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New York 20 June 2018



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Wednesday 20 June 2018

at 10.00 am (Lots 1-43)

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CHRISTIE'S

13/03/2018



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14/05/18

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Un/Breakable

17 OCTOBER
Design

17 OCTOBER
Historical Design

13 NOVEMBER
Lalique

PARIS

20 NOVEMBER
Design

NEW YORK

NOVEMBER
Alberto and Diego
Giacometti: Masters of
Design

13 DECEMBER
Design

Subject to change. 18/05/18

PROPERTY FROM AN IMPORTANT
PRIVATE AMERICAN COLLECTION
(LOTS 1-19)

A DISTINGUISHED COLLECTION UNVEILED

This exceptional group of works comprises icons of French Art Deco and Modernism, emblematic pieces by the most notable designers and architects of the early 20th century. The collection reflects an astute appreciation of the emergence of a new, modern world that found its form in the 1920s. The artists represented here – Pierre Chareau, Jean Dunand, Eileen Gray, Pierre Legrain, Jean Puiforcat, and Emile-Jacques Ruhlmann – are among the most representative of an era in which France led the world as a hub of creativity of the highest quality and sophistication, a period of little more than a decade through which the country's output attracted the attention of an appreciative, elite international clientele.

Pierre Chareau took an interest, during his formative years, in the aesthetic principles and theories developed at the turn of the century by pioneers of Art Nouveau, of the Glasgow School, and of the Wiener Werkstätte, and he made a particular study of Josef Hoffmann. The present collection includes some of his most celebrated creations, demonstrating a singular artistic vision. Pierre Chareau's furniture designs reflect the perspective of an architect, with an emphasis on line and on structural forms, distinguished by the play of contrasting materials such as wood and metal. His desk and stool 'MB405' exemplify this in their distillation of tradition, modernity and functionality. His metal 'Religieuse' floor-lamp of around 1927 is at once a truly sculptural light and a technical tour de force – a high point of Chareau's use of this material and a work of the greatest rarity. The model has not been seen at auction for several decades; the only examples on public view is in the Centre Georges Pompidou, Paris, and the National Museum of Modern Art, Tokyo.

Eileen Gray, foremost among the mythical figures of this era, is represented by her 'Transat' chair from 1927-1930, a design that combines the very greatest refinement – elegance, lightness, finesse, purity of line in black lacquer and hide – with avant-garde ideas that were defining their times, evident in her emphasis on the structural elements of this chair. It was conceived in the context of the furnishing of the villa E1027 and Eileen Gray references the classic deck-chair, a design of the most pure functionalism, as she plays on the marine theme, calling to mind the contemporary engagement with water sports, the outdoors, and the popularity of a new generation of ocean liners.

Pierre Legrain's career aligned with that of Eileen Gray through the patronage of the notable collector Jacques Doucet, whose friend Jeanne Tachard was also to become a client for Legrain. An erudite figure, trained as a draughtsman, he tried his hand at a number of artistic media, collaborating in the present instance with the great Art Deco silversmith Jean Puiforcat in the creation of the canteen commissioned by Jeanne Tachard for her house at La Celle-Saint-Cloud. In this instance, Legrain combines precious and traditional materials, silver and ebony, with a synthetic modern material, Bakelite, one of the first plastics invented in the early years of the 20th century, in a color to match that of coral.

Jean Dunand adds to the coherence of this collection through an impressive selection of eggshell lacquer vases and a low table that echoes these vessels. In these technically very demanding pieces, we see the virtuosity of this Art Deco artist, a master of metalwork and lacquer. With the instinct of a sculptor, he creates the purest of shapes and volumes on which he develops stylised, geometric decorations, elegant exercises in line and texture which come alive in the play of light across their surfaces.

And, finally, we consider Emile-Jacques Ruhlmann, whose work represents a high classicism within Art Deco. Sharing with his contemporaries a concern for fluidity, simplicity of line and volume, and perfection of proportions, he reinterprets the great traditions of the French decorative arts, but in a purified and always sophisticated manner that responded to modern sensibilities. His imposing desk, with its clean, geometric silhouette, leather-topped, veneered in ebony, and with counterpoints of chromium plated bronze, is a perfect example of his vision.

