

DESIGN

London 18 October 2017



CHRISTIE'S





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INTERNATIONAL CALENDAR DESIGN

LONDON

3 OCTOBER
MASTERPIECES OF DESIGN
AND PHOTOGRAPHY

18 OCTOBER
VILLA WUNDERKIND
SELECTED WORKS FROM
THE PRIVATE COLLECTION
OF WOLFGANG JOOP

18 OCTOBER
HISTORICAL DESIGN

18 OCTOBER
DESIGN

14 NOVEMBER
LALIQUE

PARIS

20 NOVEMBER
DESIGN VENTE DU SOIR

20 NOVEMBER
HOMAGE À JEAN ROYÈRE

NEW YORK

14 DECEMBER
DESIGN

Subject to change.

14/09/17

CHRISTIE'S
INTERNATIONAL REAL ESTATE

**STRUTT
& PARKER**

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Christie's would like to thank Strutt & Parker and
Christie's International Real Estate for making this possible.

DESIGN

WEDNESDAY 18 OCTOBER 2017

AUCTION

Wednesday 18 October 2017
at 3.00 pm Lots 250-363
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 **GIO-14453**

VIEWING

Friday	13 October	9.00 am - 4.30 pm
Saturday	14 October	12 noon - 5.00 pm
Sunday	15 October	12 noon - 5.00 pm
Monday	16 October	9.00 am - 4.30 pm
Tuesday	17 October	9.00 am - 8.00 pm

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[20]

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Front & back cover: Lot 280
Inside front cover: Lot 287
Inside back cover: Lot 333



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CHRISTIE'S

250

CARLO SCARPA (1906-1978)

A RARE AND MONUMENTAL VASE AND COVER, CIRCA 1930

executed by M.V.M. Cappellin & C., hand-blown *lattimo* glass, with gold foil inclusions
14½ in. (37 cm.) high

£50,000–70,000

\$65,000–90,000

€55,000–76,000

PROVENANCE:

Private collection, Milan.

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 199, n. 113, for another vase of this model.

The present lot is an important and rare example from the *Incamiciati* series created by Carlo Scarpa for M.V.M. Cappellin & Co. between 1929-1930. This large vessel and cover are a clear expression of Scarpa's extraordinary talent to merge sumptuous materials and elementary forms to create pieces that reveal stylistic and technical innovation. The delicate and elegant quality of the milky glass is combined with the bold choice of a completely dark interior. The pure shape is enhanced further through the use of gold foil to the footrim and the leaf-shape decoration to the lid. The lightly iridescent glass offers a sense of subtle and exceptional refinement. Examples from this series were presented at the *IV International Exhibition* in Monza in 1930 and were prized in the pages of *Domus* magazine as the most remarkable and sophisticated creations in glass.

Another example of this model was sold in *Venetian Glass 1910-1960, An Important Private Collection*, Sotheby's, Geneva, 10 November 1990, lot 50.



Model drawing of the present form.



Alternative view





NAPOLEONE MARTINUZZI
A Unique and Important 'Aquario'





252

NAPOLEONE MARTINUZZI (1892-1977)

A CACTUS, 1932-1936

executed by Zecchin Martinuzzi-Vetri Artistici e Mosaici, hand-blown glass, gold-foil inclusion, slightly iridescent surface
12½ in. (32 cm.) high

£6,000–9,000

\$7,800–12,000

€6,600–9,800

PROVENANCE:

Private collection, Milan.

LITERATURE:

M. Heiremans, *Art Glass from Murano, 1910-1970*, Stuttgart, 1993, p. 315, for another example of this model.

Following his time at Venini, Napoleone Martinuzzi founded Zecchin-Martinuzzi-Vetri Artistici e Mosaici company with Francesco Zecchin. Martinuzzi developed further his fascination with plasticity and sculptural elements and numerous techniques, amongst which *incamiciato*, *pulegoso* and opaque *pasta*, were used to create a number of glass figures and vases. The present lot is a rare example of the production of the popular subject of the cacti. Whereas at Venini Martinuzzi used mainly *pulegoso* glass for the design of cactus, here there is a rare concession to the use of slightly transparent glass, with a refined iridescent tint.



Model drawing of the present form.

■ 253

NAPOLEONE MARTINUZZI (1892-1977)

A MONUMENTAL PULEGOSO CACTUS,
1960s

executed by Pauly & C., Venice, hand-blown glass,
with lattimo applied flowers

57 in. (144.5 cm.) high; 18 in. (45.5 cm.) wide approx.

£25,000–35,000

\$33,000–45,000

€28,000–38,000

PROVENANCE:

Private Collection, Sicily.

Pulegoso glass is possibly the most recognized and important contribution of Napoleone Martinuzzi to the art of Murano glass. Created to convey Martinuzzi's need for a material that could truly express plasticity, volumes and forms. The glass was opaque and characterised by numerous air inclusions, called *Puleghe*, mainly of emerald green with a slight iridescent surface. The glass was first presented in the occasion of the XVI Venice Biennale in 1928, and it was adopted by many firms since then, becoming wildly popular. Whilst at Venini Martinuzzi used this particular technique to create vases inspired by ancient forms and mainly for the production of succulent plants and continued to employ it with other firms throughout his career. In 1960s he collaborated with Pauly & C., to create the present lot, a monumental cactus in *pulegoso* and *lattimo* glass. Martinuzzi created a number of large pieces for public spaces since 1931 in which his exceptional creative talent as a sculptor and a designer of glass was expressed.

This lot is sold with a certificate of authenticity from Pauly & C.





■ 255

GIO PONTI (1891-1979)

A COFFEE TABLE, DESIGNED CIRCA 1936

produced by Fontana Arte, fruitwood, glass
19¾ in. (50 cm.) high; 43¼ in. (110 cm.) wide;
21½ in. (55 cm.) deep

£4,000–6,000

\$5,200–7,700

€4,400–6,500

LITERATURE:

Other examples of this model illustrated:
R. Aloï, *Esempi: Tavoli, Tavolini, Carrelli*, fig. 39;
F. Deboni, *Fontana Arte*, Turin, 2012, fig. 145.

This lot is sold together with a certificate of
expertise from the Gio Ponti Archives.



■ 256

GIO PONTI (1891-1979)

A PAIR OF ARMCHAIRS, CIRCA 1950

produced by Cassina for ocean liner
'Giulio Cesare', upholstery, painted wood, brass
33½ in. (85 cm.) high; 28¾ in. (72 cm.) wide;
26¾ in. (68 cm.) deep (2)

£10,000-15,000

\$13,000-19,000

€11,000-16,000

PROVENANCE:

Private collection, Turin.

LITERATURE:

L. Licitra Ponti, *Gio Ponti, The Complete Work 1923-1978*, 1990, London, p. 144, for related models;
L. Falconi, *Gio Ponti: Interni, Oggetti, Disegni, 1920-1976*, Milan, 2004, p. 165 for other examples of this model.

This lot is sold together with a certificate of expertise from the Gio Ponti Archives.



■ 257

PAOLO BUFFA (1903-1970)

*AN EARLY ILLUMINATED SIDEBOARD,
CIRCA 1936*

mahogany veneer, brass inlays, the concertina
doors enclosing five drawers, an illuminated mirror
shelf and a glass shelf
35½ in. (90.5 cm.) high; 59 in. (150 cm.) wide;
13¾ in. (34 cm.) deep

£20,000–30,000

\$26,000–39,000

€22,000–33,000

PROVENANCE:

Private collection, Turin.

LITERATURE:

Related models illustrated:

R. Aloï, *L'Arredamento Moderno*, Milan, 1945,
fig. 394;

I. de Guttry and M. P. Maino, *Il Mobile Déco Italiano*,
Bari, 1988, p. 105, fig. 14.

This lot is sold together with a certificate of
authenticity from the Paolo Buffa Archive.



Alternative view



■ 258

GIO PONTI (1891-1979)

A COFFEE TABLE, CIRCA 1940

marble, walnut, brass

18 in. (46 cm.) high; 39 in. (99 cm.) wide;

19¼ in. (49 cm.) deep

£6,000–9,000

\$7,800–12,000

€6,600–9,800

This lot is sold with a certificate of expertise from
the Gio Ponti Archives.



■ 259

OSVALDO BORSANI (1911-1985)
A PAIR OF ARMCHAIRS, CIRCA 1950

upholstery, walnut
39 in. (99 cm.) high; 29 in. (74 cm.) wide;
31½ in. (80 cm.) deep (2)

£5,000–8,000

\$6,500–10,000
€5,500–8,700



■ 260

ERNESTO VALABREGA (1901-1944)

A DINING TABLE, CIRCA 1930

ebonised wood
31½ in. (80 cm.) high; 86½ in. (219.5 cm.) wide;
37¾ in. (96 cm.) deep

£3,500–4,500

\$4,600–5,800
€3,800–4,900

PROVENANCE:

Private collection, London.

LITERATURE:

I. De Guttry, M.P. Maino, *Il Mobile Decò Italiano*,
Bari, 2006, p. 259, 261, for examples from the
same series.

■ 261

PIETRO CHIESA (1892-1948)

A RARE FLOOR LAMP, CIRCA 1938

produced by Fontana Arte, brass, painted
metal, glass
111¼ in. (282.5 cm) high
stamped maker's mark

£15,000–25,000

\$20,000–32,000
€17,000–27,000

PROVENANCE:

Private collection, Italy.

LITERATURE:

F. Deboni, *Fontana Arte*, Turin, 2012, fig. 100, for a
related example.





■ 262

GIO PONTI (1891-1979)

A RARE SET OF THREE MODULAR COFFEE TABLES, CIRCA 1945

executed by Giordano Chiesa, marble,
tubular brass
each 16 in. (41 cm.) high; 28½ in. (72.5 cm.) wide;
24¾ in. (63 cm.) deep

£30,000–40,000

\$39,000–52,000
€33,000–43,000

PROVENANCE:

Private collection, Turin.

LITERATURE:

Domus, no. 303, February 1955, p. 40, for another example of this model;

U. La Pietra, *Gio Ponti: L'arte si Innamora dell' Industria*, New York, 2009, p. 198, figs. 420-24 for another example and drawings of this model.

The design of the present suite of three modular tables was presented in the pages of *Domus* magazine in 1955 and is an example of Gio Ponti's inclination for experimental use of traditional materials and original forms. The tables were designed to allow for different combinations and use, showing the pragmatic yet playful character of Ponti's designs. The tables were executed by long-term collaborator of the architect, Giordano Chiesa, responsible for translating into reality many of the greatest example of furniture in Ponti's *oeuvre*.

This lot is sold together with a certificate of expertise from the Gio Ponti Archives.









■ **263**

MAX INGRAND (1908-1969)

A FLOOR LAMP, MODEL 1692, DESIGNED 1959

produced by Fontana Arte, clear and frosted
glass, brass
69 in. (165 cm.) high

£4,000–6,000

\$5,200–7,700
€4,400–6,500

LITERATURE:

Quaderni Fontana Arte 1, 1959, p. 75, for another
example of this model.

264

MAX INGRAND (1908-1969)

A PAIR OF APPLIQUES, CIRCA 1965

produced by Fontana Arte, frosted and chiselled
glass, metal
18½ in. (47 cm.) high; 8 in. (20 cm.) wide;
¾ in. (8 cm.) deep (2)

£10,000–15,000

\$13,000–19,000
€11,000–16,000

■ 265

ICO PARISI (1916-1996)

A PAIR OF ARMCHAIRS, DESIGNED 1951

produced by Ariberto Colombo, Cantù, Italy,
upholstery, birch

33 in. (84 cm.) high; 38 in. (84 cm.) wide;

34 in. (87 cm.) deep (2)

£8,000-12,000

\$11,000-15,000

€8,700-13,000

This lot is sold together with a certificate of
authenticity from the Ico Parisi Archive.



■ 266

ICO PARISI (1916-1996)

A THREE-SEAT SOFA, DESIGNED 1951

produced by Ariberto Colombo, Cantù, Italy,
upholstery, birch

33 in. (84 cm.) high; 86 in. (220 cm.) wide;

37 in. (94 cm.) deep

£7,000-10,000

\$9,100-13,000

€7,600-11,000

This lot is sold together with a certificate of
authenticity from the Ico Parisi Archive.





267

■ 267

MAX INGRAND (1908-1969)
*A CEILING LIGHT, MODEL 2270,
 DESIGNED 1963*

produced by Fontana Arte, frosted and chiselled
 glass, painted aluminium, brass
 27 $\frac{1}{2}$ in. (70 cm.) drop; 25 in. (63.5 cm.) wide

£3,000–5,000

\$3,900–6,500
 €3,300–5,400

LITERATURE:

Quaderni Fontana Arte 5, 1963, p. 42, for another
 example of this model.

268

ARREDOLUCE
A TWIN-ARM APPLIQUE, CIRCA 1955

brass, enamelled and perforated metal

£2,000–3,000

\$2,600–3,900
 €2,200–3,300

LITERATURE:

R. Aloï, *L'Arredamento Moderno*, Milan, 1955.



268

■ 269

GIO PONTI (1891-1979)

A SET OF FOUR STOOLS, DESIGNED 1954

walnut, upholstery

each 21½ in. (54.5 cm.) high; 18 in. (46 cm.) wide;
18½ in. (47 cm.) deep (4)

£10,000–15,000

\$13,000–19,000

€11,000–16,000

This lot is sold with a certificate of expertise from
the Gio Ponti Archives.



