, polished brass
12 in. (30.5 cm.) high;
47¼ in. (120 cm.) wide;
29½ in. (75 cm.)
incised *K*

£10,000-15,000

\$13,000-19,000

€12,000-17,000





143

ROBERT GOOSSENS 1927-2016

A CHANDELIER, DESIGNED 1971

executed later, gilt-metal, quartz

46¼ in. (117.5 cm.) high;

38 in. (96.5 cm.) diameter

engraved *Robert Goossens 1971*

£35,000-45,000

\$46,000-58,000

€41,000-52,000

PROVENANCE:

Acquired directly from the designer by the current owner.

A similar example sold, Christie's South Kensington, Aynhoe Park - A Modern Grand Tour, 9 October 2012, lot 77.



144

NANNA DITZEL 1923-2005

A RARE CUFF, DESIGNED 1954

executed by *Georg Jensen*,

gold, with original box

2½ in. (6.5 cm.) wide;

stamped maker's mark, 750, 18K, 375,

the box marked *Georg Jensen Guld*,

Kgl. Hofleverandør

(2)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

LITERATURE:

J. Drucker, *Georg Jensen, A Tradition of Splendid Silver*, 1997, Atglen, p. 106, for a period photo of this model.

145

ADO CHALE b. 1928

*A 'VOLCANIQUE' CONSOLE TABLE,
DESIGNED 1960, EXECUTED 2013*

cast and polished bronze, painted steel
28 in. (71 cm.) high;
77¾ in. (197.5 cm.) wide;
17¾ in. (45 cm.) deep
engraved *Ado Chale*

£20,000-30,000 \$26,000-39,000

€23,000-34,000



146

**VIVIANNA TORUN BÜLOW-HÜBE
1927-2004**

A JEWELLERY SUITE, 1960s

executed by *Georg Jensen*, wrought-silver, rutilated quartz, comprising a collar and pendant and a corresponding bracelet
collar: 8 $\frac{3}{4}$ in. (22 cm.) high;
all items stamped *Torun, 925S, Denmark* and respectively stamped *160; 131 and 205* (2)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

A further selection of Nordic Jewellery is included in *Design Online*, available on www.christies.com/designonline between 18th and 27th October.

Commencing in the late 1940s, Torun created her own distinctive and sculptural jewellery using silver, silver wire, and found objects, often polished pebbles or rock crystal. Following her marriage to the African-American jazz musician, Walter Coleman, Torun moved from Stockholm first to Paris in 1956, then to southwestern France in 1958 where she established a studio at Biot, near Antibes. Whilst there she became part of the artistic community that included Pablo Picasso, who arranged a solo exhibition for her, 1958, and found support for her creations amongst the artistic and bohemian élite. Torun received Silver and Gold Medals at the 1954 and 1960 Milan Triennales respectively, and the prestigious Lunning Prize in 1960. Her handmade jewellery was worn by Ingrid Bergman, Juliette Greco, Brigitte Bardot, and Billie Holiday.



147

**VIVIANNA TORUN BÜLOW-HÜBE
1927-2004**

*AN EARLY COLLAR AND PENDANT,
1951*

hammered and wrought silver, the glass
pendant drop attributed to *Edvard Hald*,
for *Orrefors*

6¼ in. (15.5 cm.) high;

4⅝ in. (11 cm.) diameter

stamped twice *KF*, Swedish assay marks,
date code *A9* (2)

£4,000-6,000

\$5,200-7,800

€4,600-6,900

148

**VIVIANNA TORUN BÜLOW-HÜBE
1927-2004**

*A NECKLACE AND AN EIGHT-DROP
PENDANT, CIRCA 1955-1962*

wrought-silver, crystal

9⅝ in. (24.5 cm.) high;

necklace stamped *Torun*, French assay
mark and crab hallmark

£5,000-8,000

\$6,500-10,000

€5,800-9,200



147



148

-149

POUL HENNINGSEN 1894-1967

A 'PH' GRAND PIANO,
DESIGNED 1931, PRODUCED 1930s

produced by *Andreas Christensen*,
chromium-plated metal, ebonised wood,
acrylic, cast aluminium, leather, ivory
36½ in. (92.5 cm.) high;
58 in. (147 in.) wide;
60 in. (152 cm.) deep
frame cast *Andreas Christensen Denmark*
£60,000-80,000 \$78,000-100,000
 €69,000-92,000

LITERATURE:

Other examples of this model illustrated:
Danish Industrial Arts, The Society for
Industrial Arts, Copenhagen, 1932, p. 35;
T. Jørstian & P. E. M. Nielsen, *Light
Years Ahead. The Story of the PH Lamp*,
Copenhagen, 1994, p. 53;
C. & P. Fiell, *Scandinavian Design*,
Cologne, 2002, pp. 244-245.

Known primarily as a lighting designer,
who had first exhibited at the Paris
Exposition Internationale of 1925, Poul
Henningesen briefly experimented with
chromed metal to produce two piano
designs for Andreas Christensen.

The grand piano - with its canopy
resembling the wing of a dragonfly - is
both modernist yet also evocative of the
organic styling of Art Nouveau. The PH
piano was made in limited numbers and
is today emblematic of Henningesen's
innovative and avant-garde approach
to Design.







150
POUL HENNINGSEN 1894-1967
A PAIR OF 4/4 CEILING LIGHTS
 CIRCA 1935

produced by *Louis Poulsen*, opal glass with gilded edges, copper, patinated metal

14 in. (35.5 cm.) high;
 16 in. (40.5 cm.) diameter
 each frame stamped *Patented PH 4 (2)*

£5,000-8,000 \$6,500-10,000
 €5,800-9,200

151
POUL HENNINGSEN 1894-1967
A PH 4/3 TABLE LAMP
 CIRCA 1935

produced by *Louis Poulsen*, patinated, cased opal glass, patinated brass, Bakelite

21 in. (53 cm.) high
 stamped *PH-4 Patented*

£4,000-6,000 \$5,200-7,800
 €4,600-6,900

152
POUL KJÆRHOLM 1929-1980
AN 'ACADEMY' CHEST, DESIGNED
 1955, PRODUCED CIRCA 2010

executed by *Rud. Rasmussens*, Oregon pine, plywood handles, painted steel
 37¼ in. (96 cm.) high;
 41¼ in. (106 cm.) wide;
 30¾ in. (78 cm.)
 cabinet makers's label to reverse, *Rud. Rasmussens, Snedkerier, København n, Denmark*

£7,000-10,000 \$9,100-13,000
 €8,100-11,000

LITERATURE:
 A. Wilkins, ed., *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 62-63.







153

BARBRO NILSSON 1899-1983

A 'MARINA' CARPET, DESIGNED 1956

executed by the *Märta Måås-Fjetterström* workshop, hand-knotted wool
165 x 124 in. (419 x 315 cm.)
signed in weave *BN AB MMF*

£10,000-12,000

\$13,000-16,000

€12,000-14,000

154

VIGGO BOESEN, ATTRIBUTED TO

A CURVED SOFA, CIRCA 1950

manufactured *Robert Rasmussen*, long-pile wool upholstery, oak
29 in. (73.5 cm.) high;
94 in. (239 cm.) wide;
36 in. (91.5 cm.) deep approx.
manufacturer's label *Robert Rasmussen*
tff.valby 234

£15,000-25,000

\$20,000-32,000

€18,000-29,000

155

OTTO FÆRGE

AN OCCASIONAL TABLE, CIRCA 1940

executed by the designer, oak veneer,
teak

22¾ in. (58 cm.) high;

30¾ in. (78 cm.) diameter

£6,000-9,000

\$7,800-12,000

€6,900-10,000

156

HANS WEGNER 1914-2007

*A 'NEW PAPA BEAR' ARMCHAIR,
MODEL AP69, DESIGNED 1968-69*

produced by *AP Stolen*, upholstery, oak

37 in. (94 cm.) high;

36¼ in. (92 cm.) wide;

37½ in. (95.5 cm.) deep

incised 060941-0027/51

£20,000-30,000

\$26,000-39,000

€23,000-34,000

LITERATURE:

C. Holmstead Olesen, *Wegner, Just One Good Chair*, Ostfildern, 2014, p. 216, for a period image of this model.







157

AXEL SALTO 1889-1961

A TABLE LAMP

SECOND HALF 20TH CENTURY

executed by Royal Copenhagen,

glazed stoneware

25½ in. (65 cm.) high, including shade

signed Salto, with triple wave mark,

20653

£4,000-6,000

\$5,200-7,800

€4,600-6,900



158

ALVAR AALTO 1898-1976

'PALETTE OF THE KING'
CIRCA 1955

laminated birch, laminated oak, bronze

16½ in. (42 cm.) high;

6¼ in. (16 cm.) wide;

5⅞ in. (15 cm.) deep

stamped and engraved *Alvar*

Aalto, Hilmer Brommels, 18.11.1956,

Rakennustaiteen Seura Samfundet

For Byggnäskdnst

£7,000-9,000

\$9,100-12,000

€8,100-10,000

PROVENANCE:

Hjalmar Brommels,
Thence by descent.

159

PHILIP ARCTANDER 1916-1994

A RARE SOFA, 1949-1950

one of two examples for the *Danish Building Research Institute*, Copenhagen, laminated beechwood, mahogany,

upholstery

35 ½ in. (90 cm.) high;

81 ¼ in. (206.5 cm.) wide;

27 ½ in. (70 cm.) deep

£20,000-30,000 \$26,000-39,000

€23,000-34,000

Arctander was one of the leading forces behind the establishment of the Danish Building Research Institute and was appointed Head of Research when the institute was founded in 1947. It was for this commission that he designed the present lot, of which only two examples were made.