The appearance at auction of a collection such as this, comprising works of the highest calibre and that has remained private for so many years, constitutes an event of real significance. We are delighted and honored to unveil and present these works.

JEAN DUNAND

DINANDERIE AND LACQUER MASTER

There seems to be no limit to M. Dunand's enthusiasm and interest. He apparently recognizes no rules and bows to no traditions." Amalie Busk Deady, *The Craftsman*, January 1911.

Jean Dunand is widely recognized as one of France's leading decorative artists during the Art Deco era. Born in Lancy, Switzerland, Dunand was only 14 when he began his formal artistic training at the Ecole des Arts Industriels in Geneva, where he studied sculpture and design. He received a grant to continue his studies after graduating and went to Paris in 1897, where he apprenticed with the renowned sculptor, Jean-Auguste Dampt (1854-1945). Dampt had an appreciation for the decorative arts and firmly believed that all artists should also be competent craftsmen. Dunand, the son of a goldsmith, readily agreed. He spent his summer vacations in Geneva with a local coppersmith, learning the intricacies of dinanderie, a special technique originated in Dinant, Belgium, for forming metal vessels.

Although a gifted sculptor, with one of his works selected for the 1900 Paris Exposition Universelle, Dunand decided to focus on his metalwork. His decision was soon vindicated when the Musée des Arts Décoratifs purchased one of his dinanderie vases for its permanent collection in 1904. Dunand received national acclaim and his dinanderie was regularly exhibited at the Salon National des Beaux Arts and the Salon d'Automne.

A problem facing all metalworkers was corrosion, and Dunand was determined to find an effective, yet artistic, method to combat the issue. He was intrigued by the Asian use of lacquer and was determined to master the skill. He roamed Paris, trying to find a local native artisan to serve as an instructor, but was unsuccessful, calling them all simply "varnishers". He was about to admit defeat when he met Seizo Sugawara (1884-1937).

Sugawara, born in Johoji, Japan and trained as a lacquerer, came to Paris to curate the lacquerware displayed in the Japanese exhibition at the 1900 Exposition Universelle. He decided to remain in Paris and hoped to make a living teaching the skills of his profession. Eileen Gray, around 1908, became Sugawara's first prominent student. She introduced her instructor to Dunand, and in 1912, the two men came to an agreement: Sugawara would teach Dunand the secrets of lacquering metal and Dunand would give Sugawara classes in dinanderie.

Sugawara gave Dunand 13 lessons over two months and the latter's almost immediate expertise with the medium was absolutely remarkable. In short order, Dunand became one of the first western artists to master urushi, which is the Japanese word for both the sap used to make the lacquer and the finished object itself. Dunand continued to experiment and opened a lacquer studio in his workshop shortly after World War I. He was able to obtain a steady supply of urushi from the French colonies in Indochina and favored Asian assistants from that region, believing they were less susceptible to the health risks posed by the constant exposure to lacquer.

Deeply influenced by the geometric and linear designs that soon became a tenet of the burgeoning Art Deco movement, Dunand first displayed his lacquered objects at the Galerie Georges Petit in 1921 and his works were prominently displayed at the 1925 Exposition Internationale. The vases offered here amply illustrate Dunand's brilliance in the medium. The perfectly formed vessels enhanced with flawlessly applied lacquer in highly imaginative and unique motifs serve as incredible testimony to the artist's talents.

Jean Dunand was the first to introduce the use of crushed eggshell as a decorative element and it soon became a signature specialty of his workshop. His objects combining coquille d'oeuf and lacquer became so popular, Dunand maintained a chicken coop in the courtyard of his workshop to help meet the demand. The four vases presented here superbly display his brilliant craftsmanship and sense of design. The bold, geometric inlaid motifs of crushed white eggshell, against a pure black lacquered background and protected with two layers of clear lacquer, are among the most visually striking Art Deco objects ever produced. Each unique, they again demonstrate the meticulous skill and artistry that support Dunand's reputation as one of the greatest decorative artists of his generation.