■ 270

LUIGI SCREMIN (1897-1983)

A COFFEE TABLE, CIRCA 1955

produced by Flli. Scremin, Belluno, Italy, glass,
sycamore, the leaf-shaped stretcher inlaid with
various fruitwoods and wood

17½ in. (44.5 cm.) high; 39 in. (99 cm.) wide;

16¼ in. (41 cm.) deep

metal label *Mobili d'Arte, Flli Scremin, Belluno*

£3,000–4,000

\$3,900–5,200

€3,300–4,300

LITERATURE:

I. De Guttry, M. P. Maino, *Scremin, Mobili d'Arte*,
Padua, 1997, p. 77 the present table illustrated.





■ 271

ATTRIBUTED TO STILNOVO

A PAIR OF CEILING LIGHTS, CIRCA 1950

gilded and tubular metal
44 in. (112 cm.) high approx.

£5,000–8,000

\$6,500–10,000
€5,500–8,700





■ 272

ITALIAN

A CENTRE TABLE, CIRCA 1940

oak, marble, brass

30½ in. (77.5 cm.) high; 118½ in. (300 cm.) long;

39¼ in. (99.5 cm.) wide

£15,000–20,000

\$20,000–26,000

€17,000–22,000

The remarkable centre table is probably a unique, custom-made piece designed for a commercial office in the area of Turin, Italy. The base is engineered to sustain a monumental marble top creating a form of tensions and dynamism. Stylistically the table refers to the anthropomorphic organic architecture developed by Piedmont base architects such as Carlo Mollino and Mario Federico Roggero. The designer of the present lot is unidentified, however the highly crafted and structural piece is testament of the ground-breaking Italian design of the 1950s.





273

GIO PONTI (1891-1979)

'GROTTESCA', AN URN WITH COVER,
DESIGNED 1924-1925

executed by Richard Ginori, polychrome hand-
painted porcelain

19¼ in. (49 cm.) high

enamelled *Richard Ginori, Pittori di Doccia,*
Gio Ponti, Ginori, G. Grottesco

£10,000–15,000

\$13,000–19,000

€11,000–16,000

PROVENANCE:

Private Collection, Bologna, Italy

LITERATURE:

Other examples of this model illustrated:

G. Così, R. Fiorini, F. Rapini, S. Vannini, *Gio Ponti. Ceramiche 1923-1930*, 1983, p. 115, cat. 152;

U. La Pietra, *Gio Ponti: l'Arte si Innamora dell'Industria*, Milan, 1988, p. 28, fig. 61;

L. Frescobaldi Malenchini; M. T. Giovannini;

O. Rucellai, *Gio Ponti. La Collezione del Museo*

Richard Ginori della Manifattura di Doccia,

Falcinao, 2015, p. 217;

Dolce Vita? Du Liberty au Design Italien (1900-

1940), exh. cat., Rome, Palazzo delle Esposizioni,

Milan, 2015, p. 166, cat. no. 147.

GIO PONTI
Two Important and Monumental Vases





274

GIO PONTI (1891-1979)

'VASO DELLE DONNE E DEI FIORI' AND
'VASO DELLE DONNE E DEI FIORI CON
LE ARCHITETTURE'

TWO IMPORTANT AND MONUMENTAL
VASES, 1924-1930

executed by Richard-Ginori, polychrome
earthenware

each 18½ in. (47 cm.) high

enamelled Richard Ginori, 1036-206, paper label

and Richard Ginori,
1036-208 respectively

(2)

£60,000-80,000

\$78,000-100,000

€66,000-87,000

PROVENANCE:

Private collection, Italy;

Acquired from the above by the present owner.

LITERATURE:

Ceramiche d'arte Richard-Ginori, Milan, 1930, p. 16
for other examples;

L. Manna, *Gio Ponti, Le Maioliche*, Milan, 2000,
pp. 73-78, for other examples;

L. Malenchini, O. Rucellai, *Gio Ponti. La collezione
del Museo Richard-Ginori della manifattura dei
doccia*, Milan, 2015, p. 206 for another example of
Vaso Donne sui fiori;

*Dolce Vita? Du Liberty au Design Italien (1900-
1940)*, exh. cat., Musée d'Orsay, Paris, 2015, p. 161,
pl. 135 for another example of *Vaso Donne sui fiori*.



The present lot comprises two important monumental vases designed by Gio Ponti for Richard-Ginori. The vases are part of *Le Mie Donne*, a series of objects in majolica decorated with a central figure reclining on clouds combined with other decorations. The series started in 1923 and became progressively more complex to include figures reclining on giant flowers and the addition of imaginary architectural elements to the background, as illustrated in the present examples. The vases and their decoration were illustrated in the 1930 catalogue of Richard-Ginori, without the handles. For pieces of this scale and weight handles were occasionally added, as shown by the period photograph of the vase *Le Funi* exhibited at the III Monza Biennale in 1927. Similarly, as in this instance, the décor was partially re-designed to accommodate these applications.

The rich vocabulary expressed by Ponti in the decoration of the vases is complemented by the

bold choice of colours. As typical of this series, the background is of an intense blue, called Blue Ponti by the architect, whilst for the figures and the decoration Ponti selected light-brown, deep yellow and the light blue of the elegant drapery. Stylistically Ponti embraces the lesson of the French Art Deco expressed particularly in the design of the figures, elongated and stylised. The rigour and subtlety of the composition, however, is testament to his own original approach and his ability to elevate purely decorative objects into magnificent work of art.

Christie's wishes to thank Oliva Rucellai, former curator of the Museo Richard-Ginori della Manifattura di Doccia and co-author of *Gio Ponti, Richard-Ginori Museum Collection*, for her assistance with the cataloguing of this lot.

This lot is sold together with a certificate of expertise from the Gio Ponti Archives.



Period photo from III Monza Biennale, 1927

λ 275

FAUSTO MELOTTI (1901-1986)

A SUITE OF THREE BOWLS, CIRCA 1955

polychrome ceramic
each 2½ in. (6 cm.) high; 6 in. (15 cm.)
diameter approx.
each with designer's cipher to underside (3)

£5,000–8,000 \$6,500–10,000
€5,500–8,700

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.

λ 277

FAUSTO MELOTTI (1901-1986)

'VESCOVO', A VASE, CIRCA 1965

polychrome ceramic
21 in. (53.5 cm.) high
designer's cipher

£8,000–10,000 \$11,000–13,000
€8,700–11,000

PROVENANCE:
Private Collection, Milan.

λ 276

FAUSTO MELOTTI (1901-1986)

A BOWL, CIRCA 1965

polychrome ceramic
3½ in. (9 cm.) high; 6 in. (15 cm.) wide
designer's cipher to underside

£1,500–2,000 \$2,000–2,600
€1,700–2,200

PROVENANCE:
Private Collection, Milan.

λ 278

FAUSTO MELOTTI (1901-1986)

'CIVETTA', A VASE, CIRCA 1955

polychrome ceramic
17¼ in. (45 cm.) high
designer's cipher to underside

£8,000–12,000 \$11,000–15,000
€8,700–13,000

PROVENANCE:
Private Collection, Milan.



275

276



277



278



279

ETTORE SOTTASS (1917-2007)

TWO VESSELS AND COVERS, 1960

executed by Bitossi for Il Sestante, Milan,
glazed earthenware
each 7 in. (18 cm.) high
both with painted mark *Il Sestante, Sottsass, Italy,*
387 to underside (2)

£6,000–8,000	\$7,800–10,000
	€6,600–8,700

PROVENANCE:
Private collection, Italy.

LITERATURE:
F. Ferrari, *Ettore Sottsass. Tutta la Ceramica*, Turin,
1996, p. 89, fig. 341, for another example illustrated.

■ 280

ETTORE SOTTASS (1917-2007)

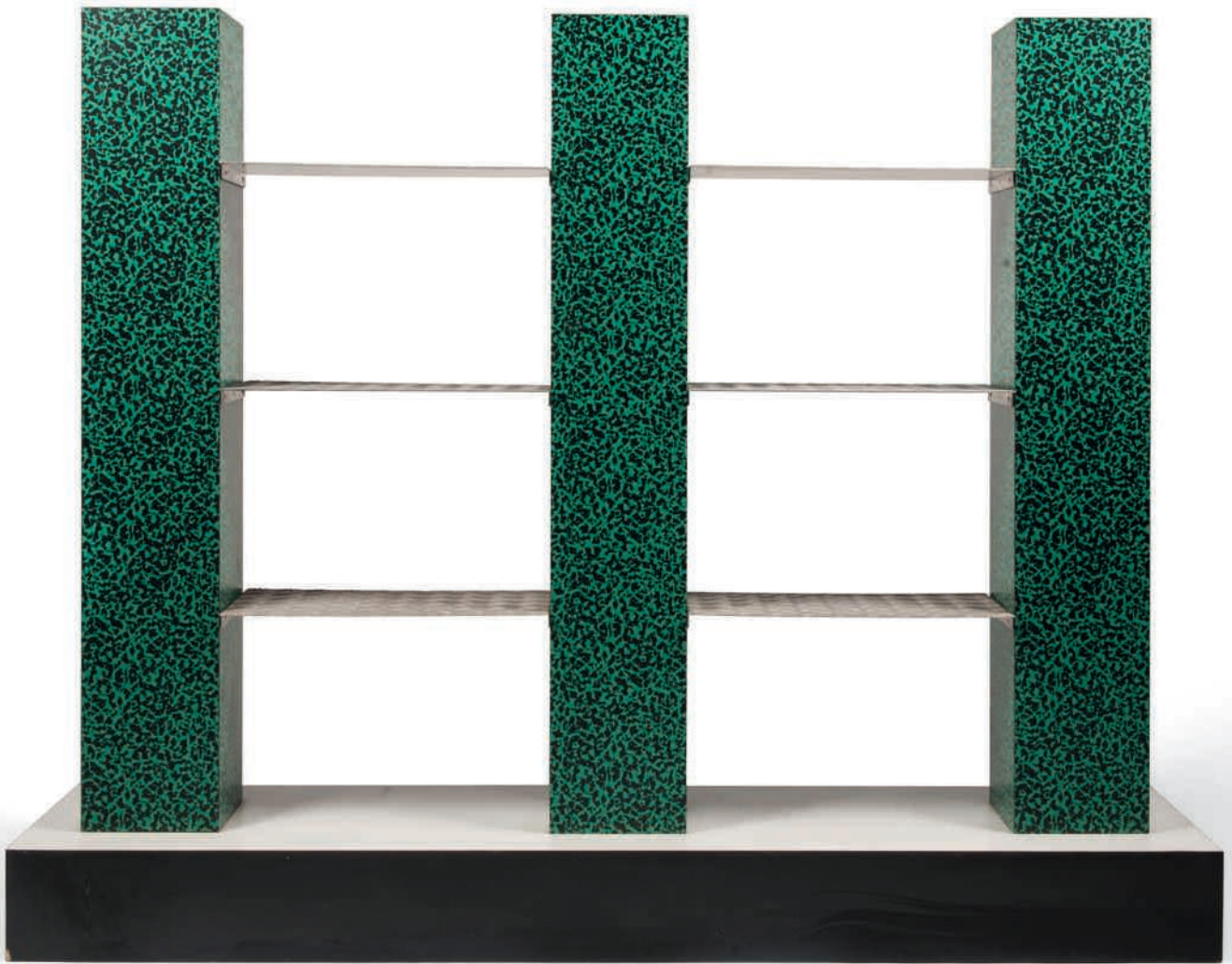
'MOBILE GIALLO', A CABINET, 1988

produced for Design Gallery, Milan, burlled maple,
briar, ebonized oak veneer, gilt-wood details
57¼ in. (145.5 cm.) high; 52 in. (132 cm.) wide;
18 in. (46 cm.) deep

£8,000–12,000	\$11,000–15,000
	€8,700–13,000

LITERATURE:
B. Radice, *Ettore Sottsass: a Critical Biography*,
London, 1993, p. 210;
Ettore Sottsass, exh. cat., Centre Georges
Pompidou, Paris, 1994, p. 102.







283

ETTORE SOTTASS (1917-2007)

'PORTAVASO', 1960

executed by Bitossi for Il Sestante, Milan,
glazed earthenware
13 in. (33 cm.) high
painted mark *Il Sestante, Sottsass, Italy, 388*
to underside

£6,000–8,000

\$7,800–10,000
€6,600–8,700

PROVENANCE:

Private collection, Italy.

LITERATURE:

F. Ferrari, *Ettore Sottsass, Tutta la Ceramica*, Turin,
1996, p. 90, n. 342, for another example of this model.

■ 284

ETTORE SOTTASS (1917-2007)

'MARDUK', A BOOKCASE, 1985

produced by Galleria della Rocca, Turin, wood with
plastic laminate and aluminium
86 in. (218.5 cm.) high; 90½ in. (230 cm.) wide;
15¾ in. (40 cm.) wide

£10,000–15,000

\$13,000–19,000

€11,000–16,000

PROVENANCE:

Private collection, Italy.



285

SEGUSO VETRI D'ARTE (1937-1970)

A VASE, CIRCA 1940

hand-blown glass
13 $\frac{3}{8}$ in. (34 cm.) high
incised *Seguso Murano* to underside

£8,000–12,000

\$11,000–15,000
€8,700–13,000

PROVENANCE:

Private collection, Milan.