160

FINN JUHL 1912-1989

*A PAIR OF NV-53 ARMCHAIRS,
DESIGNED 1953*

produced by *Niels Vodder*, teak,
brass, upholstery
29 in. (73.5 cm.) high;
28¼ in. (72 cm.) wide;
30 in. (76 cm.) deep
each branded *Niels Vodder Cabinet
Maker Copenhagen Denmark Design
Finn Juhl* (2)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

LITERATURE:

E. Hiort, *Finn Juhl: Furniture, Architecture,
Applied Art*, Copenhagen, 1990, p. 58,
for another example of this model.



161

KAARE KLINT 1888-1954

A SETTEE, DESIGNED 1935

produced by *Rud. Rasmussens*, mahogany, original close-nailed Niger leather upholstery

34¼ in. (87 cm.) high;

78¾ in. (199 cm.) wide;

30¼ in. (77 cm.) deep

manufacturer's paper label *Rud.*

Rasmussens Snedkerier København,

Danmark, JB/JE 55332

£10,000-15,000

\$13,000-19,000

€12,000-17,000

LITERATURE:

G. Harkær, *Kaare Klint: Volume 1 and 2,*

Copenhagen, 2010, pp. 267, 269,

for a technical drawing and period

image; pp. 39, 66 for another example

of this model.

162

BØRGE MOGENSEN 1914-1972

A UNIQUE CABINET, MODEL 4391,
1940

executed by *Rud. Rasmussen*, mahogany, brass, enclosing six shelves, one drawer with a cutlery tray

59½ in. (151 cm.) high;

50¾ in. (128 cm.) wide;

19¼ in. (49 cm.) deep

manufacturer's label

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private Collection, Denmark;
Dansk Møbelkunst, Copenhagen;
Private Collection, London.

EXHIBITED:

Copenhagen Cabinetmaker's
Guild Exhibition
(Snedkerlaugets Udstilling), 1940.

LITERATURE:

G. Jalk, *40 Years of Danish Furniture
Design*, vol. 2, pp. 124-125, for this
example.







163
BARBRO NILSSON 1899-1983

A 'SNÄCKORNA' CARPET
 DESIGNED 1943

executed by the Märta Måås-Fjetterström
 workshop, hand-woven wool, flat-weave
 115 x 77 in. (292 x 196 cm.)
 signed in weave AB MMF and BN

£10,000-15,000 \$13,000-19,000
 €12,000-17,000

164
FRITS HENNINGSEN 1902-1971

A HIGH-BACK ARMCHAIR
 DESIGNED CIRCA 1939

original leather upholstery, teak
 43 in. (109 cm.) high;
 26¾ in. (68 cm.) wide;
 37 in. (94 cm.) deep

£30,000-50,000 \$39,000-65,000
 €35,000-57,000

PROVENANCE:

Collection of Jens Joergen Thing & Inger
 Thing, Copenhagen, acquired mid-1950s;
 Thence by descent.

LITERATURE:

C. & P. Fiell, *Chairs*, 2012, p. 156, p. 221.

This chair was acquired in the mid-
 1950s by the commercial artist Jens
 Joergen Thing, who worked for Georg
 Jensen, SAS and many other Danish
 companies throughout the second half
 of the 20th century, and his wife, the
 noted ceramist Inger Thing.

The current high-back chair, by the
 master cabinetmaker Frits Henningsen,
 is today celebrated as one of the most
 iconic forms of Danish Modern design.
 Taking inspiration from a classical
 18th century high-back armchair, the
 basic form has been enhanced into a
 sculptural organic form, ergonomically
 modelled to maximise comfort.

165 No Lot



166

JACOB KJÆR 1896-1957

'U.N.' ARMCHAIR, MODEL B48,
DESIGNED 1949, EXECUTED 1957

executed by *Jacob Kjær*, original leather
upholstery, teak

30 in. (76 cm.) high;

24 in. (61 cm.) wide;

22 in. (56 cm.) deep

printer paper label *Jacob Kjær*,

*Møbelhaandværk, København Udført,
Danmark 1957*

£3,000-5,000

\$3,900-6,500

€3,500-5,700

LITERATURE:

N. Oda, *Danish Chairs*, Kyoto, 1996,
pp. 32-33.





167
CARL HARRY STAHLANE 1920-1990
A GROUP OF VASES, CIRCA 1955

glazed stoneware
tallest 13 $\frac{3}{4}$ in. (34 cm.) high
each signed *R, Chs, Sweden*
to underside (10)

£3,000-5,000 \$3,900-6,500
€3,500-5,700

168

JOSEF FRANK 1885-1967

A RARE TRIPOD STOOL
CIRCA 1935

originally designed for *Haus und Garten*,
probably retailed by *Svenskt Tenn*,
elm, leather

16½ in. (41 cm.) high;
17 in. (43 cm.) wide;
15¼ in. (39 cm.) deep

£4,000-6,000

\$5,200-7,800

€4,600-6,900

169

JOSEF FRANK 1885-1967

A 'THEBES' STOOL
CIRCA 1950

for *Svenskt Tenn*, walnut, leather,
brass nails

15 in. (38 in.) high,
20½ in. (52 cm.) wide;
16¾ in. (41.5 cm.) deep

£4,000-6,000

\$5,200-7,800

€4,600-6,900

LITERATURE:

C. Thun-Hohenstein, *Josef Frank-Against
Design*, Birkhauser, Basel, 2015,
pp. 47 and 299, for other examples of
this model.



168



169

170

EVA KOPPEL & NILS KOPPEL

*A PAIR OF HIGH BACK ARMCHAIRS,
CIRCA 1945*

stained beech, upholstery

39 in. (99 cm.) high;

28 in. (71 cm.) wide;

29½ in. (75 cm.) deep

(2)

£8,000-12,000

\$11,000-16,000

€9,200-14,000



IMPORTANT WORKS FROM THE SARPANEVA COLLECTION

TIMO SARPANEVA: ARTIST IN GLASS

One of the most prolific, celebrated and innovative Finnish designers of the post-war period, Sarpaneva's oeuvre transcended medium to communicate mastery in textiles, metalwork and ceramics. It was, however, as a pioneering interlocutor of creativity in glass that Sarpaneva was to be rewarded with international acclaim, a status that was acknowledged by numerous prestigious awards and international accolades throughout his long career. Sarpaneva's great talent drew first from his mastery of technical innovation and precision execution, delivered through the highest quality materials and processes available through Iittala, and latterly through the atelier of Venetian maestro Pino Signoretto. However, and moreover, it was through his ability to invest these forms with a specifically Nordic sensibility that his unique skill must be acknowledged.

The following nine lots are from Timo's personal collection and are presented to the market for the first time. They represent innovation across a fifty-year span, having been selected for their technical, sculptural qualities as much as for their poetic, atmospheric fluency.



171



172



λ171

TIMO SARPANEVA 1926-2006

'ANGEL', 1999

executed by *Maestro Pino Signoretto*,
cased blown glass, fused glass

15½ in. (39.5 cm.) high;

12¼ in. (31 cm.) wide;

5 in. (12.5 cm.) deep

engraved *Timo Sarpaneva Studio Pino Signoretto Murano 1999*

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Timo Sarpaneva, thence by descent.

EXHIBITED:

Timo Sarpaneva Millenium Meum, Finnish National Opera, Helsinki, Finland, 18 October 1999 - 29 February 2000.

This work is unique. This form features coloured glass of depth and tone that is specific to Murano; the body of the structure is centred with the stick-blown aperture that Sarpaneva had pioneered in 1954 with his award-winning *Orchidea* series of sculptures.



λ172

TIMO SARPANEVA 1926-2006

TERGUM, 1998

executed by *Maestro Pino Signoretto*,

cased blown glass, fused glass

18 in. (46 cm.) high;

13½ in. (34.5 cm.) wide;

5 in. (12.5 cm.) deep

engraved *Timo Sarpaneva 1998 Vetzeria*

Pino Signoretto Murano

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Timo Sarpaneva, thence by descent.

EXHIBITED:

Timo Sarpaneva Millenium Meum, Finnish National Opera, Helsinki, Finland, 18 October 1999 – 29 February 2000.

LITERATURE:

Timo Sarpaneva Millenium Meum, exh. cat., Druck, Helsinki, 1999, p. 62.

This work is unique. Between 1997 and 2000 Sarpaneva worked in Murano, Venice, with *maestro* glass blower Pino Signoretto. This important collaboration yielded massive, totemic forms, achieved through complex layering techniques.



λ173

TIMO SARPANEVA 1926-2006

'SHADOW OF WATER', 1956

executed by *littala*, fused glass

13½ in. (34 cm.) high;

13 in. (33 cm.) wide;

1½ in. (3 cm.) deep

engraved *Timo Sarpaneva littala 56*

£3,000-5,000

\$3,900-6,500

€3,500-5,700

PROVENANCE:

Timo Sarpaneva, thence by descent.

This work represents an aesthetic and conceptual departure from the designer's earlier production of works produced from clear glass, initiating the gradually shaded tones that were to define his oeuvre during the latter part of the 1950s.

This design was awarded the Grand Prix at the Milan Triennale of 1957.



λ174

TIMO SARPANEVA 1926-2006
'SOMNIUM', 1998

executed by *Maestro Pino Signoretto*,
blown cased glass

11¼ in. (30 cm.) high

engraved *Timo Sarpaneva 1998*

Pino Signoretto Murano

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Timo Sarpaneva, thence by descent.

This work is unique. The crepuscular depth of the colour of the body is heightened by a thin profile of pale orange glass, invoking poetic reference to the Northern Lights of Lapland.