Jean Dunand standing before the pigeon loft in the courtyard of his Paris workshop.

01

JEAN DUNAND (1877-1942)

A Vase, Circa 1925

lacquered metal inlaid with eggshell

8 in. (20.3 cm.) high
signed *JEAN DUNAND*

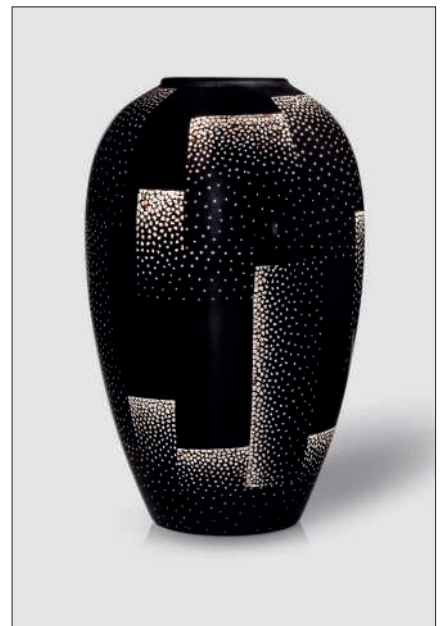
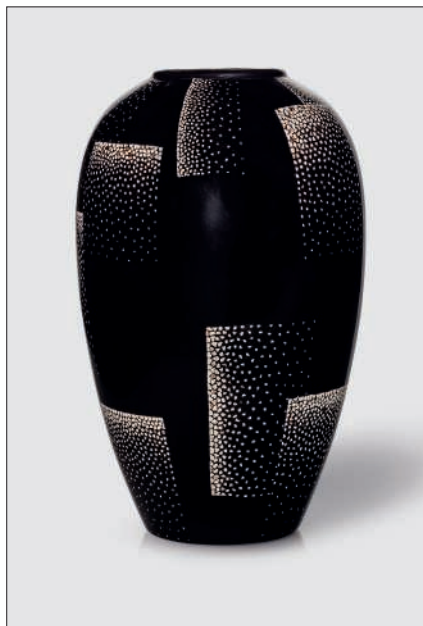
\$40,000-60,000

PROVENANCE:

Alder, Picart, Tajan, Paris, 15 June 1981, lot 181;
Jacques Mostini, Paris;
Acquired from the above by the present owner, 1984.

LITERATURE:

For this vase:
F. Marilhac, *Jean Dunand: His Life and Works*, London, 1991, p. 308, n. 1020.



alternate views



°2

JEAN DUNAND (1877-1942)

A Vase, Circa 1925

lacquered metal inlaid with eggshell

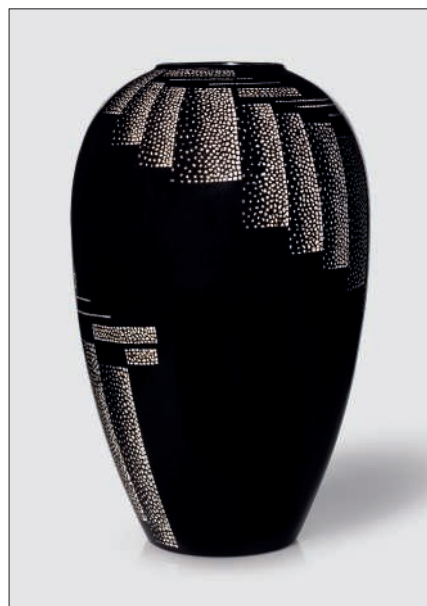
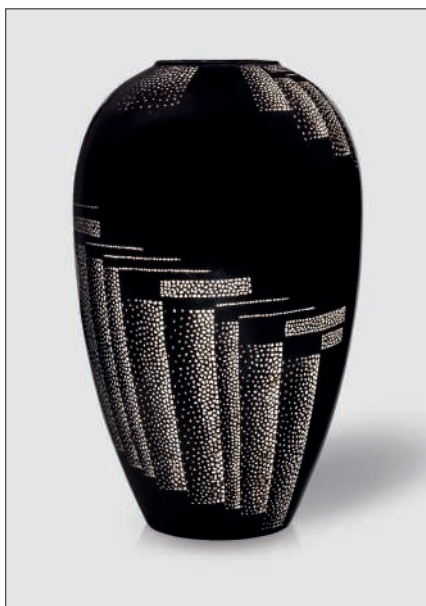
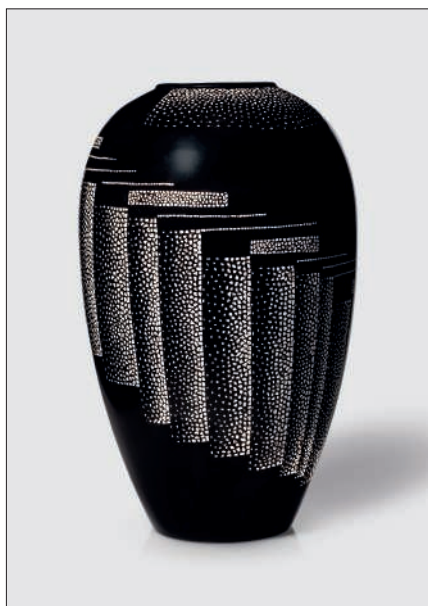
9½ in. (24.2 cm.) high
signed *JEAN DUNAND*