286

FULVIO BIANCONI (1915-1996)

*'FIGURINA AFRICANA', A RARE SCULPTURE,
MODEL 4921, 1953-1954*

executed by Venini, hand-blown murrine and
lattimo glass
16 in. (41 cm.) high

£4,000–6,000

\$5,200–7,700
€4,400–6,500

LITERATURE:

F. Deboni, *Venini Glass*, 1996, Turin, pl. 102, another
example illustrated;

M. Barovier, *Fulvio Bianconi alla Venini*, exh. cat.,
Le Stanze del Vetro, Milan, 2015, pp. 436, 441,
another example illustrated.

In late 1940s graphic designer and artist Fulvio Bianconi starts a fruitful collaboration with Paolo Venini, which will contribute to the enormous success of the famous *furnace* in the following years. Unusual, often irregular, forms together with some bold chromatic choices and the reinterpretation of classical techniques become trademarks of Bianconi's creations in glass. Emblematic of his style is the series of small glass sculptures inspired by African statuettes in ebony that Bianconi creates in 1954. The pieces from *Africane* series are designed in primitive style and depict women in colourful dresses, each with a different headpiece carefully conceived by Bianconi. The present lot is a rare example from this series: deep amethyst glass is used for the main body, whilst the dress and headpiece are created with murrine and lattimo glass revealing Bianconi's innovative take on glass.







■ 287

VENINI (EST. 1921)

A UNIQUE LIGHT-SCULPTURE, 1960s

brass, hand-blown *ballotòn* and *pezzato* glass
41 $\frac{3}{8}$ in. (105 cm.) high; 14 $\frac{1}{2}$ in. (37 cm.) wide;
17 $\frac{1}{4}$ in. (44 cm.) deep approx.

£40,000–60,000

\$52,000–77,000

€44,000–65,000

The present lot is an impressive and, in this colour-way, unique example created by Venini for the ballroom *L'Arc en Ciel* in Casteggio, Italy. The glass shades are designed using *Ballotòn* and *Pezzato* techniques which, together with the choice of intensely striking colours, contribute to create a strongly decorative piece. *Ballotòn* is a technique used to achieve a particularly rich and elaborate effect, and the hive pattern is obtained by hand-blowing the glass into a cross hatched metal mount. *Pezzato* is a technique created by Fulvio Bianconi in 1950 and it was employed in a successful series of vases.





λ 288

MERET OPPENHEIM (1913-1985)

*'TETE DU POETE', A NECKLACE,
DESIGNED 1967*

executed by *GEM*, Italy, number four from an edition of nine and one *AP*, this example executed in 1977, enamelled gold, together with original box 9¾ in. (25 cm.) long; 4 in. (10 cm.) wide engraved *Meret Oppenheim 1967 MO/1 4/9*, stamped *GM* and Italian assay marks

£20,000-25,000

\$26,000-32,000

€22,000-27,000

PROVENANCE:

Private collection, Milan.



λ 289

POL BURY (1922-2005)

*'BOULES DES DEUX COTES D'UN CYLINDRE',
A BRACELET, DESIGNED 1968*

executed by *GEM*, Italy, number twenty-four from
an edition of twenty-five, plus one *AP*, gold
1½ in. (4 cm.) high; 3½ in. (9 cm.) diameter
engraved *Pol Bury 1968 24/25 PB/4*, stamped *GM*
and Italian assay marks

£20,000–30,000

\$26,000–39,000

€22,000–33,000

PROVENANCE:

Private Collection, Milan.

LITERATURE:

For other example of this model:

D. Ashton, *Pol Bury*, Paris, 1970, p. 139, no. 98b;

R.E. Pahlke, *Pol Bury, Catalogue Raisonné*, Gand,
1994, no. J 69-3;

M. Mosco, *The Art of Jewelry and the Artists'
Jewels in the 20th Century*, 2001, Florence, p. 290,
fig. 112, p. 297 tav. LV.

*** 290**

YOICHI OHIRA (B. 1946)

'SILETTI BIANCHI MEDITATIVI', 2003

executed by Maestro A. Zilio and Maestro
Giacomo Barbini, hand-blown glasscanes,
murrine, powder inserts, aventurine, partial *battuto*,
inciso and polished surface

8¼ in. (21 cm.) high

signed and dated *Yoichi Ohira m° a. Zilio m° g.*

Barbini 1/1 unico Thursday 13-2-2003 murano

£10,000–15,000

\$13,000–19,000

€11,000–16,000

PROVENANCE:

Collection of the artist;

Barry Friedman Ltd.



Alternative view



*** 291**

YOICHI OHIRA (B. 1946)

'NOTTURNO VENEZIANO CON CANALE', 2002

executed by Maestro A. Zilio and Maestro Giacomo Barbini, hand-blown glass canes, *murrine*, granular powder and gold foil inserts, aventurine, with *battuto* and *inciso* surface
11½ in. (29 cm.) high
signed and dated *Yoichi Ohira m° a. Zilio m° g. Barbini 1/1 unico Wednesday 16-10-2002 murano*

£30,000–40,000

\$39,000–52,000

€33,000–43,000

PROVENANCE:

Collection of the artist;
Barry Friedman Ltd;
Private collection, New York;
Acquired from the above by the present owner.

EXHIBITED:

Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, Barry Friedman Ltd., New York, October 2009 - February 2010;
Venice, 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, Musée des Arts Décoratifs, Paris, March - September 2011.

LITERATURE:

B. Friedman (ed.), *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, exh. cat., New York, 2009, p. 255 for an illustration of the present vase.



Alternative view



*** 292**

YOICHI OHIRA (B. 1946)

'MOSAICO', 2002

executed by Maestro A. Zilio and Maestro
Giacomo Barbini, hand-blown glasscanes, powder
inserts, partial *inciso* and polished surface
7 $\frac{7}{8}$ in. (20 cm.) high

signed and dated *Yoichi Ohira m° a. Zilio m° g.*
Barbini 1/1 unico Friday 01-2-2002 murano

£12,000–18,000

\$16,000–23,000

€14,000–20,000

PROVENANCE:

Collection of the artist;

Barry Friedman Ltd;

Private collection, New York;

Acquired from the above by the present owner.



Alternative view



*** 293**

YOICHI OHIRA (B. 1946)

'DOPO AVER VISTO UN QUADRO DI GOGH',
2004

executed by Maestro A. Zilio and Maestro
Giacomo Barbini, hand-blown glass canes,
murrine, granular powder inserts, partial battuto,
inciso and polished surface

8 in. (20 cm.) high

signed and dated *Yoichi Ohira m° a. Zilio m° g.*

Barbini 1/1 unico Friday 12-11-2004 murano

£20,000–30,000

\$26,000–39,000

€22,000–33,000

PROVENANCE:

Collection of the artist;

Barry Friedman Ltd;

Private collection, New York;

Acquired from the above by the present owner.

EXHIBITED:

Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi

Ohira, Laura de Santillana, Barry Friedman Ltd.,

New York, October 2009 - February 2010.



Alternative view



*** 294**

YOICHI OHIRA (B. 1946)

'COPPA - NINFEA', 2008

executed by *Maestro Livio Serena* and *Maestro Giacomo Barbini*, hand-blown glass *murrine*, aventurine, granular powder inserts, with *inciso* and polished surface

7 in. (18 cm.) high; 9¾ in. (25 cm.) wide;

8½ in. (21.5 cm) deep

signed and dated *Yoichi Ohira m° a. Zilio m° g.*

Barbini 1/1 unico Friday 21-11-2008 murano

£10,000–15,000

\$13,000–19,000

€11,000–16,000

PROVENANCE:

Collection of the artist;

Barry Friedman Ltd;

EXHIBITED:

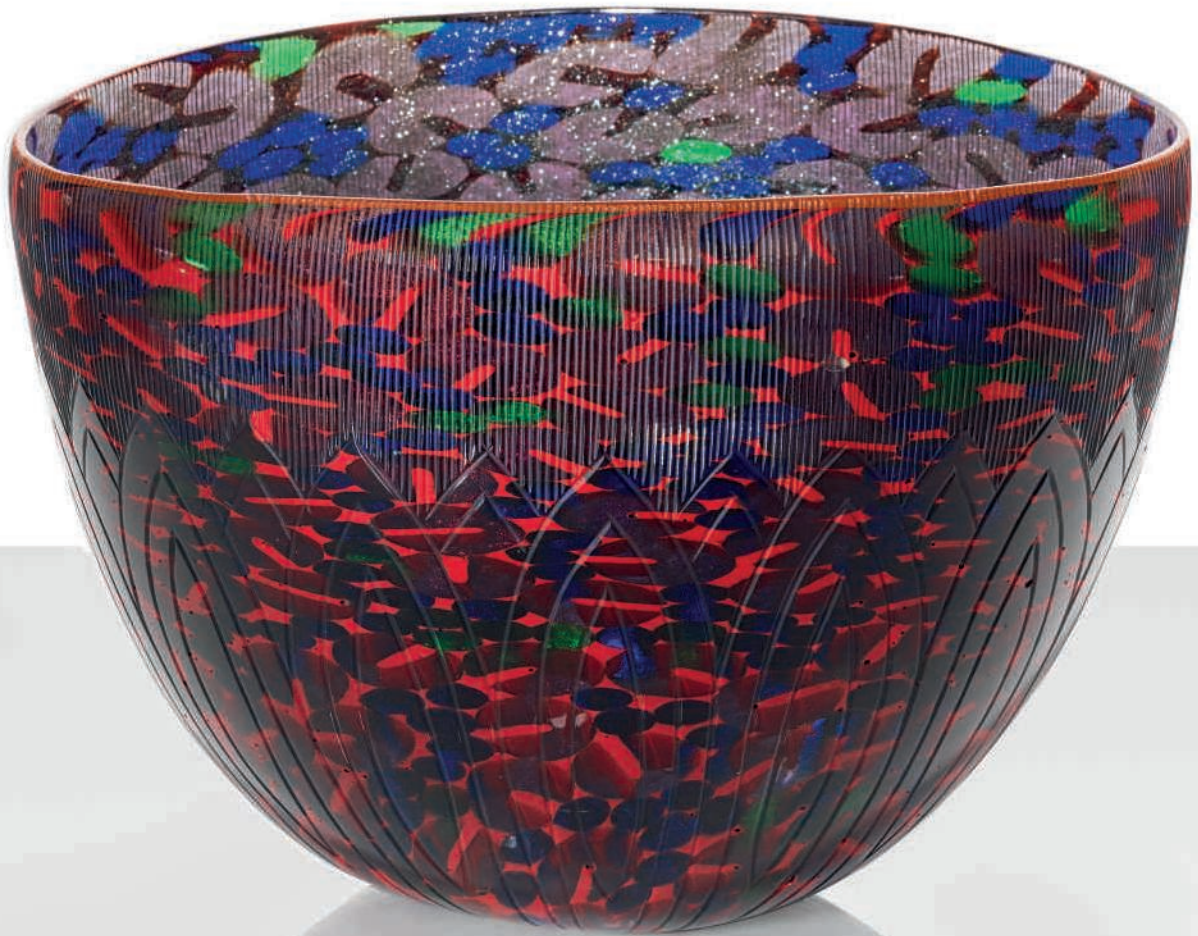
Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi

Ohira, Laura de Santillana, Barry Friedman Ltd.,

New York, October 2009 - February 2010.



Alternative view



*** 295**

YOICHI OHIRA (B. 1946)

'FINESTRE N. 27 - CALICE', 2007

executed by Maestro A. Zilio and Maestro Giacomo Barbini, hand-blown glass *murrine*, granular powder inserts, *battuto*, *inciso* and polished surface
14½ in. (37 cm.) high
signed and dated *Yoichi Ohira m° a. Zilio m° g. Barbini 1/1 unico Friday 06-7-2007 murano*

£12,000–18,000

\$16,000–23,000

€14,000–20,000

PROVENANCE:

Collection of the artist;
Barry Friedman Ltd;
Private collection, New York;
Acquired from the above by the present owner.

EXHIBITED:

Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, Barry Friedman Ltd., New York, October 2009 - February 2010;
Venice, 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, Musée des Arts Décoratifs, Paris, March - September 2011.

LITERATURE:

B. Friedman (ed.), *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, exh. cat., New York, 2009, pp. 255 and 436 for an illustration of the present vase.



Alternative view



*** 296**

YOICHI OHIRA (B. 1946)

'*CALLE DI VENEZIA N. 10, CASA ROSSA*', 2009

executed by Maestro A. Zilio and Maestro
Giacomo Barbini, hand-blown glass murrine,
with battuto and inciso surface

11¼ in. (30 cm.) high

signed and dated *Yoichi Ohira m° a. Zilio*

m° g. Barbini 1/1 unico (Venerdi') Friday

06-3-2009 murano

£25,000–30,000

\$33,000–39,000

€28,000–33,000

EXHIBITED:

Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, Barry Friedman Ltd., New York, October 2009 - February 2010.

LITERATURE:

B. Friedman (ed.), *Venice. 3 Visions in Glass*, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, exhibition catalogue, New York, 2009, p. 49 the present vase illustrated.

PROVENANCE:

Collection of the artist;
Barry Friedman Ltd.



Alternative view



*** 297**

YOICHI OHIRA (B. 1946)

'CRISTALLO SOMMERSO SCOLPITO N. 74', 2010

executed by Maestro Andrea Zilio and Maestro
Giacomo Barbini, hand-blown glass, partial *inciso*
and polished surface

11 in. (28 cm.) high

signed and dated *Yoichi Ohira mo a. Zilio*
mo g. Barbini Friday 03-3-2010 murano

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

Collection of the artist;
Barry Friedman Ltd.