The technical superiority and stylistic perfection of this work represents an evolution of the techniques and forms inaugurated in the early 1950s by the *Lancetti* and *Orchidea* series of 1952-1954.

λ175

TIMO SARPANEVA 1926-2006

A PROTOTYPE VASE, CIRCA 1952-1954

executed by *Iittala*, stick-blown glass

8 in. (20 cm.) high

£5,000-8,000

\$6,500-10,000

€5,800-9,200

PROVENANCE:

Timo Sarpaneva, thence by descent.

This unique work is an experimental prototype developed by the designer within the *Lancetti* and *Orchidea* series of the early 1950s.





λ176

TIMO SARPANEVA 1926-2006

'SAINT GOBAIN', 1966

executed by *littala*, moulded glass

16 in. (40.5 cm.) high;

13½ in. (34 cm.) wide;

11½ in. (29 cm.) deep

engraved *Timo Sarpaneva littala 1966*

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Timo Sarpaneva, thence by descent.

This work is one of only two executed, the other by repute having been delivered to the French glass manufacturer Saint Gobain. This massive and strikingly asymmetric closed form exhibits the richly-textured surface achieved through the use of charred wooden moulds.



λ177

TIMO SARPANEVA 1926-2006
'ELIZABETH', 1967

executed by *Iittala*, moulded glass
10¼ in. (49 cm.) high;
13¾ in. (35 cm.) wide;
13 in. (33 cm.) deep
engraved *Timo Sarpaneva*

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Timo Sarpaneva, thence by descent.

This vase is one of only two executed, the other having been gifted by the designer to H.R.H Queen Elizabeth II upon Sarpaneva's appointment as Honorary Doctor of Industrial Design, The Royal College of Art, London, 1967.

λ178

TIMO SARPANEVA 1926-2006

'GATEWAY TO DREAMS', 1981

executed by *Iittala*, moulded glass with

trapped air inclusions

14 in. (36 cm.) high

engraved *'Gateway to Dreams', Design*

Timo Sarpaneva Iittala Finland 1981

£12,000-18,000 \$16,000-23,000

€14,000-21,000

PROVENANCE:

Timo Sarpaneva, thence by descent.

LITERATURE:

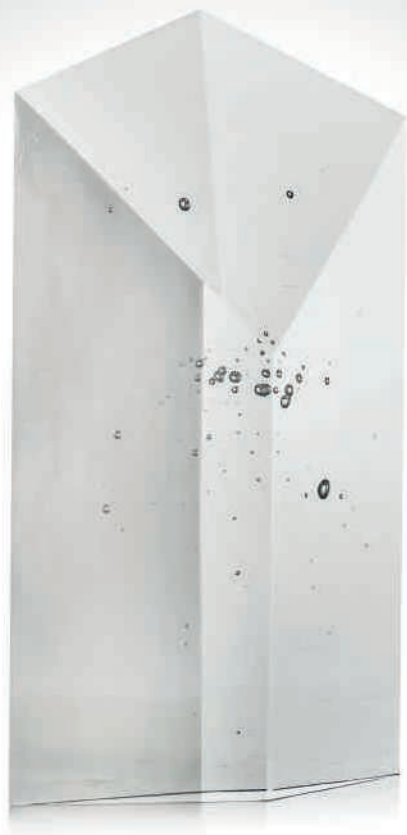
Timo Sarpaneva, *Stadens Konstmuseum,*

Helsinki, exh. cat.,

12 March – 2 May 1993, p. 93, this

example illustrated.

This design was executed in limited quantities 1979-1981, with the internal displacement of trapped-air inclusions rendering each example unique. This example, of monolithic scale and precision execution, was retained by the designer for his own collection.



λ179

TIMO SARPANEVA 1926-2006

UHRIHARKA (OFFERING BULL), 1983

the glass, cast by *Iittala*, carved glass,
carved and polished granite

19 in. (48 cm.) high;

35 in. (89 cm.) wide;

16 in. (41 cm.) deep (2)

£15,000-25,000 \$20,000-32,000

€18,000-29,000

PROVENANCE:

Timo Sarpaneva, thence by descent.

EXHIBITED:

Timo Sarpaneva Finland, MAK, Vienna,
Austria, 1985

Timo Sarpaneva Glass Sculptures,
Retretti Art Center, Punkaharju, Finland,
& Castello Sforzesco, Milan, Italy, 1987.

LITERATURE:

Timo Sarpaneva Finland, MAK, Vienna,
Austria, 1985.

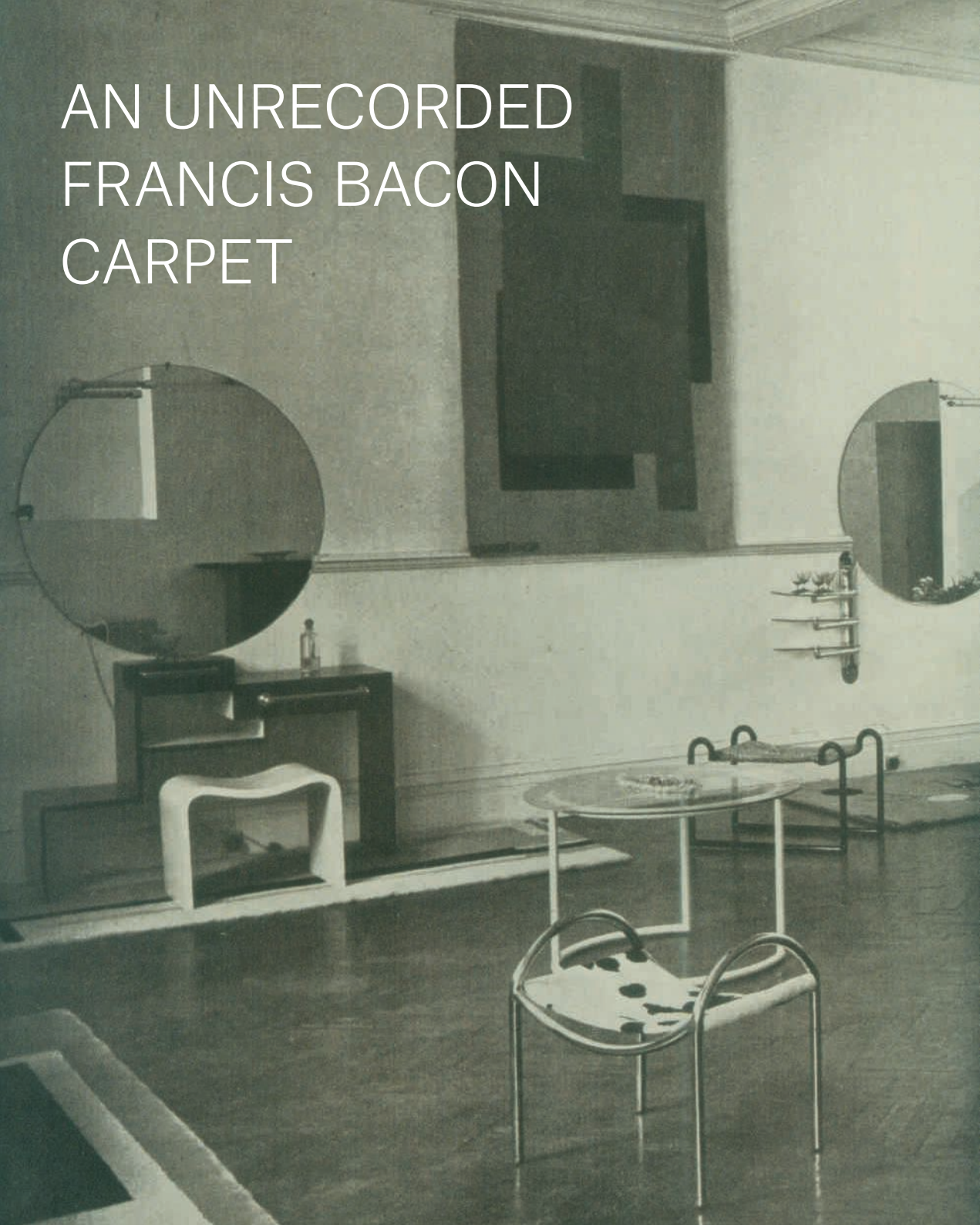
Timo Sarpaneva Glass Sculptures,
Retretti Art Center, Punkaharju, Finland,
exh. cat., 1987, p. 17.

This unique work can be considered the masterpiece of the brief series of experimental works that Sarpaneva developed during the early 1980s. Glass may be blown or cast, but its inherent properties are not aligned with physical manipulation once cooled. Rigorous in his exploration of his chosen medium, it was inevitable that Sarpaneva should eventually turn to the carving of glass. Massive, raw blocks of glass were supplied by *Iittala*, to be physically rendered as monumental abstractions by mallet and chisel.





AN UNRECORDED
FRANCIS BACON
CARPET



In August 1930 *The Studio Magazine* - Britain's leading forum for progressive architecture and design - published an article entitled *The 1930 Look in British Decoration*, which featured advance images of a small group of tubular steel and plywood furnishings, and a selection of rugs of modernist design, the ensemble having been photographed and exhibited in Bacon's small studio within a converted garage in Queensbury Mews West, South Kensington, prior to the forthcoming exhibition that November. Despite favourable reviews, it would appear that the exhibition generated only modest commissions beyond the circle of friends already known to Bacon, and by 1933 Bacon abandoned his fledgling career as a decorator, to turn instead to painting.