\$60,000-80,000

PROVENANCE:

Jacques Mostini, Paris;

Acquired from the above by the present owner, 1984.



alternate views



°3

JEAN DUNAND (1877-1942)

A Vase, Circa 1925

lacquered metal inlaid with eggshell

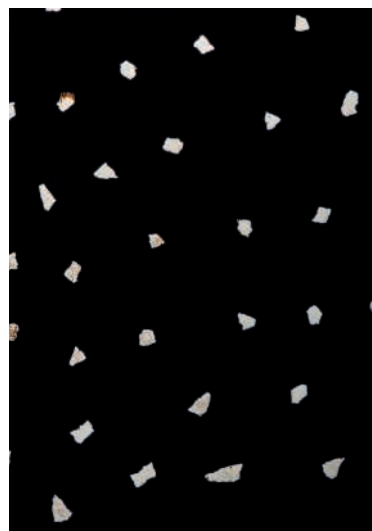
5 in. (12.7 cm.) high
impressed 5769 and signed *JEAN DUNAND*

\$30,000-50,000

PROVENANCE:

Jacques Mostini, Paris;

Acquired from the above by the present owner, 1984.



details



°4

JEAN DUNAND (1877-1942)

A Vase, Circa 1925

lacquered metal inlaid with eggshell

10 in. (25.4 cm.) high
signed *JEAN DUNAND*

\$70,000-90,000

PROVENANCE:

Jacques Mostini, Paris;

Acquired from the above by the present owner, 1984.



alternate views



°5

JEAN DUNAND (1877-1942)

A Vase, Circa 1925

lacquered metal inlaid with eggshell

8 in. (20.3 cm.) high
signed *JEAN DUNAND*

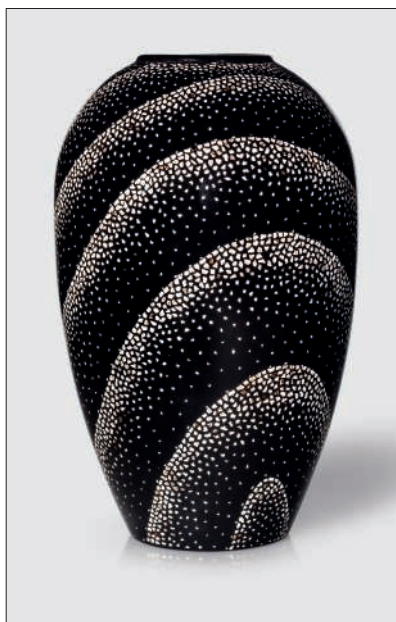
\$50,000-70,000

PROVENANCE:

Alder, Picart, Tajan, Paris, 15 June 1981, lot 181;
Jacques Mostini, Paris;
Acquired from the above by the present owner, 1984.