Alternative view



■ 298

SHIRO KURAMATA (1934-1991)

'HOW HIGH THE MOON',
AN EARLY ARMCHAIR, 1986-1988

produced by Terada Tekkojo, Ltd. for IDEE
between 1986 and 1997, this example pre-dating
1989, nickel-plated steel mesh
38½ in. (72.4 cm.) high

£8,000-12,000

\$11,000-15,000
€8,700-13,000

■ * 299

FELICE RIX-UENO (1893-1967)

A UNIQUE TWO-PANEL SCREEN,
MID TWENTIETH CENTURY

hand painted paper with gold and silver leaf,
lacquered wood
60 in. (152.5 cm.) high, 56¼ in. (143 cm.) wide
signed *L. Ueno-Rix*

£15,000-25,000

\$20,000-32,000
€17,000-27,000

PROVENANCE:

Christie's New York *20th Century Decorative Art
& Design*, 26 March 2009, lot 95.

LITERATURE:

M. Aikawa (ed.), *Shiro Kuramata*, exh. cat., Hara
Museum of Contemporary Art, Tokyo, 1996, p. 181
for another example.



After studying under Josef Hoffmann at the School of Applied Art, Felice Rix-Ueno joined the Wiener Werkstätte in 1917, when she was 24 years old. There she designed approximately one hundred twelve patterns for textiles, ceramics, glass, wood, and fashion. In 1925 she married Isaburō Ueno, a Japanese architect who worked in Hoffmann's studio between 1924 and 1925 and, the same year, the couple moved back to Japan where she eventually became an influential professor at Kyoto University of Arts. The present lot was most likely created during her time at university, between 1946 and 1963, when she began designing some furniture and experimenting with various mediums. The screen illustrates clearly the combination between her

Viennese style and her sensibility for Japanese aesthetics. The delicate decoration recalls a pattern of birds and trees, designed by Rix-Ueno in 1925, currently in the collection of the MAK museum, however the impressive use of bright colours and the treatment of space and composition shows a much more mature and creative approach and it is emblematic of her considerable imagination. Her work is held in the collection of the Cooper-Hewitt Cooper Hewitt, Smithsonian Design Museum, New York; Metropolitan Museum of Art, New York; Los Angeles County Museum of Art, Los Angeles; MAK, Museum of Applied Arts, Vienna and the National Museum of Modern Art, Kyoto.



CHINESE AND ASIAN CONTEMPORARY DESIGN

After the successful sales of Chinese and Asian Contemporary Design in Shanghai over the past three years, Christie's is delighted to offer for the first time a group of sixteen unique or very limited edition pieces in London. Produced by designers and local masters of their craft from China, Japan, Vietnam and India, each piece represents a continuous dialogue between the past, the present and the future. Preserving ancient skills and pushing them to new limits, Asian design brings exciting possibilities in creating brand new spaces. These high-quality pieces are designed to match the elegance of today's modern aesthetic.

Géraldine Lenain

International Director, Chinese Ceramics and Works of Art
Christie's Paris
glenain@christies.com
+33 1407 67252

■ Ω 300

ALEXANDRE CHARY

A UNIQUE 'HEXA' SCREEN, 2017

produced by Fengshuo, walnut, *Tian Luo Lü* stone
70 $\frac{3}{8}$ in. (180 cm.) high, 35 $\frac{1}{2}$ in. (90 cm.) wide,
13 in. (33 cm.) deep
engraved *London Edition 1 of 1 Alexandre Chary*

£4,000–6,000

\$5,400–8,000
€4,500–6,700

The following four lots are part of the Dynaming collection conceived by Alexandre Chary, a French designer based in China. The collection combines Chary's reinterpretation of traditional Chinese techniques with an innovative contemporary approach. The designs are based on the idea that today's furniture should be more than objects. They should be an experience affecting a wider range of senses. The elegant design of each piece together with the choice of refined materials is therefore key to the understanding of Chary's vision. The works presented in this

section are tactile, and they are meant to enhance the experience of living with them. These creations are the result of an encounter between two cultures, the embodiment of a great work ethic and the dedicated work of craftsmen at Fengshuo, the manufacturer of this collection.

The present screen embodies the characteristic of the collection clearly. The design is based on Chary's fascinations for traditional Chinese patterns and it is an exquisite example of craftsmanship. The complexity of the design is enhanced by the stone base. It's organic shape is formed by *Tian Luo Lü*, a rare stone from the Tianshan valley in Xinjiang that has no noticeable veins or grain and has a very unusual dark green tone.

Further images and information are available on www.christies.com



鏡心

■ Ω 301

ALEXANDRE CHARY

A UNIQUE 'HEXA' CHAIR, 2017

produced by Fengshuo, walnut, caning, leather

32¼ in. (82 cm.) high

engraved *London Edition 1 of 1 Alexandre Chary*

£3,000–5,000

\$4,000–6,700

€3,400–5,600



■ Ω 302

ALEXANDRE CHARY

A PAIR OF UNIQUE 'DYNAMING' CHAIRS, 2017

produced Fengshuo, ebony
each 32½ in. (82.5 cm.) high
each engraved *London Edition 1 of 2 and 2 of 2*
(respectively) *Alexandre Chary* (2)

£6,000–8,000

\$8,000–11,000

€6,700–8,900

The present lot is perhaps the most emblematic example of the designer's approach to the traditional forms of Chinese furniture. The chairs represent an aesthetic reference to the Ming Dynasty furniture, whilst every aspect of the design, the choice of materials, the beautifully carved symbol to the underside, and the proportion of the piece exemplify Chary's contemporary and original approach.

Having been a guest in China since 2008, I became an observer of the evolution of this fascinating country. It became obvious to me that the whole fabric of the society was going through dramatic changes while a resurgence of traditional values and an increased interest in a long and rich history was impregnating people's mind. This contrast between a strong desire for modernity and an attempt at rediscovering the whole extent of the Chinese identity creates an interesting debate within a society that still has a very conservative approach inspired by a devoted perception of past masters achievements. Compromise is often the favoured solution in China when it comes to create harmony within the country. I wanted to express this duality and try myself to create harmonious lines for this design.

Alexandre Chary



■ Ω 303

ALEXANDRE CHARY

A UNIQUE 'DYNAMING' DINING TABLE, 2017

produced by Fengshuo, ebony
29 in. (73.6 cm.) high, 86 $\frac{5}{8}$ in. (220 cm.) wide,
38 $\frac{1}{8}$ in. (97 cm.) deep
engraved *London Edition 1 of 1 Alexandre Chary*

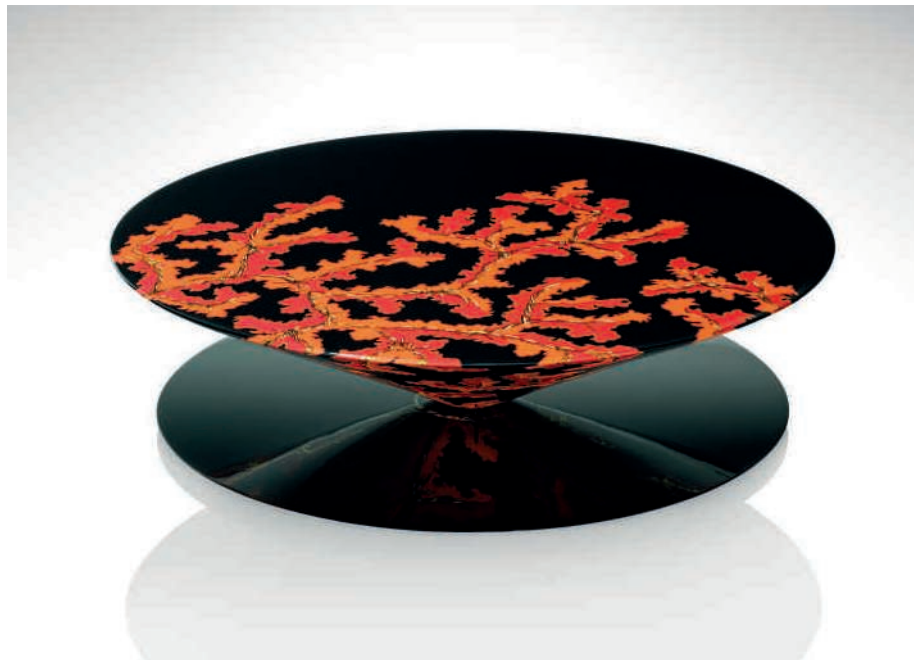
£20,000–25,000

\$27,000–33,000

€23,000–28,000

The present lot embodies the aesthetic essence of the *Dynaming* collection—organic lines, a perceived dynamic, a certain elegance and an abstract approach towards the traditional aesthetic. The references to Ming cabinet making are still present, but in a more subtle way, and it's visible in the use of hard woods and the traditional approach to joints.





Ω 304

YÊNKHÊ & HANOIA
'BORDERLINE', 2017

lacquered and hand-painted
5 7/8 in. (13 cm.) high; 19 in. (48 cm.) diameter

£3,000–4,000

\$4,000–5,300
€3,400–4,400

Borderline is the fruit of an exclusive collaboration between the designer YênKhê and Hanoia, the leading Haute Lacquer house in Vietnam. Hanoia has successfully preserved Vietnamese art of lacquer, their exceptional workshops, based in Hanoi and Ho Chi Minh City, have mastered sophisticated lacquer techniques inherited from the ancestors thousand years ago. YênKhê, an internationally acclaimed actress, has combined her initial formation of interior architecture and design

with her passion for cinema and has created for movies a great number of production design and wardrobes featuring innovative aesthetics.

Besides its functional values, *Borderline* has developed an imaginary world in poetry where traditional culture is expressed through contemporary design. On the conical form of *Nón* – a Vietnamese traditional hat – runs a brilliant vegetal pattern in perfect harmony with lacquer background which hides a drawing of barbed wire inlaid with gold leaves. The bright colours recall the secular architectural heritage of pagodas as well as the actual effervescence of Vietnamese society. It is considered a strong symbol where exoticism meets reality and original nature confronts with border troubles. *Borderline* represents vivid creativeness and craftsmanship of excellence of contemporary Vietnam.

■ 305

NAKAGAWA MOKKOUGEI

AN 'INDIGO' COFFEE TABLE, 2017

created in collaboration with Les Ateliers Courbet,
New York, Japanese Sawara Cypress with natural
Indigo pigment, gold paint, burl wood
15 in. (38 cm.) high, 75 in. (190.5 cm.) wide,
37 ¾ in. (96 cm.) deep

£20,000–25,000

\$27,000–33,000

€23,000–28,000

Nakagawa Mokkauei carries-on the finest tradition of woodcrafting from the region of Kyoto where time-honoured techniques are passed on from father to son. The workshop of Nakagawa is widely recognized for its iconic wooden buckets (ki-oke) handcrafted using a technique developed 700 years ago during the Muromachi era.





Ω 306

ROSE MORANT

A 'SPHERE' NECKLACE, 2017

lacquer, cord
14 in. (35 cm.) long

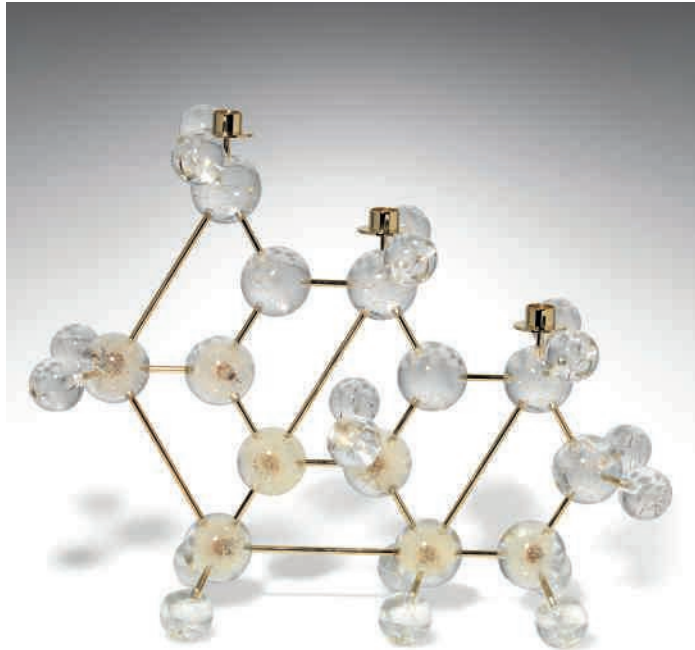
£3,000–4,000

\$4,000–5,300

€3,400–4,400

Palladium, golden and black Spheres make up the giant beads' Galaxy Collection by Rose Morant. Each sphere is made by hand, in a venerable process, out of lacquer mixed with flowers collected from Temples.

Inside the spheres are hidden treasures. Refined stones are embedded within, conferring an inner strength and light. A very particular feeling emanates from the spheres opening us to an unusual dimension of ourselves. "It is a work of things that you do not see, about the power of hidden secrets and the unspoken bonds of love".