Bacon's decision to establish himself as a decorator and designer was most probably informed by his exposure to the European avant-garde when in 1927 at the age of 18 he travelled first to Berlin and then to Paris, returning back to London 1928-29. Paris, during the late 1920s, was at a creative apex following the momentum generated by the 1925 Exposition des Arts Décoratifs Internationales. It is during this brief period that Bacon would have been exposed to works by Eileen Gray, Jean Lurçat, Fernand Léger and Ivan da Silva Bruhns, all of whom were by then producing innovative abstract designs for carpets. Another probable influence upon Bacon's decision to design modernist carpets was the first McKnight Kauffer and Dorn exhibition of modernist rugs at Tooth & Sons Gallery, London, January 1929. By 1929-30 therefore, the concept of the artist-designer carpet was already gathering momentum in Britain and France, consequently the young designer's decision to explore this medium is logical and in sensitivity to the zeitgeist of the times.

It is unknown how many designs for rugs Bacon created - up to twelve different designs can be identified from surviving examples and from period photographs - and it is unknown how many rugs were in fact manufactured. It is evident, however, from the photographs of Bacon's studio taken in 1930 for *The Studio*, that he considered them as a viable and effective means of expression, for numerous examples populate both the floor and the wall. In 1983, referring to the rug of similar design to the present lot that is now in the collection of the Francis Bacon MB Art Foundation in Monaco, Bacon noted that that design was created in 1929, and produced by Wilton.

To date, eight other Francis Bacon carpets are known to have survived. Two examples were sold by Sotheby's London in 1990, one of which was identified as being from the estate of Diana Watson, a favourite cousin of Francis Bacon. Another example is in the Victoria & Albert Museum, and three further examples are on loan to Tate Britain. A seventh rug was sold by Sotheby's Paris in 2013 - the design of which is identical to one of the three in the Tate, confirming that more than one example of the same design was produced. All of these rugs are broadly of the same approximate size, around 7' x 4', and all are believed to have been produced by Wilton as part of their 'Wessex' range of Modernist carpets, that also included designs by Dorn and McKnight Kauffer.

In the context of the present lot, it is the eighth remaining rug that is perhaps the most intriguing, having been the design that Bacon referred to in 1983 as designed in 1929 and executed by Wilton. Now in the MB Art Foundation in Monaco, this rug was sold by Christie's Paris in 2011, having formerly been in the Collections of the Château de Gourdon

since acquisition in 2002. It is believed that this rug is the same rug that Bacon chose to retain for his own use, and that is photographed in his apartment (*op. cit.*, Harrison) around 1932.

The present lot is a hitherto unrecorded variation of this design. Although the configuration of the design remains the same, in the present lot the décor has been reversed to be laid as mirror-opposite. Furthermore, the palette has been adapted to instead offer fields of shell-pink and lilac, as opposed to the mint-green and browns of the former. Finally, at 8' x 13' the present lot is of substantially greater size, approximately three times the surface area, of the comparable example and those in the British institutions. The large size of this example is consistent with the proportions of carpets commissioned for dining rooms, however in the absence of provenance prior to the late 1980s any insight into the original commission for this carpet cannot advance beyond speculation. The very large scale of this example offers further intrigue; had this carpet been produced by Wilton as part of their 'Wessex' range, the workshop's characteristic highly-dense knotting would have rendered a carpet of this size prohibitively expensive to produce, and there is little evidence that in 1930 Bacon possessed the clients who had the economic means to match such a cost. It is therefore possible that to execute a carpet of this size, either Bacon or Wilton identified an alternative workshop capable of producing the carpet within specifics of the original commission.

Opposite: Francis Bacon's exhibition of furniture and rugs, published The Studio Magazine, August 1930.

FRANCIS BACON



© Christie's Images.

Francis Bacon rug, circa 1929, sold Christie's Paris, Collections Du Château de Gourdon, 29 March 2011, lot 38.

180

FRANCIS BACON 1909-1992

A LARGE MODERNIST CARPET,
CIRCA 1930

the abstract field including architectural elements and stylised stringed instruments, hand-knotted wool
8 ft x 13 ft 3½ in. (244 x 405 cm.)

Signed in weave FRANCIS BACON

£120,000-180,000 \$160,000-230,000

€140,000-210,000

PROVENANCE:

Bernadout Gallery, Thurloe Place,
London;

From whom acquired by the present
owner, circa 1988-1991.

LITERATURE:

The 1930 Look in British Decoration,
published *The Studio*, August 1930,
pp. 140-141 for related examples;
S. Day, *Art Deco and Modernist Carpets*,
London, 2002, p. 156, pl. 215;
M. Harrison, *Photographs, Film and the
Practice of Painting*, London, 2005, p. 22
, for a closely related example, of smaller
scale and of décor reversed from the
present lot, illustrated in situ in the artist's
apartment, Carlyle Studios, Chelsea,
London, circa 1932;
Rugs of the young Francis Bacon, Clive
Rogers & Jean Manuel de Noronha,
published *Hali*, winter 2009, n. 162,
pp. 28-31, for a closely related example,
of smaller scale and of décor reversed from
the present lot.



FRANCIS BACON



181
GERRIT THOMAS RIETVELD
1888-1964

A 'RED BLUE' CHAIR
DESIGNED 1919-1923

executed by *Gerard van de Groenekan*
circa 1970, painted wood
34 in. (86 cm.) high;
25¼ in. (65.5 cm.) wide;
32¾ in. (83 cm.) deep
branded *H.G.M. G.A.v.d.Groenekan, De*
Bilt Nederland

£6,000-8,000

\$7,800-10,000
€6,900-9,200

PROVENANCE:

Commissioned from the cabinetmaker by
the vendor.

LITERATURE:

For other examples:
P. Vöge, The Complete Rietveld Furniture,
Rotterdam, 1993, pp. 58-9, no. 46;
L. D. Delfini, The Furniture Collection
Stedelijk Museum Amsterdam: 1850-
2000, Amsterdam, 2004, pp. 49, 140,
295-296;
I. Van Zijl, Gerrit Rietveld, London, 2010,
pp. 35, 65-66.



182

GERRIT THOMAS RIETVELD 1888-1964

A 'HOGE' CHAIR

DESIGNED CIRCA 1919

executed by *Gerard van de Groenekan* in

1970, part-painted wenge

35 ½ in. (90 cm.) high;

23 ¾ in. (60 cm.) wide;

23 ¾ in. (60 cm.) deep

branded *H.G.M. G.A.v.d.Groenekan, De*

Bilt Nederland

£7,000-9,000

\$9,100-12,000

€8,100-10,000

PROVENANCE:

Commissioned from the cabinetmaker by the vendor.

LITERATURE:

For other examples:

P. Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 53;

I. Van Zijl, *Gerrit Rietveld*, London, 2010, p. 34.



183

CLAUDIO SALOCCHI b. 1934

A REVOLVING BOOKCASE
DESIGNED 1960

produced by *Sormani*, painted wood,
acrylic, painted metal
83 $\frac{7}{8}$ in. (213 cm.) high;
29 $\frac{3}{4}$ in. (75.5 cm.) wide

£15,000-20,000

\$20,000-26,000

€18,000-23,000

LITERATURE:

G. Gramigna, *Repertorio del Design Italiano* 1950-1985, Turin, 1985, p. 82, for another example.

184

JOE COLOMBO 1930-1971

A PAIR OF '4801' LOUNGE CHAIRS
DESIGNED 1963-64

produced by *Kartell*, painted plywood
23 in. (58.5 cm.) high;
27 $\frac{5}{8}$ in. (70 cm.) wide;
26 $\frac{3}{4}$ in. (68 cm.) deep
consecutively numbered 316, 317 (2)

£4,000-6,000

\$5,200-7,800

€4,600-6,900



λ*185

JEROEN VERHOEVEN b. 1976

'CINDERELLA TABLE', 2004-2007

the second artist's proof from an edition of twenty + four APs + prototype, CNC-cut birch plywood, 57 layers
32 in. (81 cm.) high;
51¾ in. (131.5 cm.) wide;
39½ in. (100 cm.) deep
signed and dated to underside

£70,000-100,000 \$91,000-130,000

€81,000-110,000

PROVENANCE:

The Artist, The Netherlands;
Private European Collection.

EXHIBITED:

Other examples exhibited:
New York, The Museum of Modern Art, *Digitally Mastered: Recent Acquisitions from the Museum's Collection*, November 2006 - November 2007;
New York, Copper Hewitt, Smithsonian Design Museum, *Rococo: The Continuing Curve 1730-2008*, February - July 2008;
Perth, Art Gallery of Western Australia, *Thing: Beware the Material World*, April - July 2009;
New York, Brooklyn Museum, *Thinking Big*, March - May 2011;
Charlotte, Mint Museum of Craft and Design, *Against the Grain: Wood in Contemporary Art*, September 2012 - January 2013; New York, Museum of Arts and Design, March - July 2013; Fort Lauderdale, Museum of Art, October 2013 - January 2014.