LITERATURE:

For this vase:
F. Marcilhac, *Jean Dunand: His Life and Works*, London, 1991, p. 308, n. 1020.



alternate views



EILEEN GRAY
THE 'TRANSAT'



EILEEN GRAY (1879-1976)

A 'Transat' Armchair, 1927-1930

original calfskin upholstery, ebonized, lacquered wood, nickel-plated brass

29¼ in. (74.3 cm.) high, 21½ in. (54.6 cm.) wide, 34¾ in. (88.2 cm.) deep

\$1,000,000-1,500,000

PROVENANCE:

Eileen Gray / Galerie Jean Désert;

Untraced until 1980;

Barry Friedman Ltd., New York;

Private collection, United States;

Barry Friedman Ltd., New York;

Time Warner Collection, New York, 1988;

Acquired from the above by the present owner, 1993.

LITERATURE:

For this 'Transat':

E. Gray, J. Badovici, *E1027 - Maison en Bord de Mer*, L'Architecture Vivante, Paris, 1929, p. 21, pl. 7, 12;

P. Chareau, *Meubles*, L'Art International d'Aujourd'hui, Paris, VII 1929, pl. 36;

C. & P. Fiell, *1000 Chairs*, Köln, 1997, p. 202;

C. & P. Fiell, *Design of the 20th Century*, Köln, 1999, p. 297.

For other examples of this model:

P. Garner, *Twentieth-Century Furniture*, New York, 1980, p. 110;

P. Adam, *Eileen Gray: Architect-Designer*, London, 1987, pp. 188, 247;

P. Bayer, *Art Deco Interiors*, London, 1990, p. 136;

P. Garner, *Eileen Gray: Designer and Architect*, Berlin, 1993, pp. 36, 103;

Exhibition catalogue, *Eileen Gray sous la direction de Cloé Pitiot*, Centre Georges Pompidou, Paris, 2013, pp. 69, 187.



The living room at Roquebrune showing a 'Transat' chair



A 'TRANSAT' BY EILEEN GRAY REDISCOVERED

Philippe Garner



Eileen Gray, photographed by Berenice Abbott, 1926.

The 'Transat' chair was conceived by Eileen Gray for E1027, the house at Roquebrune, near Menton, that she designed with and for her associate Jean Badovici. The radical modern villa – built on a rocky slope overlooking the sea, initiated in 1926 and completed three years later – inspired Gray to explore new materials and new possibilities, both in the architectural structure itself and in its bespoke furniture and fittings. Her furniture for E1027 – including inspired experiments with tubular steel – tended to a greater simplicity and emphasis on practicality than had previously seemed her priority. That said, Gray's sensitivity is manifest throughout in the subtlety of proportions and details, and in the thoughtful touches that add metaphor to primary function. This furniture is visually light, often skeletal in construction, be it of metal or wood, and allows the gaze to pass through, enhancing the overall sense of spatial openness and fluidity. In E1027, Gray developed a distinct new chapter in her furniture design, evolving her ideas away from the rich surfaces and engaging, sometimes symbolist graphic motifs of her earlier work in lacquer, in search of a new aesthetic of delicate, elegant understatement. Her 'Transat' perfectly exemplifies this new spirit.

The portfolio *E1027 – Maison en Bord de Mer*, published in 1929 on completion of the project, illustrates a 'Transat' in two key positions, underlining its versatility: in one plate (12) it is sited in the centre of the main living area; in another (7), it is shown on the terrace. In the *Table des matières* it is formally introduced with its name 'Transat', meaning deck-chair, and referencing the maritime context and style of this streamlined modernist villa, its lines and its long slender terrace evoking the superstructure of an ocean liner. A graphic elevation of the chair in that same portfolio (p. 21) states 'Modèle 1927', confirming the year in which Gray created the model.