307

DUY ANH NHAN DUC

A 'DANDELION' LIGHT, 2017

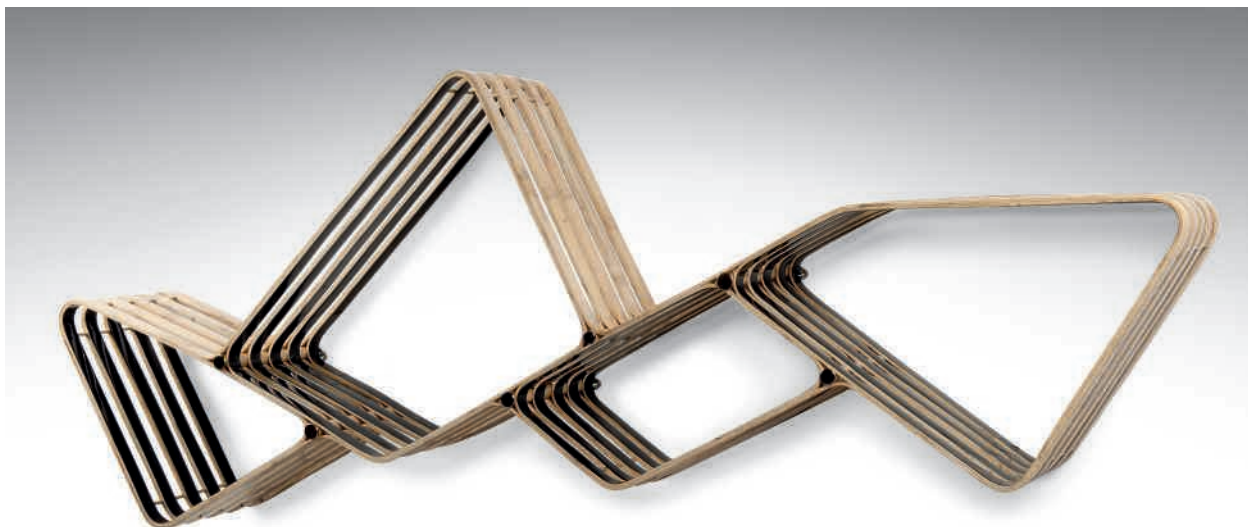
number one from an edition of three, plus two APs,
glass globes enclosing dandelions, dandelions
seeds and gold leaves, gold-plated brass
17 in. (43 cm.) high; 21½ in. (54.5 cm.) wide;
7½ in. (19 cm.) deep

£7,000–9,000

\$9,400–12,000

€7,800–10,000

Through "Dandelion Light" the artist stops the cycle of time and unveils the delicate poetry of flowers. The present lot highlights one of the most fragile and elusive plants: the dandelion. The molecular and organic sculpture is underlined by gold plated brass. This lot is sold together with a certificate of authenticity from Duy Anh Nhan Duc.



■ Ω 308

SANDEEP SANGARU

A 'TRUSS-ME WALLSCAPE', 2017

partially lacquered bamboo, stainless steel,
gold-plated brass
27 $\frac{1}{8}$ in. (69 cm.) high, 75 in. (191 cm.) wide,
10 in. (25.5 cm.) deep
signed *Sandeep Sangaru, N.02*

£4,500–6,000

\$6,000–8,000

€5,000–6,700

Truss-Me is a collection of bamboo products that manifests Sangaru's philosophy. It is developed working along with the traditional artisan community that understands this material the best. Truss-Me uses Bamboo's inherent property of high tensile strength and its various mechanical properties, to create a structure system that is light, strong and stylistically pleasing.

■ Ω 309

SANDEEP SANGARU

A CLOTHES STAND, 2017

partially lacquered bamboo, gold-plated brass

75 in. (191 cm.) high, 10 in. (25.5 cm.) wide,

12½ in. (31 cm.) deep

signed *Sandeep Sangaru, N.01*

£1,200–1,500

\$1,600–2,000

€1,400–1,700





λ Ω 310

XIN LI

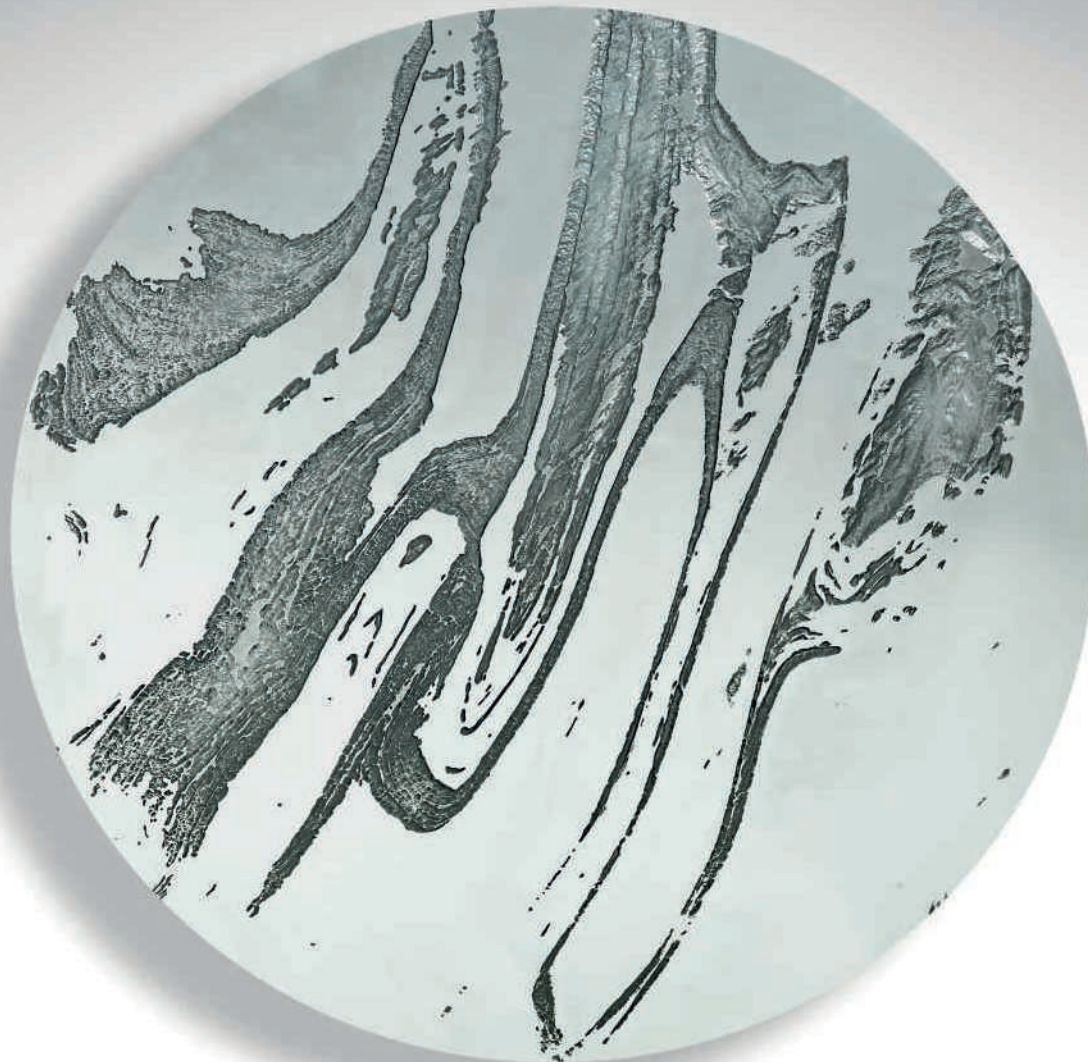
A TABLE PLAQUE, 2017

executed by *Manufacture de Sèvres*, ceramic,
on a walnut stand
13¼ in. (33.5 cm.) high; 12¾ in. (32.5 cm.) wide;
3¾ in. (10 cm.) deep
maker's mark and designer signature to reverse

£5,000–7,000

\$6,700–9,300
€5,600–7,800

Li Xin was born on the banks of the Yellow River in the Xi'an region of China. Influenced by this immense and powerful river, the artist places water at the center of his creations. "The form of water" is how the artist refers to his celebrated works in ink. For the present lot the artist collaborated with the *Manufacture de Sèvres*, to create ceramics on which he reinterpreted the natural elements: water, fire, earth.



■ * 311

NAIHAN LI

*'WATER MARK MOUNTAIN', A UNIQUE
MIRROR, 2017*

engraved aluminium
31½ in. (80 cm.) diameter

£7,000–9,000

\$9,400–12,000
€7,800–10,000

The present lot is based on the Chinese inclination to seek beauty accidentally created by nature. The 'Water Mark Mountain' mirror is part of a series created with geographical data collected by satellite of intriguing places where waster meets land. The piece is unique selection of an area at a particular coordinate on earth and combines a traditional concept with highly contemporary technology.

■ Ω 312

STUDIO MVW

A 'JINSHI' COFFEE TABLE, 2017

number one from an edition of eight, plus four APs,
pink jade, anodized stainless steel
21 in. (53.5 cm.) high; 43¼ in. (110 cm.) diameter

£20,000–25,000

\$27,000–33,000

€23,000–28,000

Founded in Shanghai by Chinese designer Xu Ming and French architect Virginie Moriette, Studio MVW is a multidisciplinary studio working in Asia and Europe. Known for their sculptural, architectural forms and ability to subtly connect contemporary Western and Eastern aesthetics. The present lot is part of the *JINSHI* collection, a group of furniture and lights focused on pink jade, an exceptional natural gemstone. The design offers a minimalist balance of curved forms while the sensuality of pink Jade offers a unique refinement essential trademark of Studio MVW.



Ω 313

**MURANO TOROKU A.K.A. HIROSHI
SUGIMOTO**

'MURANO RURI' TEA BOWL, 2014

hand-blown cased glass, together with silk pouch
3¼ in. (8.3 cm.) high; 6½ in. (17 cm.) diameter

£8,000–12,000

\$11,000–16,000

€8,900–13,000

The present lot was conceived by the artist as part of the installation the 'Glass Tea House Mondrian', exhibited on the Island of San Giorgio Maggiore, by the Fondazione Cini, Venice in 2014. Sugimoto was inspired by pre-modern abstraction, as perfected by Sen no Rikyū, in the Japanese tradition of the tea ceremony. Original tea utensils for the 'Glass Tea House Mondrian' were designed by Hiroshi Sugimoto and fabricated by traditional artisans in Kyoto, whilst the glassworks were executed in Murano.



314

SHANG XIA

A 'IN HEART' VASE, 2017

number one from an edition of eighteen, produced
by Shang Xia, Qionger Jiang, celadon eggshell
lacquer, gilded brass, together with original
presentation box

11¼ in. (30 cm.) high

signed to underside *Shang Xia, 1*

£2,000–2,500

\$2,700–3,300

€2,300–2,800



■ 315

SHANG XIA

*'DA TIAN DI' (SKY AND EARTH), A CONSOLE
TABLE, 2017*

produced by Shang Xia, Qionger Jiang, celadon

egg-shell lacquer, mahogany

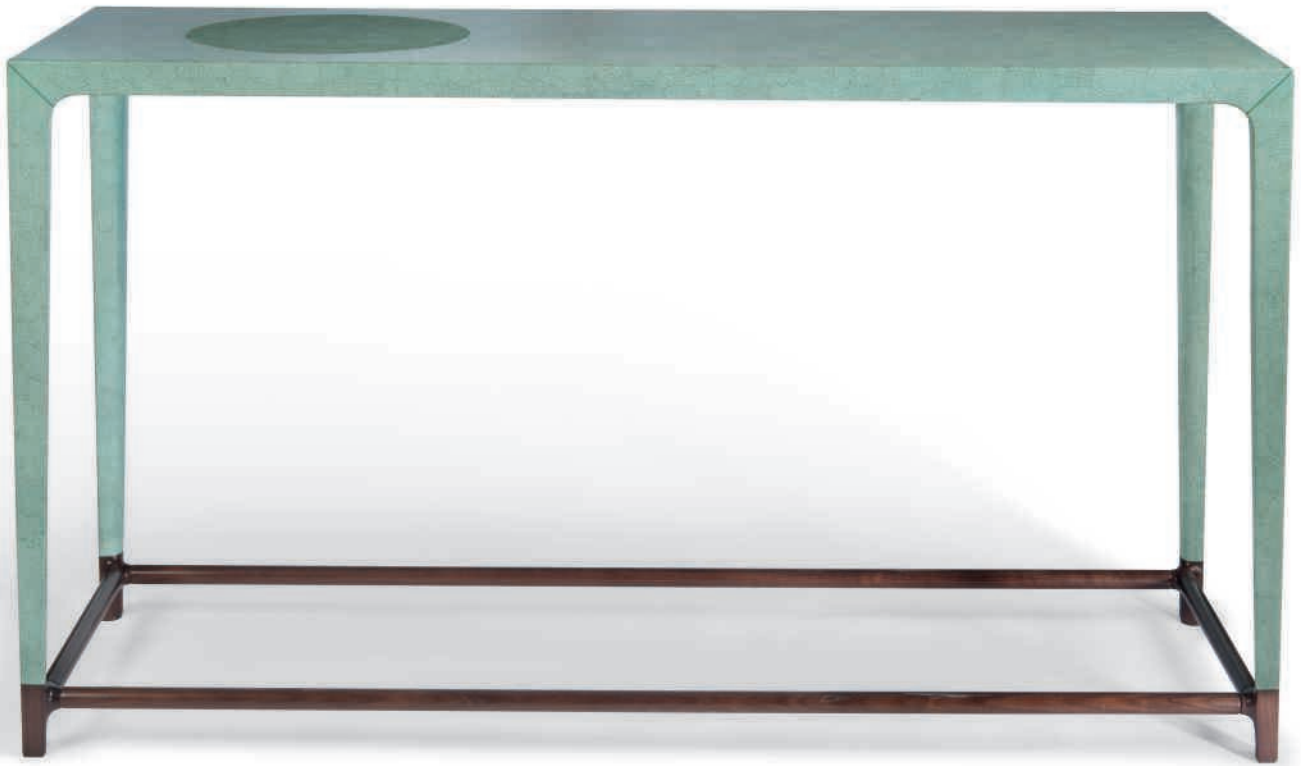
33¾ in. (85.5 cm.) high; 58¼ in. (148 cm.) wide;

19 in. (48 cm.) deep

£18,000–20,000

\$24,000–27,000

€20,000–22,000



■ 316

FRANZ WEST (1947-2012)

'NARCISSUS', A TABLE, 2003

from an edition of twelve, painted steel rebar,
mirrored glass
44½ in. (113 cm.) high; 31½ in. (80 cm.) square

£8,000–12,000

\$11,000–15,000
€8,700–13,000

PROVENANCE:

Acquired directly from the artist by the
present owner.