LITERATURE:

Other examples illustrated:
G. Williams, *The Furniture Machine: Furniture Since 1990*, London, 2006, front and back covers and pp. 110-111;
M. Fairs, *Twenty-First Century Design*, London, 2006, pp. 164-165;
T. Dixon, et al., eds., New York, 2007, p. 123;
S. D. Coffin, et al., eds, *Rococo: The Continuing Curve, 1730-2008*, New York, 2008, p. 273;
G. Williams ed., *Telling Tales: Fantasy and Fear in Contemporary Design*, London, 2009, illustrated p. 73;
G. Adamson, *The Invention of Craft*, London & New York, 2013, p. 168, illustrated in colour plate. 12;
R. Cook and G. Adamson, edited by Jessica Smith and Louis Shadwick, *Lectori Salutem*, London, 2013, illustrated p. 12;
P. Kirkham, S. Weber, eds., *History of Design: Decorative Arts and Material Culture, 1400-2000*, New York, 2013, p. 649, illustrated in colour p. 650, fig. 23.106;
G. Adamson, 'Behind the Curve', in K. Widmer and J. King, *In Plain Sight: Discovering the Furniture of Nathaniel Gould*, Salem, 2014, p. 25, 27, illustrated in colour p. 26



The Cinderella table was Jeroen Verhoeven's graduation piece from the Design Academy in Eindhoven. Inspired by 17th and 18th century archetypal shapes of tables and commodes he had found in the library of the Stedelijk Museum in Amsterdam, his references to the outline of an 18th century dressing table on cabriole legs, and an 18th century commode, are brought into sharp relief by their juxtaposition in a work of startling 21st century cutting-edge innovation and virtuosity.

Verhoeven hand-drew their designs and had the outlines segue using digital rendering software, creating a fluid 3-D form from simplistic 2-D outlines which morph into one another. The virtual design was then 'sliced' and each of the 57 slices, each 80mm thick (a total of 741 layers of plywood), was fabricated by CNC (computer numerically controlled) cutting machines. The slices were assembled and the entire hollow plywood form was finished by hand. For Verhoeven "it's about attention to detail

and the possibility to make something unique with a machine that is normally used for mass production".

CAD-CAM (computer-aided design and computer-aided manufacturing) produced works would appear to negate the individualism of objects, however Verhoeven was trying to release and reveal the craft hidden with this most dynamic of production methods. It is this seamless synthesis of apparent inversions, old forms against new, history against modernity, computer design against handcraft, which make the current lot so compelling.

Other examples of this work are in the permanent collection of many International public and private collections, including the Victoria & Albert Museum, London; The Museum of Modern Art, New York; The Brooklyn Museum; New York The Centre Pompidou, Paris; Die Neue Sammlung, Munich; and the Art Gallery of Western Australia, Perth.



(side profile)



186

ZAHA HADID 1950-2016

A 'RED) AQUA' TABLE, 2006

number nineteen from an edition of thirty-nine, produced by *Established & Sons*, polyurethane resin 30 in. (76 cm.) high;

120 in. (305 cm.) wide;

51 in. (130 cm.) deep approx.

moulded signature *Established & Sons, Designed by Zaha Hadid for Project (Red) 19/39*

£18,000-25,000

\$24,000-32,000

€21,000-29,000

LITERATURE:

Other examples of this model illustrated:

Zaha Hadid, exh. cat., Solomon R. Guggenheim Museum, New York, 2006, p. 167;

G. Williams, *The Furniture Machine: Furniture since 1990*,

London, 2006,

pp. 80-81.

For further images visit www.christies.com





PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

187

YOICHI OHIRA b. 1946

A UNIQUE 'COSMOS' VASE, 2004

executed by *Maestro Andrea Zilio* and
Maestro Giacomo Barbini, blown glass
canes, *murrine a mosaico* inclusions,
battuto, inciso, polished surface

8 $\frac{5}{8}$ in. (22 cm.) high;

15 in. (38 cm.) wide;

8 in. (20 cm.) deep

signed and dated 'Cosmos', *Yoichi Ohira*
m° a. Zilio m° g. Barbini 1/1 unico Friday
07-5-2004 murano

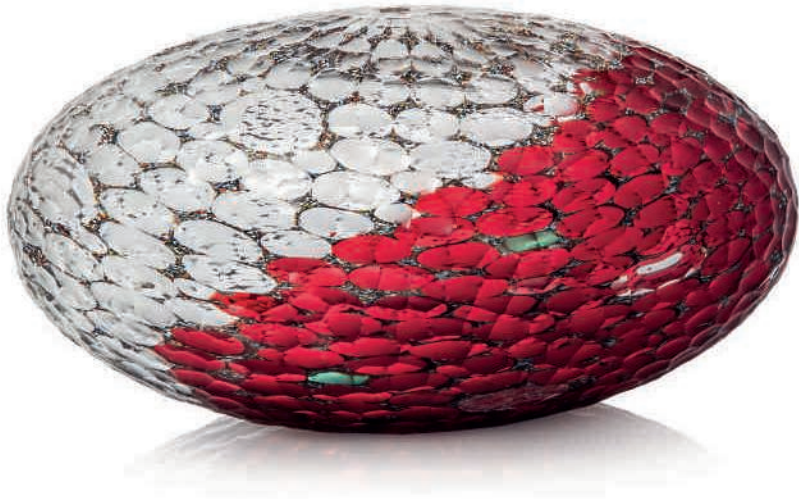
£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Galleria Scaletta di Vetro, Milan;
Acquired from the above by the
present owner.





188

YOICHI OHIRA b. 1946

*A UNIQUE 'LA NEVE DEL NATALE'
VASE, 2002*

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

6½ in. (17 cm.) high

signed and dated *Yoichi Ohira m° l. Serena
m° g. Barbini 'la neve del Natale', Gioveid'*
9.05.2002, 1/1 *murano*

£6,000-9,000

\$7,800-12,000

€6,900-10,000

PROVENANCE:

Galleria Scaletta di Vetro, Milan;
Acquired from the above by the
present owner.



189

YOICHI OHIRA b. 1946

*A UNIQUE 'MILLE LUCI SMERALDINE',
VASE, 2004*

executed by *Maestro Andrea Zilio* and
Maestro Giacomo Barbini, hand-blown
glass, murrine, partial *inciso*, *battuto*
'a nido d'ape' and *battuto 'a diamanti'*,
polished surface
10¼ in. (26 cm.) high
signed and dated *'mille luci smeraldine',
Yoichi Ohira m° l. Serena m° g. Barbini 1/1
unico Tuesday '13-04-2004 murano*

£7,000-10,000

\$9,100-13,000

€8,100-11,000

PROVENANCE:

Galleria Scaletta di Vetro, Milan;
Acquired from the above by the
present owner.



190

YOICHI OHIRA b. 1946

A UNIQUE 'PRIMAVERA' VASE, 2004

executed by *Maestro Livio Serena* and
Maestro Giacomo Barbini, hand-blown
glass canes, murrine, glass powder,
polished, *inciso* and *battuto* surface
9 $\frac{7}{8}$ in. (25 cm.) high
signed and dated *Yoichi Ohira m° l. Serena*
m° g. Barbini 1/1 unico Friday
13-2-2004 *murano*

£8,000-12,000

\$11,000-16,000

€9,200-14,000

PROVENANCE:

Galleria Scaletta di Vetro, Milan;
Acquired from the above by the
present owner.



191

YOICHI OHIRA b. 1946

A UNIQUE 'ZUCCA TURCHESE CON FASCIA' VASE, 2003

executed by *Maestro Livio Serena* and *Maestro Giacomo Barbini*, hand-blown glass canes, glass powder, *avventurina*, *inciso* and polished surface

12¼ in. (31 cm.) high

signed and dated *Yoichi Ohira m°l.*

Serena m°g. Barbini 1/1 unico

Friday 31-10-2003 murano

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Galleria Scaletta di Vetro, Milan;
Acquired from the above by the
present owner.



192

YOICHI OHIRA b. 1946

A UNIQUE 'GOCCE DI CRISTALLO' VASE, 2000

executed by *Maestro Livio Serena* and *Maestro Giacomo Barbini*, hand-blown glass canes, murrine, polished surface
4¾ in. (12 cm.) high
signed and dated *Yoichi Ohira m°l. Serena m° g. Barbini 1/1 unico Friday 11.02.2000 murano*

£5,000-8,000

\$6,500-10,000

€5,800-9,200

PROVENANCE:

Galleria Scaletta di Vetro, Milan;
Acquired from the above by the present owner.



193

YOICHI OHIRA b. 1946

A UNIQUE 'BOCCIOLIO' VASE, 2000

executed by *Maestro Livio Serena* and *Maestro Giacomo Barbini*, hand-blown glass canes, murrine, polished and faceted surface
8¼ in. (21 cm.) high
signed and dated *Yoichi Ohira m°l. Serena m° g. Barbini 1/1 unico Thursday 6-7-2000 murano*

£6,000-9,000

\$7,800-12,000

€6,900-10,000

PROVENANCE:

Galleria Scaletta di Vetro, Milan;
Acquired from the above by the present owner.



194

YOICHI OHIRA b. 1946

A UNIQUE 'NASTRI INCISI' VASE, 2000

executed by *Maestro Livio Serena* and
Maestro Giacomo Barbini, hand-blown
glass canes, faceted and polished surface
8 in. (20 cm.) high
signed and dated *Yoichi Ohira m°l.*
Serena m° o g. Barbini 1/1 unico Friday
27/10/2000 murano

£6,000-9,000

\$7,800-12,000

€6,900-10,000

PROVENANCE:

Galleria Scaletta di Vetro, Milan;
Acquired from the above by the
present owner.



195

YOICHI OHIRA b. 1946

AN EARLY AND UNIQUE BOWL, 1995

hand-blown glass canes, murrine,
polished surface

3¾ in. (9 cm.) high

signed and dated *Yoichi Ohira P/A 1995*

murano

£2,000-3,000

\$2,600-3,900

€2,300-3,400

PROVENANCE:

Galleria Scaletta di Vetro, Milan;

Acquired from the above by the
present owner.