While the 'Transat' was evidently conceived for E1027, we should be mindful that this architectural project overlapped with Gray's commitment to her Paris gallery, Jean Désert, opened in 1922 as an outlet for her luxurious lacquer furniture and furnishings, including rugs. The gallery stock was to broaden its range in tune with Gray's creative evolution; telling period photographs reveal Gray's new designs co-habiting with earlier models – an adjustable tubular steel table for E1027, for instance, on a hand-made rug before a black-lacquered 'brick' screen. The 'Transat' became a part of the offer through Jean Désert and various surviving documents – including artisan invoices and records of sales – and the empirical evidence of surviving examples and their history suggest that around a dozen examples of the design were executed.

The present example has remained in private collections for nearly forty years. The piece was rediscovered in Paris in the early 1980s and was acquired by the leading New York design gallerist Barry Friedman. He initially sold the work to an American client, before re-presenting it at the New York 'Modernism' Fair in 1988, where it was acquired by the Time Warner Collection. They, in turn, de-accessioned the work in 1993, selling it directly to the present owner, in whose private collection it has remained unexhibited for the last twenty-five years.

This particular 'Transat' is a remarkable survivor that has preserved every aspect of its original finish:



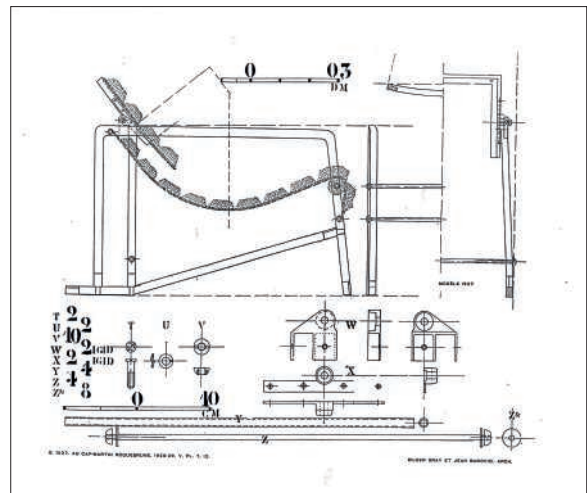
This particular 'Transat' is a remarkable survivor that has preserved every aspect of its original finish: the lacquered frame, the nickel-plated fittings, and the rare animal-hide upholstery. This combination of lacquered frame and animal-skin seat correlates to an example documented in one of the above-referenced archive photographs. The likelihood is that the present chair, with its sophisticated black structure and tactile seat covering, was among the few examples made for sale through Jean Désert in the period 1927-1930.

The comparative study of other recorded examples of this model, sometimes referenced as '*fauteuil allongé*', confirms the artisanal nature of their production, with certain very minor variations in their proportions and in their finish. Examples are recorded in plain sycamore, and both black and white 'Duco' synthetic lacquer, and upholstered in a variety of fabrics and hides. A small number can be specifically identified: two 'Transats' remained in E1027; another surfaced in 1981 from a private source in Roquebrune; another was used by Gray in her second house project, at Castellar, though destroyed in the War; a 1930 list of remaining stock on the closure of Jean Désert confirms that at least three examples were sold to clients at that time, including Gray's friend Kate Weatherby, M. Schiaparelli, and M. Claude Lévy; one, black-lacquered and upholstered in brown leather, was acquired by the Maharaja of Indore; another, also black-lacquered, was acquired by Jean Badovici for his Paris apartment; a further couple of surviving examples, plus the present chair take the total to around a dozen, of which one is in the Victoria and Albert Museum, London and another in the Centre Georges Pompidou, Paris.

Each of the few surviving 'Transat' chairs reminds us of the unique character of Eileen Gray's creative vision in the late 1920s; each has its own narrative and its own distinct character.



A negative of a 'Transat', Victorian and Albert Museum Archives, London.



Drawing for the 'Transat' chair.