317

RICK OWENS (B. 1961)

A LAMP, DESIGNED 2013

from a edition of eight and four APs, marble,
with inlays
25¼ in. (64 cm.) high

£4,000–6,000

\$5,200–7,700
€4,400–6,500

PROVENANCE:

Private collection, London.





317

■ 318

OSWALD HAERDTL (1899-1959)

*A RARE THREE-FOLD SCREEN,
DESIGNED 1950*

produced by Max Welz, mahogany, white painted
wood slats to simulate fabric, with brass sabots
59½ in. (150 cm.) high;
each panel 17¼ in. (44 cm.) wide

£5,000-8,000

\$6,500-10,000
€5,500-8,700

EXHIBITED:

Werkbund Exhibition, 1955.

LITERATURE:

A. Stiller, *Oswald Haerdtl. Architekt und
Designer. 1899-1959*, Vienna, 2000, p. 262.

■ 319

EGON EIERMANN (1904-1970)

AN ADJUSTABLE ARMCHAIR, 1940

produced by Otto Judersleben, ash,
upholstery, steel
30½ in. (77.5 cm.) high; 28 in. (71 cm.) wide;
36¼ in. (92 cm.) deep

£10,000-15,000

\$13,000-19,000
€11,000-16,000

PROVENANCE:

Formally in the collection of Wohnung Egon
Eiermann, Berlin, 1940.

LITERATURE:

Egon Eiermann. Die Möbel, exh. cat., Badisches
Landesmuseum, Karlsruhe 1999, p. 53, this
example illustrated.

Eiermann designed the basic model of this chair
in 1932 for the exhibition "Das Wachsende Haus"
(The Growing House) in Berlin. In 1940 the model
was redesigned for his own home in Berlin. He
had the design rebuilt, with minimal changes, for
his own home in Berlin.





■ 320

HANS WEGNER (1914-2007)

*A SET OF SIX 'COWHORN' CHAIRS,
MODEL JH-505, DESIGNED 1952*

produced by Johannes Hansen, Copenhagen,
Denmark, oak, cane
29¾ in. (74.5 cm.) high; 22½ in. (57.5 cm.) wide;
17½ in. (44.5 cm.) deep
two with manufacturer's metal label
to underside (6)

£30,000–50,000

\$39,000–65,000

€33,000–54,000

LITERATURE:

Other examples of this model illustrated:
G. Jalk, ed., *Dansk Møbelkunst gennem 40 aar,
Volume 3: 1947-1956*, Copenhagen, 1987, p. 213;
J. Bernsen, *Hans J. Wegner: om Design*, exh. cat.,
Dansk Design Center, Copenhagen, 1995, p. 75;
C. Holmsted Olesen, *Wegner, Just One Good Chair,
Wegner, Just One Good Chair*, Ostfildern, 2014,
p. 136.







321

PAAVO TYNELL (1890-1973)

A PAIR OF WALL-LIGHTS, 1940s

produced by Taito Oy, Finland, brass

15¾ in. (40 cm.) high (2)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

PROVENANCE:

Town Hall, Helsinki, by repute;

Private collection, Helsinki;

Acquired from the above by the present owner.

LITERATURE:

Hundred Years of Finnish Design, Rafaela and Kaj

Forsblom collection, exh. cat., Nationalmuseum

Design, Kulturhuset Stadsteatern, Stockholm,

2017, p. 181, for another example of this model.

These lamps are believed to be from a set of eight commissioned for the Helsinki City Town Hall.



■ 322

PAAVO TYNELL (1890-1973)

*A UNIQUE SET OF THREE CEILING LIGHTS,
1944*

produced by Taito Oy, Finland, brass, frosted glass
each 26 in. (66 cm.) drop, 23 $\frac{5}{8}$ in. (60 cm.) diameter
stamped 1, 2 and 3 respectively (3)

£8,000–12,000

\$11,000–15,000

€8,700–13,000

This unique set of three lamps was produced
by Taito Oy spring / early summer 1944, and
according to documents in the Paavo Tynell

archives – where a drawing of this design remains
– were originally destined for the SOK head
office in Viipuri, designed by Erkki Huttunen's
architecture practice. However, the city was
lost to the Soviet advance that summer and the
lamps presumably remained in storage until their
installation, early 1945, during the refurbishment
of the entrance hall of the Varkaus, located on
the Ahlström factory plantation designed by
Alvar Aalto for Harry & Marie Gullichsen. Taito Oy
merged with Idman Oy in 1945, the latter already
owned by Ahlström Oy.

■ ~ 323

ARNE VODDER (1926-2009)

A SIDEBOARD, DESIGNED 1957

produced by Sibast A/S, Brazilian rosewood
vener, the reversible sliding doors, veneered to
verso, enclosing shelves

31½ in. (80 cm.) high; 98¼ in. (249.5 cm.) wide;
18½ in. (47 cm.) deep

£10,000–12,000

\$13,000–15,000

€11,000–13,000

LITERATURE:

G. Hatje, *New Furniture*, Stuttgart, 1966, p. 127,
for another example of this model.



■ 324

ATTRIBUTED TO FLEMMING LASSEN
(1902-1984)

A PAIR OF ARMCHAIRS, 1940s

beech, sheepskin upholstery

30 in. (76 cm.) high; 31 in. (79 cm.) wide;

28½ in. (72.5 cm.) deep (2)

£18,000-25,000

\$24,000-32,000

€20,000-27,000





325

■ 325

BARBRO NILSSON (1899-1983)

A 'PARK' CARPET, DESIGNED 1957

executed by Märta Måås-Fjetterström workshop,
hand-woven wool, flat-weave
141 x 97½ in. (350 x 248 cm.)
signed in the weave *BR ABMMF*

£25,000–35,000

\$33,000–45,000

€28,000–38,000

LITERATURE:

A. T. Lundgren, *Märta Måås-Fjetterström*,
Stockholm, 1968, pl. 54., for another example of
this model.

■ 326

HANS WEGNER (1914-2007)

*A SABLE-LEGGED TABLE, MODEL AT304,
DESIGNED 1955*

teak, beech, brass
28¼ in. (72 cm.) high; 51½ in. (131 cm.) long;
93¾ in. (238 cm.) long (fully extended);
33¾ in. (86 cm.) deep

£8,000–12,000

\$11,000–15,000

€8,700–13,000

PROVENANCE:

Private collection, London.

LITERATURE:

C. Holmstead Olesen, *Wegner, Just One Good
Chair*, Ostfildern, 2014, p. 241, for another example
of this model.



■ 327

**BRØNDBYØSTER MØBEL &
TRAEVAREFABRIC A/S**

A 'HEART' SOFA, 1950s

beech, upholstery
each 34 in. (86.4 cm.) high

£7,000-10,000

\$9,100-13,000
€7,600-11,000



■ 328

**BRØNDBYØSTER MØBEL &
TRAEVAREFABRIC A/S**

A PAIR OF 'HEART' CHAIRS, 1950s

beech, upholstery

each 34 in. (86.4 cm.) high

(2)

£8,000-12,000

\$11,000-15,000

€8,700-13,000





■ 329

POUL HENNINGSEN (1894-1967)

*A 'LOUVRE' PH CEILING LAMP,
DESIGNED 1957*

produced by Louis Poulsen, copper, metal
23 in. (58.5 cm.) high

£10,000-12,000

\$13,000-15,000

€11,000-13,000

■ 330

IB KOFOD LARSEN (1921-2003)

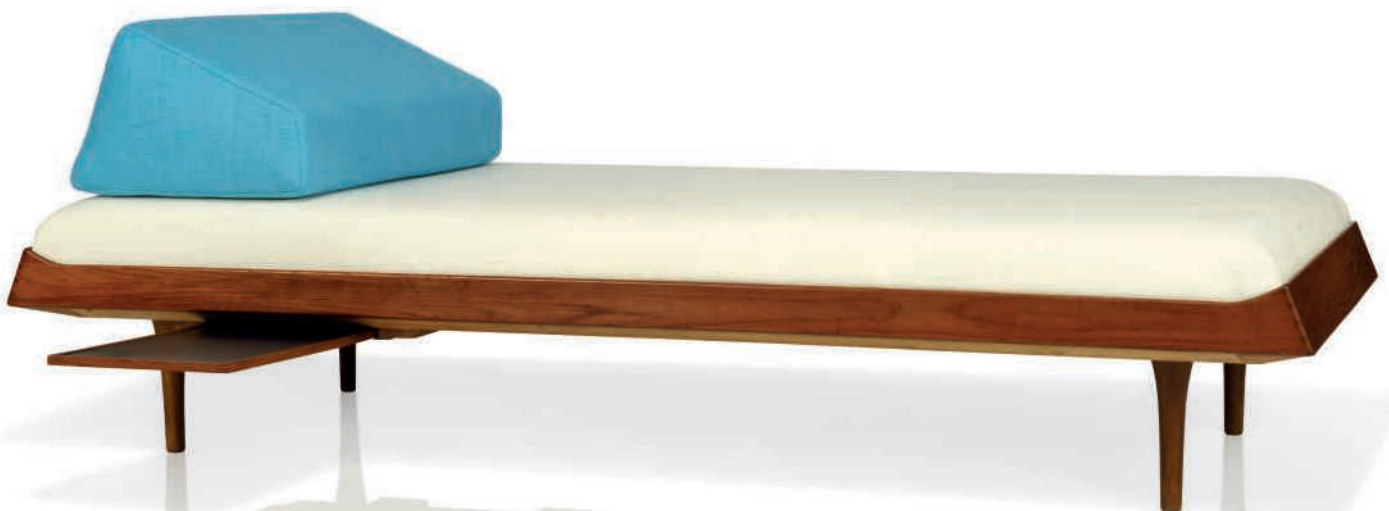
A DAYBED, CIRCA 1956

walnut, teak, cotton upholstery, painted wood,
with sliding shelf
17 in. (43 cm.) high, 77¼ in. (196 cm.) wide,
35¼ in. (89.5 cm.) deep

£4,000-6,000

\$5,200-7,700

€4,400-6,500



■ 331

HANS J. WEGNER (1914-2007)

*A 'PAPA BEAR' CHAIR AND OTTOMAN,
DESIGNED 1951*

manufactured by AP Stolen, teak, oak,
wool upholstery

chair: 38½ in. (98 cm.) high

ottoman: 16¼ in. (41.3 cm.) high, 27¾ in. (70.5 cm.)

wide, 16⅝ in. (41.5 cm.) deep

stamped 18 (2)

£8,000-12,000

\$11,000-15,000

€8,700-13,000

LITERATURE:

C. Holmstead Olesen, *Wegner, Just One Good Chair*, Ostfildern, 2014, p. 208, for another example of this model.



■ 332

MARIANNE RICHTER (1916-2010)

A 'FASAD' CARPET, DESIGNED 1963

executed by the *Märta Måås-Fjetterström*
workshop, hand-woven wool, flat-weave
107 $\frac{1}{8}$ x 69 $\frac{3}{4}$ in. (274 x 177 cm.)