196

YOICHI OHIRA b. 1946

AN 'AVORIO' BOWL, 1998

executed by *Maestro Andrea Zilio*, hand-
blown glass canes, murrine, polished
surface

3¾ in. (9.5 cm.) high

signed, titled and dated *yoichi ohira m° a.*

Zilio, ½ murano 09.06.1998

£4,000-6,000

\$5,200-7,800

€4,600-6,900

PROVENANCE:

Galleria Scaletta di Vetro, Milan;

Acquired from the above by the
present owner.



197

YOICHI OHIRA b. 1946

*A UNIQUE 'FINESTRE TONDE' VASE,
2004*

*executed by Maestro Andrea Zilio and
Maestro Giacomo Barbini, hand-blown
glass, partial inciso, polished surface
14¼ in. (35 cm.) high
signed and dated 'Finestre Tonde' Yoichi
Ohira m° a. Zilio m° g. Barbini 1/1 unico
Friday 03-12-2004 murano*

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Galleria Scaletta di Vetro, Milan;
Acquired from the above by the
present owner.

CARLO SCARPA: THE CASA PELIZZARI, VENICE

Carlo Scarpa occupies a commanding position in the narrative of modern Italian design. Venetian-born, Scarpa's childhood was one that was exposed to the historical layers that defined Venice as the mercantile portal between East and West, a city where the relics of Antiquity cast deep metaphorical shadows upon the bustle of tradition, craft and art. Trained as an architect, Scarpa's brilliance as a designer of glass, from 1926 until 1947, is well-documented and has been recently celebrated by major retrospectives at the *Stanze del Vetro*, Venice, 2012, and the *Metropolitan Museum of Art*, New York, 2013-2014. Equally well-documented is Scarpa's successful, innovative and highly influential post-war career as an architect.

The following unique collection of furnishings, designed for a private apartment, was created at a pivotal moment shortly before Scarpa terminated his working relationship with Venini to instead concentrate on his practice as an architect. This remarkable collection exhibits a sense of scale and massing, of geometric rigour, that is immediately characteristic of his subsequent architectural projects – structures are sketched as a series of solids and voids, rectangular planes and parallel lines. Unsurprisingly, considering Venice's historic pre-eminence as a trading point with China, elements of Oriental vernacular furniture can be detected in ebonised finishes, the deployment of lattice-screens, and upswept surfaces. As such, this collection serves to deliver intriguing perspective upon this most influential of architects at a crucial moment of artistic evolution.

198

CARLO SCARPA 1906-1978

AN OCCASIONAL TABLE, 1942

for Casa Pelizzari, Venice, ebonised

walnut, marble

22¼ in. (46.5 cm.) high;

28¾ in. (72 cm.) wide;

19 in. (48 cm.) deep

£12,000-18,000

\$16,000-23,000

€14,000-21,000





199

CARLO SCARPA 1906-1978

A PICTURE FRAME, 1942

for *Casa Pelizzari*, Venice, sycamore,

glass, brass screws

35½ x 22 in. (90 x 56 cm.)

£3,000-4,000

\$3,900-5,200

€3,500-4,600

LITERATURE:

Casa Vogue, N. 166, September 1985, p. 316.

200

CARLO SCARPA 1906-1978

AN ARMCHAIR, 1942

for *Casa Pelizzari*, Venice, original
upholstery, walnut
32 in. (81 cm.) high;
29 in. (73.5 cm.) wide;
30¾ in. (78 cm.) deep

£10,000-15,000

\$13,000-19,000

€12,000-17,000

LITERATURE:

Casa Vogue, N. 166, September 1985, p. 316,
other examples illustrated.





201

CARLO SCARPA 1906-1978

A SIDE CABINET, 1942

for Casa Pelizzari, Venice, sycamore,

walnut, opaline glass

28 in. (71 cm.) high;

30½ in. (77 cm.) wide;

16¼ in. (41.5 cm.) deep

£7,000-10,000

\$9,100-13,000

€8,100-11,000

202

CARLO SCARPA 1906-1978

A BED, 1942

for Casa Pelizzari, Venice, sycamore,
Oregon pine

36¾ in. (93.5 cm.) high;

78¾ in. (199 cm.) long;

37⅞ in. (96 cm.) wide

£4,000-6,000

\$5,200-7,800

€4,600-6,900





203

CARLO SCARPA 1906-1978

A PAIR OF ADJUSTABLE APPLIQUES, 1942

for Casa Pelizzari, Venice, patinated brass, cased *lattimo* glass

13¼ in. (33.5 cm.) high (2)

£8,000-12,000 \$11,000-16,000

€9,200-14,000

LITERATURE:

Casa Vogue, N. 166, September 1985, p. 316.

204

CARLO SCARPA 1906-1978

A DESK AND STOOL, 1942

for Casa Pelizzari, Venice, ebonised walnut, walnut

desk: 30 in. (76 cm.) high;

28¾ in. (72 cm.) wide;

16½ in. (41.5 cm.) deep;

stool: 17 in. (43 cm.) high;

21¼ in. (54 cm.) wide;

13¾ in. (35 cm.) deep

(2)

£8,000-12,000

\$11,000-16,000

€9,200-14,000





205

GIUSEPPE BAROVIER 1853-1942

A RARE 'MURRINE ROSE' VASE, 1914

executed by *Artisti Barovier*, hand-blown murrine glass

5½ in. (13 cm.) high

signed and date *AMF 1914*

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Mostra dei fiori, Associazione Orticola Professionale Italiana, Venice, 1914.

LITERATURE:

Other examples of this model illustrated: *Mille Anni di Arte del Vetro a Venezia*, exh. cat., Comune di Venezia, Venice, 1982, p. 249, no. 487;

L'Arte dei Barovier: Vetrai di Murano 1966-1972, exh. cat., Galleria Marina Barovier, Venice, 1993, p. 47, no. 20;

G. Sarpellon, *Miniature Masterpieces: Mosaic Glass: 1838-1924*, New York, 1995, p. 154, no. 1055 and p. 156, no. 1058.

The present lot is a rare example of the early production of *Artisti Barovier*. The *AMF* murrine seal indicates that the vase was exhibited at the 1914 *'Mostra dei Fiori'* in Venice, when *Artisti Barovier* exhibited vases created entirely of murrine in the form of flowers and leaves.





206

DINO MARTENS 1894-1970

*AN IMPORTANT 'SCHIETTO' VASE,
MODEL 6703, 1957*

opalescent and *zanfirico* glass

18 $\frac{7}{8}$ in. (48 cm.) high

£15,000-20,000

\$20,000-26,000

€18,000-23,000

LITERATURE:

M. Heiremans, *Dino Martens*, Stuttgart, 1999, p. 127, for a drawing of this model.

An example of this model was exhibited at the *XLV Mostra Collettiva Bevilacqua La Masa* in Venice in 1957.

Christie's wishes to thank Marc Heiremans for his assistance with the cataloguing of this lot.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

209

FULVIO BIANCONI 1915-1996

A 'PEZZATO PARIGI' VASE

DESIGNED 1951

executed by *Venini*, mosaic glass

8 $\frac{3}{4}$ in. (22 cm.) high

acid-stamp *Venini Murano ITALIA*

£4,000-6,000

\$5,200-7,800

€4,600-6,900

LITERATURE:

F. Deboni, *Venini*, 2007, Turin, p. 110;

M. Barovier, *Fulvio Bianconi alla Venini*,

2015, Milan, pp. 169 and 184, for an

example of the same model.



210
FULVIO BIANCONI 1915-1996
A 'SCOZZESE' VASE
DESIGNED 1953-57

executed by *Venini*, 1966-70, glass
8 in. (20 cm.) high
engraved *Venini Italia* to underside

£5,000-7,000 \$6,500-9,000
 €5,800-8,000

LITERATURE:
M. Barovier, *Fulvio Bianconi alla Venini*,
Milan, 2015, p. 283 for an example of
this model.



211
ERCOLE BAROVIER 1889-1974
A 'SATURNEO' VASE
DESIGNED 1951

executed by *Barovier e Toso*, glass
11¼ in. (30 cm.) high

£3,500-5,500 \$4,600-7,100
 €4,100-6,300

PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

212

GIO PONTI 1891-1979

A UNIQUE WARDROBE, 1957

executed by *Federico Cattaneo, Cantù*,
walnut, painted wood, brass, the open
shelves with concealed lighting

78½ in. (199 cm.) high;

100¾ in. (256 cm.) wide;

23⅝ in. (60 cm.) deep

£40,000-60,000

\$52,000-78,000

€46,000-69,000

PROVENANCE:

Private Collection, Lecco, Italy.

Gio Ponti designed the current and
following two for a private commission
in 1957.

For further images visit www.christies.com







213

GIO PONTI 1891-1979

A DRESSING TABLE, 1957

executed by *Federico Cattaneo*, Cantù, walnut, brass, glass, vinyl upholstery, together with a brass mirror
bureau: 27¼ in. (69 cm.) high;
65½ in. (166.5 cm.) wide;
17½ in. (44.5 cm.) deep;
stool: 16¼ in. (41 cm.) high;
24¾ in. (62 cm.) wide;
16¼ in. (41 cm.) deep;
mirror: 38 x 22½ in. (96.5 x 57.5 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private Collection, Lecco, Italy.