07

JEAN DUNAND (1877-1942)

A Vase, Circa 1925

lead, dinanderie, lacquer

15 in. (38.1 cm.) high
impressed *JEAN DUNAND 4918*

\$80,000-120,000

PROVENANCE:

Felix Marilhac, Sr., Paris;

Acquired from the above by the present owner, 1980s.



alternate views



°8

JEAN DUNAND (1877-1942)

A Vase, Circa 1920

dinanderie copper, silver foil, lacquer

5¼ in. (13.3 cm.) high
impressed 5531 and signed *JEAN DUNAND*

\$20,000-30,000

PROVENANCE:

Jacques Mostini, Paris;

Acquired from the above by the present owner, 1984.



alternate views



°9

JEAN DUNAND (1877-1942)

A Low Table, Circa 1925

lacquered wood, inlaid with eggshell

18 in. (45.8 cm.) high, 28 $\frac{3}{4}$ in. (72 cm.) diameter

branded *JEAN DUNAND LAQUEUR* and numbered twice 317

\$120,000-180,000

LITERATURE:

For another example of this model:

F. Marilhac, *Jean Dunand: His Life and Works*, London, 1991, pp. 59, 250, n. 457.



alternate view



Jean Dunand's installation, Salon des Artistes Décorateurs, Paris, 1927



PIERRE CHAREAU

An independent and distinctive figure, Pierre Chareau escapes any precise categorisation. Embedded in Art Deco by his love of exotic materials and woods – makassar ebony, mahogany, rosewood, palm, amaranth, ivory and parchment – and his insistence on quality and sophistication, he was quick to try to escape an aesthetic closely associated with the long history of the decorative arts.

Even though he built little, he was intrinsically an architect. For him there was hardly any difference between the design of a building and that of a piece of furniture, save a question of scale. He saw space as a whole, to which the furniture contributed. It was not, for him, a matter of interior decor, but of interior architecture.

Chareau had a relatively short career, which developed mainly between 1919 and the early thirties, gaining true recognition with his participation in the Exposition Internationale des Arts Décoratifs et Industriels Modernes, in Paris in 1925, for which he designed the office of a French Embassy – now in the Paris Musée des Arts Décoratifs, together with the staff room of this embassy.

The effects of the 1929 financial crash led to a slowdown in his business, while the advent of Nazism caused the gradual departure of a number of his clients, who had often become friends – for Chareau worked mainly for entire families and circles of acquaintances, recommended by one to another. He delayed following the example of a number of his commissioning clients and supporters and only went into exile late in the day, in 1940, to New York, where he died ten years later without really having been able to give his career a second wind. He no longer had the means to develop his ideas in close collaboration with highly qualified craftsmen, as he had been able to do in Paris. The brilliantly talented blacksmith Louis Dalbet would play a vital role for Pierre Chareau. Their great collaboration allowed Pierre Chareau to develop his extremely innovative and distinctive aesthetic vision. He liked to play with the contrast of materials and colors and create a dialogue between the warm tones of wood and forged metal, the deep black patina of the iron or steel counterbalancing the rich nuances of the wood, while enhancing its color, texture and grain.

But these years, during which Chareau gave the best of himself, were sufficient to ensure the posterity of his work. It is a permanent and superlative part of the history of 20th century furniture and architecture, in which he was a major figure in the years 1920-1930. At a crossroads he was at once a representative of great knowledge and expertise in the richness of French decorative arts, not just as a member of the Société des Artistes Décorateurs, but also as one of the flag bearers of the Modern Movement that he upheld. He gave his support to the Union des Artistes Modernes [Union of Modern Artists] founded in 1929 – notably under the aegis of Robert Mallet-Stevens, René Herbst, Francis Jourdain, Hélène Henry – of which he became a member a year later in 1930. A planner above all, he designed an interior as a ‘machine for living’ where the occupant’s functional and spiritual needs are catered to in a concomitant and balanced way for his or her well-being.

On his death his close friends paid him a magnificent tribute, dedicating a work whose title defined him perfectly: *Un inventeur : L’Architecte Pierre Chareau*, published in 1954. Francis Jourdain wrote the introduction, depicting him as a man of the avant-garde and a poet, a rebel against all preconceived ideas.

His first independent project was the interior design in 1919 of the apartment of the young doctor, Jean Dalsace and his wife Annie Bernheim, in Boulevard Saint-Germain. They would remain loyal to him and would become his principal commissioning clients, entrusting him 9 years later with the design and construction of what would be his masterpiece, Maison de Verre (1928-1932), today a legendary testament to modernity and the originality of his ideas.