signed in the weave *AB MMF MR*

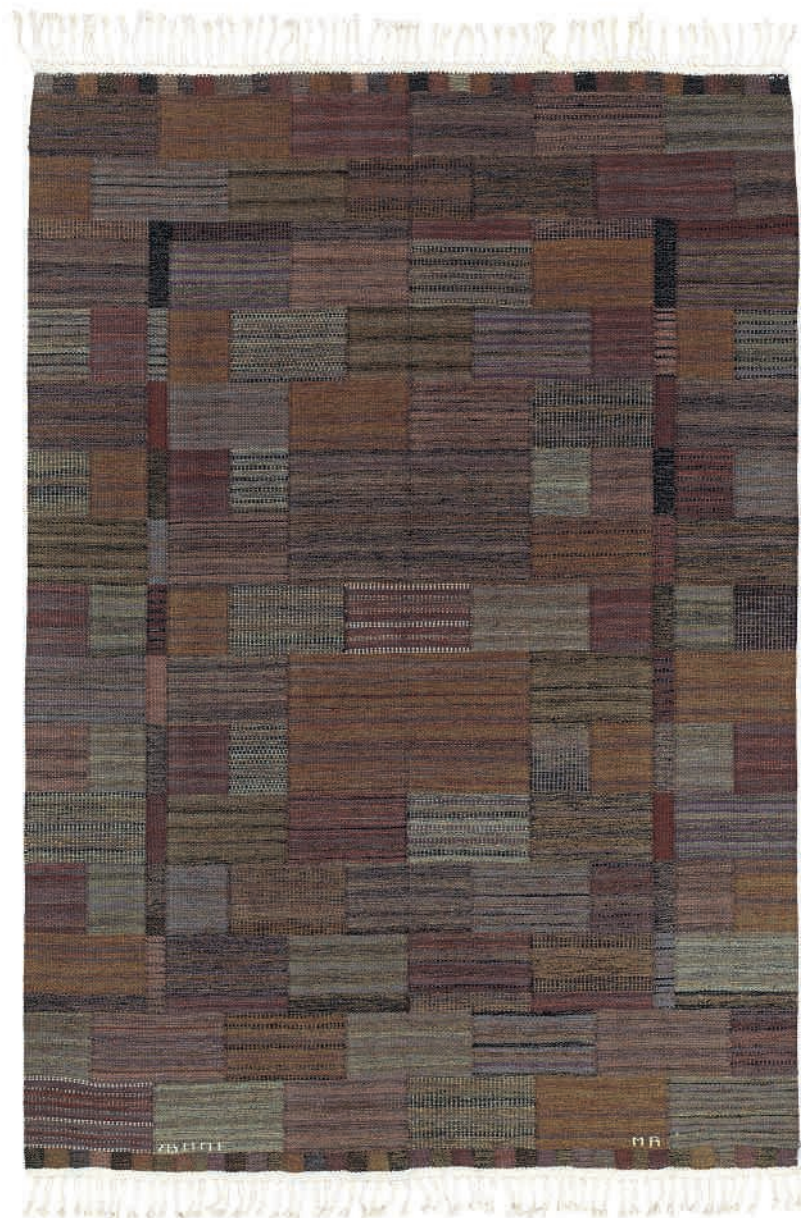
£7,000–9,000

\$9,100–12,000

€7,600–9,800

LITERATURE:

A. T. Lundgren, *Märta Måås-Fjetterström*,
Stockholm, 1968, p. 170, for another example of
this model.



■ ~ 333

HENRIK HVIDT (B. 1945)

A UNIQUE DESK, 1963

executed by Henrik Hvidt for Willy Beck, Brazilian rosewood, brass, with removable pairs of drawers which can be mounted to the flanks

28½ in. (72.5 cm.) high; 82½ in. (210 cm.) wide; 33¾ in. (84.5 cm.) deep

£8,000-12,000

\$11,000-15,000

€8,700-13,000

PROVENANCE:

Private Collection, Denmark, since 1963.

LITERATURE:

B. B. Laursen & C. Olesen, eds., *Mesterværker: 100 årsdansk møbelsnedkeri*, Copenhagen, 2003, p. 24, this piece illustrated.

This tour-de-force of craftsmanship was executed as an apprentice piece by Henrik Hvidt, son of the noted Danish designer Peter Hvidt, during the time he served as an apprentice to cabinet-maker Willy Beck. It was awarded a medal at the Copenhagen Town Hall exhibition of apprentice's work in 1963.

Additional images available on christies.com



■ 334

POUL KJAERHOLM (1929-1980)

*AN 'ACADEMY' CABINET FROM THE ROYAL
DANISH ACADEMY OF FINE ARTS,
DESIGNED 1955*

produced by Rud. Rasmussen, Copenhagen,
Oregon pine, plywood, painted metal
37½ in. (95 cm.) high, 41½ in. (105.5 cm.) wide,
30½ in. (77.5 cm.) deep
with branded Royal Academy mark

£30,000–35,000

\$39,000–45,000

€33,000–38,000

LITERATURE:

A. Wilkins (ed.), *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 62-63, for a ten drawer version of this model.

In 1955 Poul Kjærholm was commissioned to design furniture to include desks and drawing cabinets for the professors and students at the School of Architecture at the Royal Academy in Copenhagen. The furniture defined a template for Kjærholm's subsequent work, articulated by the primary structure and the essential details. The hand-cut dovetailed joints and the integrated drawer pulls exemplified the skilled craftsmanship of the cabinet makers at Rud. Rasmussen. The present lot is a rare example from this early pioneering production.



Branded 'Academy' mark to reverse





■ 335

ATTRIBUTED TO FRITS SCHLEGEL
A SOFA AND ARMCHAIR, CIRCA 1938

sheepskin upholstery, stained beech

sofa: 32 in. (81 cm.) high; 52 in. (132 cm.) wide;
28 in. (71 cm.) deep

armchair: 32 in. (81 cm.) high; 28½ in. (72.5 cm.)
wide; 28 in. (71 cm.) deep

(2)

£18,000–25,000

\$24,000–32,000

€20,000–27,000

■ 336

MÄRTA MAAS-FJETTERSTRÖM

(1873-1941)

A NEAR PAIR OF 'ÄNGARNA' CARPETS,
DESIGNED 1928

executed by Märta Måås-Fjetterström workshop

prior 1941, hand-knotted wool

119 x 82¼ in. (302 x 209 cm.);

123½ x 90½ in. (314 x 230 cm.)

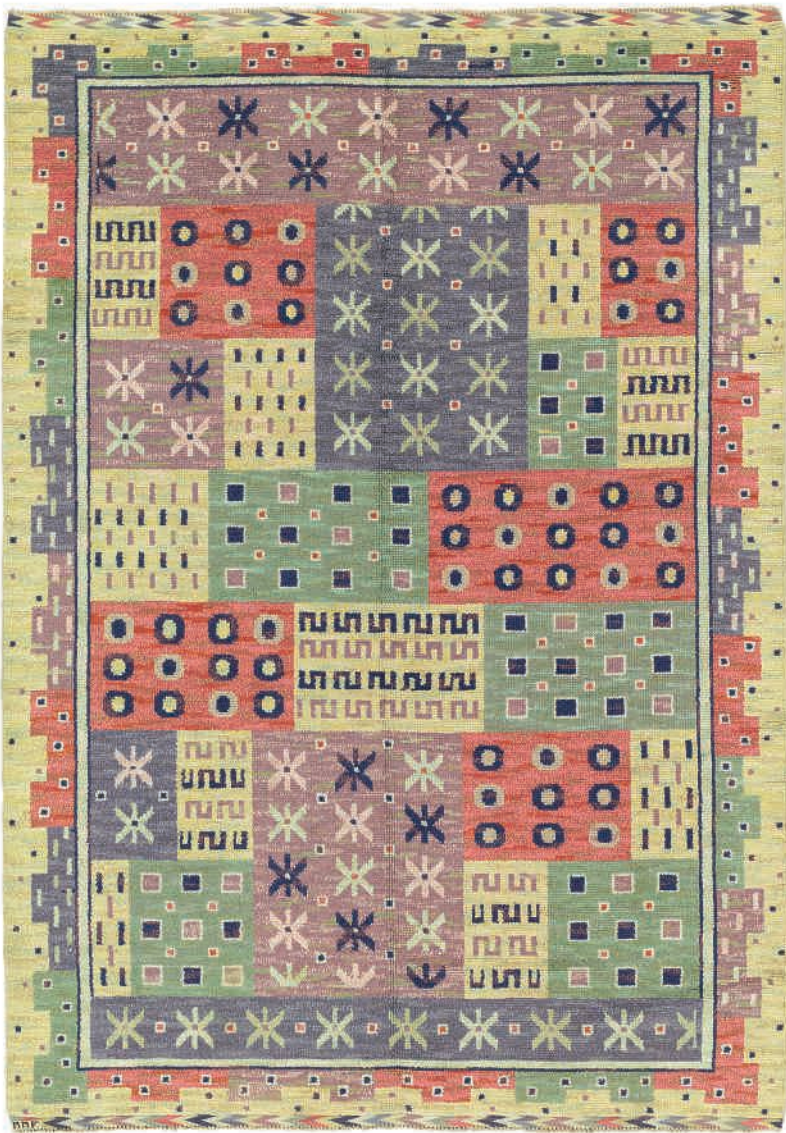
signed in the weave MMF

(2)

£10,000-15,000

\$13,000-19,000

€11,000-16,000





■ 337

POUL HENNINGSSEN (1894-1967)

A 'BOMBARDMENT' NINE-ARM CHANDELIER,
DESIGNED 1930

produced by Louis Poulsen, patinated brass,
bakelite, glass
26 in. (66 cm.) high; 26½ in. (67 cm.) wide
stamped PH-1 PATENTED

£6,000-8,000

\$7,800-10,000
€6,600-8,700

■ 338

HANS WEGNER (1914-2007)

A SET OF TEN CHAIRS, MODEL NO. 501,
DESIGNED 1949

produced by Johannes Hansen, teak, leather
upholstery
30 in. (76.5 cm.) high; 24⅞ in. (63 cm.) wide;
19¼ in. (50 cm.) deep
each chair stamped *Johannes Hansen*,

Copenhagen, Denmark (10)

£25,000-35,000

\$33,000-45,000
€28,000-38,000

LITERATURE:

Other examples of this model illustrated:

J. Bernsen, *Hans J. Wegner*, Copenhagen, 1994,
pp. 13, 15, 70, 101 and 117;

C. Holmstead Olesen, *Wegner, Just One Good Chair*,
Ostfildern, 2014, pp. 67, 82, 130 and 134-135.



■ 339

FRITS HENNINGSEN (1889-1965)

AN ARMCHAIR, DESIGNED 1933

produced by Frits Henningsen, original Niger close-nailed leather upholstery, stained mahogany 30.12 in. (77.5 cm.) high; 20½ in. (52 cm.) wide; 23¾ in. (60 cm.) deep one leg stamped 2500

£5,000–7,000

\$6,500–9,000
€5,500–7,600

LITERATURE:

G. Jalk, *40 Years of Danish Furniture Design, vol. 1*, pp. 156-157, for another example of this model.

An example of this model was presented at *The Copenhagen Cabinetmakers' Guild* Exhibition at Designmuseum Danmark, 1933.

■ 340

BARBRO NILSSON (1899-1983)

A 'TÅNGA' CARPET, DESIGNED CIRCA 1955

executed by the Märta Måås-Fjetterström workshop, hand-woven wool, knotted pile 120½ x 74 in. (306 x 188 cm.) signed in the weave ABMMFBN

£10,000–15,000

\$13,000–19,000
€11,000–16,000

LITERATURE:

A. T. Lundgren, *Märta Måås-Fjetterström*, Stockholm, 1968, pl. 48., for another example of this model.







■ 341

MOGENS LASSEN (1901-1987)

A 'SHOEMAKER'S STOOL, DESIGNED 1942

produced by cabinetmaker K. Thomsen,
Copenhagen, Denmark, ash
20 in. (50.8 cm.) high

£3,000-4,000

\$3,900-5,200
€3,300-4,300

LITERATURE:

For other examples of this model:

G. Jalk, *Dansk Møbelkunst gennem 40 aar, vol. 2: 1937-1946*, Denmark, 1987, p. 184;

N. Oda, *Danish Chairs*, Kyoto, 1999, p. 51;

B. Busk Laursen, S. Matz, C. Holmsted Olesen, *Mesterværker: 100 års dansk møbelsnedkeri*, Copenhagen, 2000, p. 138.

■ 342

FRITS HENNINGSEN (1889-1965)

A SOFA, CIRCA 1933

produced by Frits Henningsen, mahogany, close
nailed leather upholstery
30¾ in. (78 cm.) high, 64 in. (162.5 cm.) wide,
27½ in. (70 cm.) deep
stamped 2459

£8,000-12,000

\$11,000-15,000
€8,700-13,000



342

■ 343

MOGENS KOCH (1898-1992)

A MODULAR WALL SYSTEM, DESIGNED 1928

produced by Rud. Rasmussen, oak, comprising
nine shelving unit

each shelving unit 30 in. (76 cm.) high;

30 in. (76 cm.) wide; 10 $\frac{7}{8}$ in. (27.5 cm.) deep ;

91 $\frac{3}{4}$ in. (233 cm.) high with base

eight with maker's label to reverse, some with

paper labels of different colours (9)

£10,000-15,000

\$13,000-19,000

€11,000-16,000



■ 344

AXEL EINER HJORTH (1888-1959)

A PAIR OF 'UTÖ' STOOLS, DESIGNED 1932

produced by Nordiska Kompaniet, stained pine
each 18 in. (46 cm.) high (2)

£4,000-6,000

\$5,200-7,700

€4,400-6,500

LITERATURE:

C. Björk, T. Ekström and E. Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, pp 131, for other examples of this model.



■ 345

AXEL EINAR HJORTH (1888-1959)

A RARE 'WÄRMÖ' SOFA, DESIGNED 1937

produced by Nordiska Kompaniet, stained pine,
upholstery

28 in. (71 cm.) high; 78½ in. (199 cm.) wide;

31 in. (79 cm.) deep

£10,000-15,000

\$13,000-19,000

€11,000-16,000



■ 346

FRITS HENNINGSEN (1889-1965)
AN EASY CHAIR, DESIGNED CIRCA 1930

produced by Frits Henningsen, mahogany,
close-nailed leather
34½ in. (88 cm.) high; 26 in. (66 cm.) wide;
23¾ in. (60 cm.) deep

£5,000-7,000

\$6,500-9,000
€5,500-7,600

LITERATURE:

N. Oda, *Danish Chairs*, Kyoto, 1996, pp. 32-33,
for another example of this model.

■ 347

BARBRO NILSSON (1899-1983)
A 'CARNATION RED' CARPET, DESIGNED 1950

executed by the Märta Måås-Fjetterström
workshop, hand-woven wool, flat-weave
164 x 109¾ in. (417 x 279 cm.)
signed in the weave *AB MMF BN*

£20,000-30,000

\$26,000-39,000
€22,000-33,000

LITERATURE:

A. T. Lundgren, *Märta Måås-Fjetterström*,
Stockholm, 1952, for another example of
this design.





■ 348

FINN JUHL (1912-1989)

*AN EXTENDING DINING TABLE,
MODEL NV56, DESIGNED 1956*

executed by Niels Vodder, teak, of circular form
when closed, together with two extension leaves
28 in. (71 cm.) high, 49 in. (124.5 cm.) diameter,
92½ in. (235 cm.) long (fully extended)

£12,000-18,000

\$16,000-23,000

€14,000-20,000

LITERATURE:

G. Jalk, *Dansk Møbelkunst gennem 40 aar, vol 3:
1947-1956*, Copenhagen, 1987, p. 391, another
example of this model illustrated.