214

GIO PONTI 1891-1979

A DOUBLE BED, 1957

executed by *Federico Cattaneo*, Cantù, walnut veneer, vinyl, brass, acrylic, together with printed linen *Estate* bedspread, originally designed by Gio Ponti for his own house in 1957, executed by *JSA, Busto Arsizio*
43 in. (109 cm.) high;
125 in. (317 cm.) wide;
82 in. (208 cm.) deep
bedspread with printed signature
Gio Ponti

£15,000-20,000

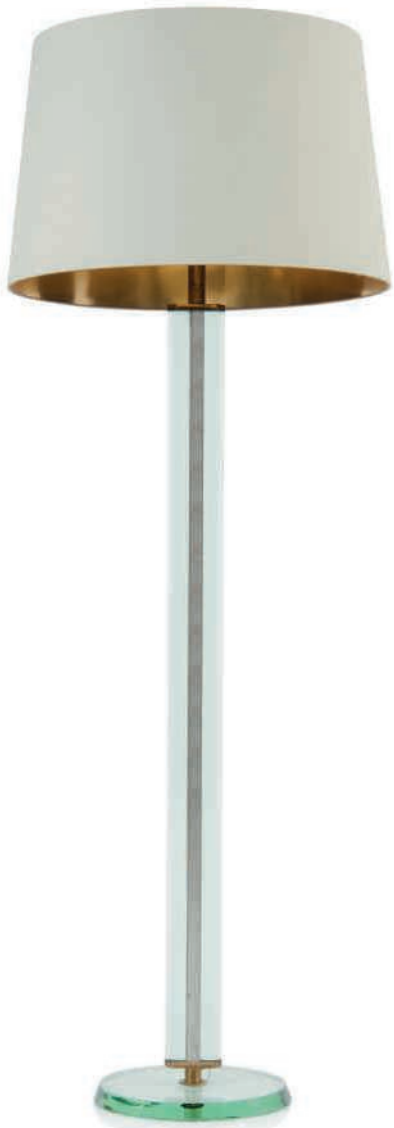
\$20,000-26,000

€18,000-23,000

PROVENANCE:

Private Collection, Lecco, Italy.





PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

215

**PIETRO CHIESA FOR FONTANA
ARTE, ATTRIBUTED TO**

A FLOOR LAMP, CIRCA 1940

brass, glass

69 $\frac{7}{8}$ in. (177.5 cm.) high

£4,000-6,000

\$5,200-7,800

€4,600-6,900

OTHER PROPERTIES

216

ICO PARISI & LUISA PARISI

A CONSOLE TABLE, DESIGNED 1949

ebonised wood, Indian rosewood veneer

32¼ in. (81.5 cm.) high;

44¼ in. (112.5 cm.) wide;

12½ in. (31.5 cm.) deep

£5,000-7,000

\$6,500-9,000

€5,800-8,000

LITERATURE:

Other examples of this model illustrated:

R. Aloï, *Esempi Di Arredamento Moderno,*

Di Tutto Il Mondo, sale di soggiorno,

camini, Milan, 1957, fig. 239;

G. Gramigna, *Repertorio 1950/1980,*

Milan, 1985, p. 61;

I. de Guttry and M. P. Maino, *Il Mobile*

Italiano Degli Anni Quaranta e Cinquanta,

Rome, 1992, p. 217, fig. 2.





217

ROBERT GOOSSENS 1927-2016

*A SORCIÈRE MIRROR,
DESIGNED 1971*

executed later, gilt-metal, convex mirror
29 in. (73.5 cm.) diameter
engraved *Robert Goossens 1971*

£12,000-18,000 \$16,000-23,000
 €14,000-21,000

PROVENANCE:

Acquired directly from the designer by
the present owner.

PROPERTY FROM AN IMPORTANT
INTERNATIONAL COLLECTION

Ω218

PIERO FORNASETTI 1913-1988

*A RARE AND EARLY 'PANOPLIE'
TRUMEAU, DESIGNED 1951*

produced by *Atelier Fornasetti*, ebonised
wood, lithographically-decorated
surfaces, fitted with glass shelves and
internal lighting

86 in. (218.5 cm.) high;
32¼ in. (82 cm.) wide;
16½ in. (42 cm.) deep

£25,000-35,000 \$33,000-45,000
 €29,000-40,000

LITERATURE:

For other examples of this model:

P. Mauriès, *Fornasetti, Designer of Dreams*,
London, 1991, p. 219;

B. Fornasetti, *Piero Fornasetti, Cento Anni di
Follia Pratica*, exh. cat., Milan, 2013, p. 175.

For further images visit www.christies.com



219

SVEND AAGE HOLM SØRENSEN

1913-2004

A PAIR OF FLOOR LIGHTS, CIRCA 1955

painted metal, brass, glass

54½ in. (138.5 cm.) high (2)

£8,000-12,000

\$11,000-16,000

€9,200-14,000



220

ANTTI NURMESNIEMI 1927-2003

A SOFA, CIRCA 1965

produced by *Artek*, original leather
upholstery, polished steel
30¾ in. (78 cm.) high;
79½ in. (202 cm.) wide;
33½ in. (85 cm.) deep

£10,000-15,000

\$13,000-19,000

€12,000-17,000

This design was commissioned for use
by the Suomen Pannkki bank, Helsinki.



221

POUL KJÆRHOLM 1929-1980

A PAIR OF 'PK61' TABLES

DESIGNED 1956

produced by *E. Kold Christensen*,

granite, steel

12¾ in. (31 cm.) high;

34 in. (86.5 cm.) square

each stamped *EKC* to frames (2)

£6,000-9,000

\$7,800-12,000

€6,900-10,000

LITERATURE:

M. Sheridan, *The Furniture of Poul*

Kjærholm: Catalogue Raisonné, New York,

2007, pp. 78-81 for other examples of

this model.



222

ARNE JACOBSEN 1902-1971

*AN 'OX' LOUNGE CHAIR AND
OTTOMAN, DESIGNED 1966,
EXECUTED 1971*

produced by *Fritz Hansen*, original leather
upholstery, aluminium, plastic

armchair: 40½ in. (103 cm.) high; 38¾ in.
(98.5 cm.) wide; 28½ in. (72.5 cm.) deep;
ottoman: 15 in. (38 cm.) high; 21 in. (53.5
cm.) square

each with maker's label *FH 0471* (2)

£20,000-30,000 \$26,000-39,000

€23,000-34,000

LITERATURE:

C. Thau and K. Vindum (ed.), *Arne
Jacobsen*, Copenhagen, 2001, p. 525,
for another example of this model.





223

223
CARL HALIER & KNUD ANDERSON
A VASE AND COVER, CIRCA 1925
 executed by *Royal Copenhagen*, glazed stoneware, patinated bronze
 11 in. (28 cm.) high
 vase stamped *Royal Copenhagen*
Denmark, artist's monogram *CH*, cover and base stamped *KA* for Knud Andersen and *Royal Copenhagen*
 £3,000-5,000 \$3,900-6,500
 €3,500-5,700

225
BARBRONILSSON 1899-1983
A 'RÖDINGEN' CARPET,
DESIGNED 1954
 executed by the *Märta Måås-Fjetterström* workshop, hand-knotted wool
 96 x 70 in. (244 x 178 cm.)
 signed in weave *BN AB MMF*
 £6,000-8,000 \$7,800-10,000
 €6,900-9,200

224 No Lot



226

POUL KJÆRHOLM 1929-1980

*A PAIR OF 'PK 33' STOOLS,
DESIGNED 1959*

produced by *E. Kold Christensen*, original leather upholstery, brushed steel, rubber
13¾ in. (34 cm.) high;
22½ in. (57 cm.) wide
each stamped *EKC* to frames (2)

£5,000-8,000

\$6,500-10,000

€5,800-9,200

LITERATURE:

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, 2007, New York, pp. 115-117, 150, for other examples of this model.

227

ARNE JACOBSEN 1902-1971

*AN EARLY 'EGG' LOUNGE CHAIR,
DESIGNED 1958*

produced by *Fritz Hansen*, original leather upholstery, aluminium
42 in. (106.5 cm.) high
ink stamped *FH*, *Made in Denmark*

£15,000-25,000

\$20,000-32,000

€18,000-29,000

LITERATURE:

M. Eidelberg (ed.), *What Modern Was: Design 1935-1965*, New York, 1991, p. 192, pl. 278, for another example of this model.

The earliest examples of Jacobsen's *Egg* chair were originally produced without a seat cushion, a feature added when the chairs entered broader retail distribution around 1960.







228

PAAVO TYNELL 1890-1973

A CEILING LIGHT, CIRCA 1955

produced by *Taito Oy.*, painted metal,
brass, opal glass

17¼ in. (44 cm.) high;

36½ in. (93 cm.) wide

£5,000-7,000

\$6,500-9,000

€5,800-8,000

229

HANS WEGNER 1914-2007

*A PAIR OF EARLY 'QUEEN' OX CHAIRS,
MODEL AP47, DESIGNED 1960*

produced by *AP Stolen*, leather

upholstery, stainless steel

each 35½ in. (90 cm.) high;

37¾ in. (96 cm.) wide;

39¾ in. (100 cm.) deep (2)

£10,000-15,000 \$13,000-19,000

€12,000-17,000

LITERATURE:

J. Bernsen, *Hans J. Wegner*, Copenhagen, 1996, pp. 19, 23, 42-43 and 81;

C. Holmstead Olesen, *Wegner, Just One Good Chair*, Ostfildern, 2014, pp. 210-211, for other examples of this model.



230

POUL KJÆRHOLM 1929-1980

A SET OF SIX 'PK9' CHAIRS

DESIGNED 1960

produced by *E. Kold Christensen*,

original leather upholstery,

brushed stainless steel

each 30 in. (76 cm.) high

each stamped *EKC* to frames (6)

£20,000-30,000 \$26,000-39,000

€23,000-34,000

LITERATURE:

C. Harlang, *Poul Kjaerholm*, Copenhagen, 2001, pp. 15, 108, 178;

M. Sheridan, *The Furniture of Poul Kjaerholm: Catalogue Raisonné*, 2007, New York, pp. 119-121, for other examples of this model.