■ ~ 349

IB KOFOD-LARSEN 1921-2003

AN 'ELIZABETH' CHAIR, DESIGNED 1965

original leather upholstery, Brazilian rosewood
28¾ in. (73 cm.) high; 30¾ in. (78 cm.) wide;
29½ in. (75 cm.) deep

£12,000-15,000

\$16,000-19,000

€14,000-16,000

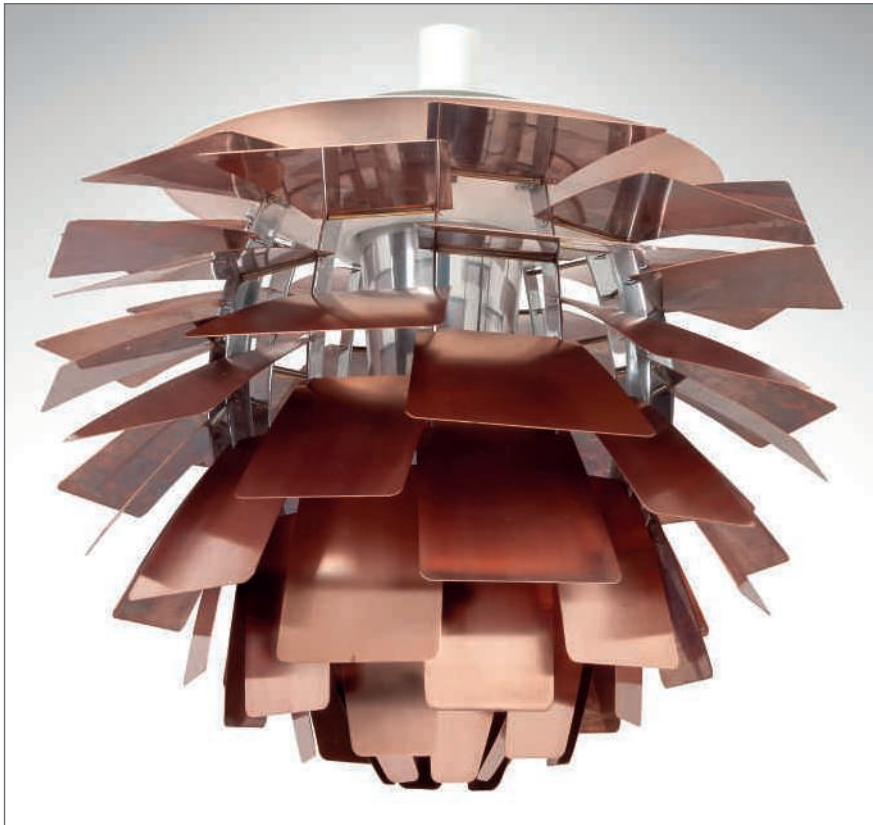
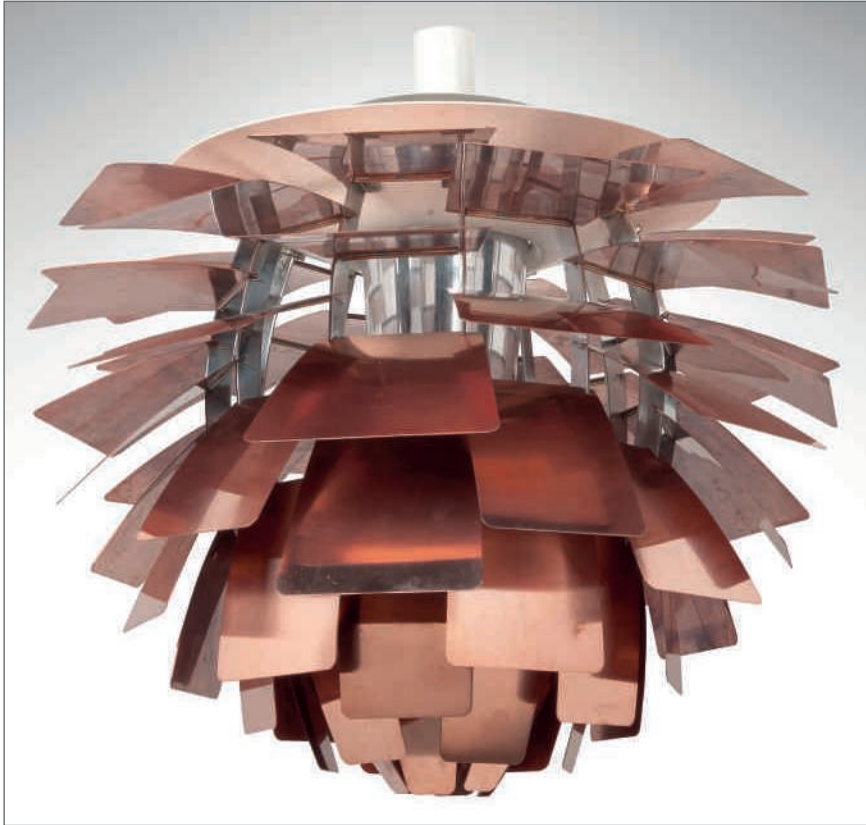
LITERATURE:

Other examples of this model illustrated:

G. Jalk, *Dansk Møbelkunst gennem 40 aar, vol 4:
1957-1966*, Copenhagen, 1987, pp. 12-13, 48-49;
N. Oda, *Danish Chairs*, 1996, Kyoto, p. 163.







■ 350

POUL HENNINGSEN (1894-19670)
A PAIR OF 'ARTICHOKE' CEILING LIGHTS,
DESIGNED 1957

produced by Louis Poulsen, brushed copper,
aluminium, with painted and chromed metal
each 18 in. (46 cm.) high (2)

£10,000–15,000

\$13,000–19,000

€11,000–16,000

■ 351

ARNE JACOBSEN (1902-1971)
A DESK CHAIR, CIRCA 1950

produced Fritz Hansen, nickel-plated metal,
leather, beech
29 in. (74 cm.) high; 16½ in. (42 cm.) wide;
19 in. (48 cm.) deep
stamped *FH Denmark*

£3,000–5,000

\$3,900–6,500

€3,300–5,400

LITERATURE:

T. Jørstian & P. Nielsen, *Tænd, Ph Lampens Historie*,
Copenhagen, 1994, p. 277, for another example of
this model.



■ 352

BODIL KJÆR (B. 1932)

A RARE EXECUTIVE DESK, DESIGNED 1959

manufactured by E. Pederson & Sons, oak
28½ in. (72.5 cm.) high; 72½ in. (184 cm.) wide;
36¼ in. (92 cm.) deep

£20,000–30,000

\$26,000–39,000

€22,000–33,000





■ 353

POUL KJÆRHOLM (1929-1980)

A 'PK-54' DINING TABLE, DESIGNED 1963

early production by E. Kold Christensen, flint-rolled
Cippolino marble, steel
26 in. (66 cm.) high; 55 in. (145 cm.) diameter
stamped *EKC* to frame

£8,000-12,000

\$11,000-15,000

€8,700-13,000



■ 354

ARNE JACOBSEN (1902-1971)

*A SET OF TWELVE 'SEAGULL' CHAIRS,
DESIGNED CIRCA 1969*

produced by Fritz Hansen circa 1973,
teak plywood, chromed steel

each 31 in. (79 cm.) high

each with plastic plate impressed with Danish
Control Tag, manufacturer cipher, *By Fritz Hansen*

© *Made in Denmark 1973*

(12)

£20,000-25,000

\$26,000-32,000

€22,000-27,000



■ 355

POUL KJÆRHOLM (1929-1980)

A 'PK 63A' LOW TABLE, DESIGNED 1968

produced by E. Kold Christensen, steel,
flint-rolled marble
12¼ in. (31 cm.) high, 48¼ in. (124 cm.) wide,
23⅝ in. (60 cm.) deep
frame stamped twice with manufacturer's cipher
and *Denmark*

£7,000-10,000

\$9,100-13,000

€7,600-11,000

LITERATURE:

A. Wilkins (ed.), *The Furniture of Poul Kjærholm:*
Catalogue Raisonné, New York, 2007, p. 150,
another example of this model illustrated



■ 356

FINN JUHL (1912-1989)

*A THREE-SEAT SOFA, MODEL N. BO 77,
DESIGNED 1953*

produced by *Bovirke*, Denmark, wool upholstery,
brass, teak

30¾ in. (78 cm.) high; 75 in. (190 cm.) wide;
28 in. (71 cm.) deep

£8,000-12,000

\$11,000-15,000

€8,700-13,000





357

LE CORBUSIER (1887-1965)

A 'LC' WALL-LIGHT FROM UNITE'D' HABITATION, CIRCA 1960

painted steel
10 in. (25 cm.) high; 15 in. (38 cm.) wide;
4¾ in. (12 cm.) deep

£8,000–12,000

\$11,000–15,000
€8,700–13,000

PROVENANCE:

Patrick Seguin, Paris;
Acquired from above by the present owner.

358

PIERRE GUARICHE (1926-1995)

'CERF VOLANT', A FLOOR LAMP, MODEL G30, DESIGNED 1951

painted and perforated metal, brass
56¼ in. (143 cm.) high

£6,000–8,000

\$7,800–10,000
€6,600–8,700

LITERATURE:

Other examples of this model illustrated:
P. Favardin, *Les Décorateurs des années 50*, Paris, 2002, p. 213;
C. and D. Krzentowski, *The Complete Designer's Lights (1950-1990)*, Paris, 2012, pp. 78-79.

Archive documentation from the late 1950s reveals that Guariche's Kite lamp was to be manufactured under license in the UK by Geni Products, of London. This example of Guariche's influential design features original Swedish electrical fittings and label, and consequently may be one of the examples that were known to have been retailed, and possibly manufactured for, Nordiska Kompaniet in Stockholm, around 1960.



■ 359

MARCEL BREUER (1902-1981)

*A SET OF THREE NESTING TABLES,
DESIGNED 1936*

produced by Isokon, laminated birch
14½ in. (37 cm.) high; 24 in. (61 cm.) wide;
18 in. (46 cm.) deep

each stamped *Made in Estonia* (3)

£5,000–7,000

\$6,500–9,000

€5,500–7,600

LITERATURE:

M. Hotermans, A. Rüegg, *Furniture by Architects
and Artists, Collection Marc Hotermans, Verhoeven*,
2016, p. 76, these examples illustrated.

These examples produced in Estonia by Venesta,
prior to the British Isokon production.



■ 360

MARCEL BREUER (1902-1981)

A 'LONG CHAIR', DESIGNED 1936

produced by Isokon, laminated birch and walnut veneered, together with original seat pad
29½ in. (75 cm.) high; 58¼ in. (148 cm.) long;
24¾ in. (62 cm.) wide
stamped *Made in England* to back seat, and to both runners

£8,000-12,000

\$11,000-15,000

€8,700-13,000

LITERATURE:

Modern Britain 1929-1939, exh. cat., Design Museum, London, 1999, p. 94, for another example of this model.

M. Hotermans, A. Rüegg, *Furniture by Architects and Artists, Collection Marc Hotermans*, Verhoeven, 2016, pp. 62-63, this example illustrated.



■ 361

**CHARLES (1907-1978) AND
RAY EAMES (1912-1988)**

AN EARLY PAIR OF 'LCW' CHAIRS, CIRCA 1948

produced by Evans Products Company,
aniline-dyed red birch plywood, rubber
each 26 $\frac{3}{8}$ in. (67 cm.) high
with partial manufacturer label

(2)

£4,000-6,000

\$5,200-7,700
€4,400-6,500

■ 362

ERNEST RACE (1913-1964)

A 'NEPTUNE' ARMCHAIR, DESIGNED 1953

produced for P. & O. Orient Line, laminated birch,
webbing and brass screws, together with a later
linen seat pad

35 in. (89 cm.) high; 59 $\frac{1}{2}$ in. (151 cm.) long;
22 $\frac{1}{4}$ in. (56.5 cm.) wide

£4,000-6,000

\$5,200-7,700
€4,400-6,500

LITERATURE:

H. Conway, *Ernest Race*, London, 1982, pp. 60-63,
another example illustrated





CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

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

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(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-parties 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.

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may 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 reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

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

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

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

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us.

We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

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

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

(iii) books not identified by title;

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

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom 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 want to export the **lot** and you need an export licence.

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: 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. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department 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, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 Gd(i) and (ii). In such circumstances paragraph Gd(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 any difference between 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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 affiliate 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 handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.


2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that we will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots 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 (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.


(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 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) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

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

SYMBOLS USED IN THIS CATALOGUE

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

◊

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

△

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

◆

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

λ

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

•

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

~

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

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **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 ◊◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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

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

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 3.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal. 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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

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

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will 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
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