230



231

POUL KJÆRHOLM 1929-1980

*A SET OF SIX 'PK9' CHAIRS,
DESIGNED 1960*

produced by *E. Kold Christensen*,
original leather upholstery,

brushed stainless steel

each 30 in. (76 cm.) high

each stamped *EKC* to frames

(6)

£20,000-30,000

\$26,000-39,000

€23,000-34,000

LITERATURE:

C. Harlang, *Poul Kjaerholm*, Copenhagen,
2001, pp. 15, 108, 178;

M. Sheridan, *The Furniture of Poul
Kjaerholm: Catalogue Raisonné*, 2007,
New York, pp. 119-121, for other examples
of this model.

For further images visit www.christies.com.

232

POUL KJÆRHOLM 1929-1980

A 'PK54' DINING TABLE

DESIGNED 1963

produced by *E. Kold Christensen*,
flint-rolled Cippolino marble, steel,
with maple radial leaf extensions
27¼ in. (69 cm.) high;
82⅝ in. (178 cm.) diameter including leaves
stamped *EKC* to frame

£15,000-20,000

\$20,000-26,000

€18,000-23,000

LITERATURE:

M. Sheridan, *The Furniture of Poul
Kjærholm: Catalogue Raisonné*, 2007,
New York, pp. 115-117, 150, for another
example of this model.





233

BARBRO NILSSON 1899-1983

A 'SALERNO GRÅ' CARPET,
DESIGNED 1948

executed by the Märta Måås-Fjetterström
workshop, hand-woven wool, flat-weave
98½ x 59½ in. (250 x 151 cm.)
signed in weave BN AB MMF

£7,000-9,000

\$9,100-12,000

€8,100-10,000

234

FINN JUHL 1912-1989

A 'POET' SOFA, DESIGNED 1941

produced by Niels Vodder, upholstery,
stained beech

34½ in. (87.5 cm.) high;

51½ in. (131 cm.) wide;

29 in. (74 cm.) deep

£10,000-15,000

\$13,000-19,000

€12,000-17,000

LITERATURE:

Other examples of this model illustrated:
G Jalk, ed., *Dansk Møbelkunst gennem 400
aar, Volume 2: 1937-1946*, Copenhagen,
1987, p. 159;

E. Hiort, *Finn Juhl: Furniture, Architecture,
Applied Art*, Copenhagen, 1990, pp. 26, 30.



235

AXEL EINAR HJORTH 1888-1959

AN 'UTÖ' TABLE

CIRCA 1930

produced by *AB Nordiska Kompaniet*,
pine

17½ in. (44 cm.) high;

27½ in. (70 cm.) wide;

21¼ in. (55 cm.) deep

£6,000-9,000

\$7,800-12,000

€6,900-10,000

LITERATURE:

C. Björk, T. Ekström and E. Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, pp. 130-31, for other examples of this model.



236

FRITZ HANSEN

*A PAIR OF ARMCHAIRS, MODEL 1669
CIRCA 1940*

produced by *Fritz Hansen*, upholstery,
stained beech

30¼ in. (77 cm.) high;

28¾ in. (73 cm.) wide;

24 in. (61 cm.) deep

(2)

£8,000-12,000

\$11,000-16,000

€9,200-14,000



237

HANS WEGNER 1914-2007

*A PAIR OF ARMCHAIRS, MODEL
JH812, DESIGNED 1970*

produced by *Johannes Hansen*, original
leather upholstery, stainless steel

33 in. (84 cm.) high;

23¼ in. (59 cm.) wide;

22¼ in. (57 cm.) deep

one with manufacturer's label *Design:*

Hans Wegner, Made in Copenhagen,

Denmark, by Johannes Hansen,

cabinet makers

(2)

£3,000-5,000

\$3,900-6,500

€3,500-5,700

LITERATURE:

C. H. Olesen, *Wegner, Just One Good
Chair*, Ostfildern, 2014, p. 156, for another
example of this model.



238

HANS WEGNER 1914-2007

A DESK, MODEL JH810

DESIGNED 1960

produced by *Johannes Hansen, wenge,*
stainless steel

28 in. (71 cm.) high;

86½ in. (220 cm.) wide;

43¼ in. (110 cm.) deep

manufacturer's label *Design Hans J*

Wegner Made in Copenhagen Denmark

Johannes Hansen Cabinetmaker

£12,000-18,000

\$16,000-23,000

€14,000-21,000

LITERATURE:

C. Holmsted Olesen, *Wegner, just one good chair*, Ostfildern, 2014, pp. 218, 245, for other examples of this model.

239-241 No Lots





242
MÄRTA MÅÅS-FJETERSTRÖM
1873-1941
'GULT DRAPERI'
AN EARLY WALL HANGING
DESIGNED 1926

hand-woven wool, hand-spun linen on
linen backing, flat weave
98½ x 62 in. (250 x 157.5 cm.)
signed in weave *MMF*

£8,000-12,000 \$11,000-16,000
€9,200-14,000

243
HANS WEGNER 1914-2007
A SET OF TWELVE CHAIRS
MODEL CH30, DESIGNED 1956

produced by *Carl Hansen & Son.*,
oak, rattan

32 in. (81.5 cm.) high
each with manufacturer's mark (12)

£15,000-20,000 \$20,000-26,000
€18,000-23,000



244

HANS WEGNER 1914-2007

*AN EARLY RECLINING
LOUNGE CHAIR, MODEL JH524,
DESIGNED 1958*

produced by *Johannes Hansen*, oak,
steel, flag-line, two later sheepskin hides
36 in. (91.5 cm.) high;
69 in. (175 cm.) long;
24¾ in. (63 cm.) wide
branded *Johannes Hansen Copenhagen,
Denmark*

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Architect Tarquini Mårtensen, who
purchased the chair c.1959 from
cabinetmaker Johannes Hansen.

LITERATURE:

Y. Futagawa. *Houses in Northern Europe, 2*,
1974, for a period photograph showing the
current lot *in-situ* in Mårtensen's home;
C. Holmstead Olesen, *Wegner, Just One
Good Chair*, Ostfildern, 2014, pp. 66, 192, for
other examples of this model.

For further images visit www.christies.com



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

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8 WATCHES & CLOCKS

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

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

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

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

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

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

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

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(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-party unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

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

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

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C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

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

3 ARTIST'S RESALE ROYALTY

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

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

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

- 4% up to 50,000
- 3% between 50,000.01 and 200,000
- 1% between 200,000.01 and 350,000
- 0.50% between 350,000.01 and 500,000
- over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Catalogue Infringement'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either

matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

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

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

- (i) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, album tags or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition report** or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

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

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

- (i) Wire transfer
- You must make payments to:
Christie's Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- (ii) Credit Card.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Cashiers Department, 8 King Street, St James's, London SW1R 1LR.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an agent or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.
(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

A 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 arrival 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 a lot prior to bidding if you are relying on a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

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

(e) Lots of Iranian origin

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

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and

may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,000 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain this export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol – in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and return the strap prior to shipment from the sale site. At some court proceedings, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot. For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

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

(b) 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

(c) We give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any lot with regard to its 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.

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

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

(f) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not be obliged 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 will place us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

authentic: a genuine example, rather than a copy or forger 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 marking for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

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

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

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

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

condition: the physical condition of a lot.

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

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

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

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

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

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

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

provenance: the ownership history of a lot.

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive

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

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

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

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

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

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**.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

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

? *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■ See Storage and Collection Pages on South Kensington sales only.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **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.

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

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

A work catalogued as "by" a maker is in our opinion a work by the maker; a work catalogued as "by" a dealer, is in our opinion a work made specifically for the dealer and originally sold by him, the identity of the actual maker being unknown or unidentifiable.

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

"By ..."

In our opinion a work by the artist.

"Cast from a model by ..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed ..."

In our opinion a work probably by the artist.

"In the style ..."

In our opinion a work of the period of the artist and closely related to his style.

"In the manner ..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After ..."

In our opinion a copy or aftercast of a work by the artist.

"Signed ..."/"Dated ..."/"Inscribed ..."/
"Stamped ..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature ..."/"Bearing the date ..."/"Bearing the inscription ..."/
"Bearing the stamp ..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

Our catalogue entries are not intended to describe the condition of the property and buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

All large **lots** including Furniture, Carpets and Lighting (sold and unsold) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: csollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

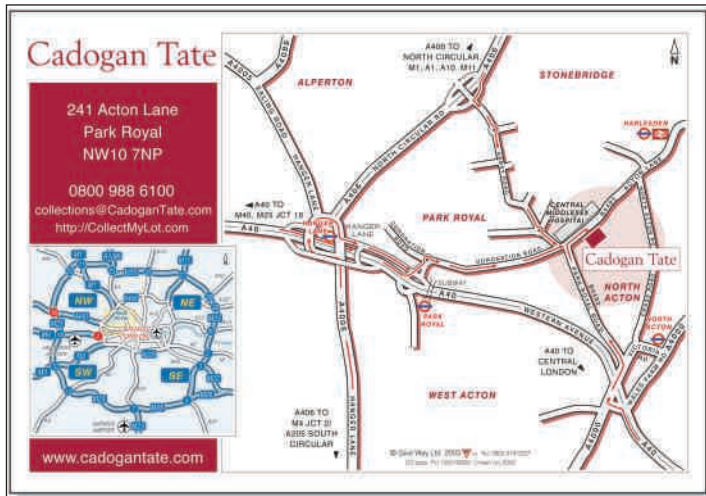
PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.



COLLECTION FROM CADOGAN TATE LTD

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

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



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