Pierre Chareau at home, 54 rue Nollet, Paris, circa 1927



The 'MS220' chair model in a private apartment, Paris



■10

PIERRE CHAREAU (1883-1950)

*A Pair Of Adjustable Armchairs, Model 'MS220',
Circa 1922*

walnut, gold varnished metal, leather upholstery

each 32 in. (81.3 cm.) high

(2)

\$250,000-350,000

PROVENANCE:

Jean-Claude Brugnot, Paris;

Barry Friedman Ltd, New York;

Acquired from the above by the present owner, 1984.

LITERATURE:

For other examples of this model:

M. Vellay, *Pierre Chareau, Architecte- Meublier 1883-1950*, Paris, 1986, pp. 83, 314;

B.B. Taylor, *Pierre Chareau: Designer and Architect*, Köln, 1992, pp. 52, 66;

Exhibition catalogue, *Pierre Chareau: architecte, un art intérieur*, Centre Georges Pompidou, Paris, 1993, p. 127;

Exhibition catalogue, *Pierre Chareau, Modern Architecture and Design*, The Jewish Museum, New York, 2016, p. 55.



alternate view



PIERRE CHAREAU
THE METAL 'RELIGIEUSE'





alternate views



PIERRE CHAREAU (1883-1950)

A 'Religieuse' Floor Lamp, Model SN31, Circa 1923

patinated metal, alabaster

70 $\frac{3}{8}$ in. (180 cm.) high

\$800,000-1,200,000

PROVENANCE:

Maria de Beyrie, Paris;

Jean-Claude Brugnot, Paris;

Barry Friedman Ltd, New York;

Acquired from the above by the present owner, 1982.

LITERATURE:

For other examples of this model in metal:

K. Frampton, M. Vellay, *Pierre Chareau Architecte-meublier 1883-1950*, Paris, 1984, pp. 70, 93, 194-195;

B. B. Taylor, *Pierre Chareau Designer and Architect*, Köln, 1992, p. 62;

Exhibition catalogue, *Pierre Chareau Architecte: Un Art Interieur*, Centre Georges Pompidou, Paris, 1993, pp. 15, 17;

Exhibition catalogue, *Pierre Chareau: Modern Architecture and Design*, The Jewish Museum, New York, 2016, pp. 29, 63, 70, 138.

For other examples of this model:

L. Deshairs, 'Le XVème Salon des Artistes Décorateurs', *Art et Décoration*, 1924, p. 179;

H. Clouzot, "En marge de l'art appliqué moderne", *L'Amour de l'Art*, April 1924, p. 116;

Y. Rambosson, "Le Salon des décorateurs", *L'Amour de l'Art*, April 1924, p. 193;

E. Fleg, "Nos Décorateurs, Pierre Chareau", *Les Arts de la Maison*, 1924, ill. pl. II;

M. Dufrene, *Ensemble Mobilier Exposition Internationale*, 1925, Paris, ill. pl. 32;

B. B. Taylor, *Pierre Chareau Designer and Architect*, Berlin, 1992, p. 63;

Exhibition catalogue, *Pierre Chareau: Modern Architecture and Design*, The Jewish Museum, New York, 2016, p. 139.



A pochoir-print of a suite of furniture exhibited by Chareau in 1922, published in *Les Arts de la Maison* (Winter 1924).



There is no precise record of the number of 'Religieuses' executed in metal. Two are listed in the Louis Dalbet archives for the years 1923-1924.

One of these was made in 1923 for the apartment of Jean and Annie Dalsace in Boulevard Saint-Germain. This is likely the lamp shown in a photograph held in the Maison de Verre archives that illustrates it in isolation beside a skirted bergère. Pierre Chareau presented a metal 'Religieuse' at the 1924 Salon d'Automne. The design also appears in the sets of Marcel L'Herbier's film, *L'Inhumaine*, of that same year. The cinema became a showcase for furniture and the decorative arts, *L'Inhumaine* specially anticipating the 1925 International Exhibition. . Film sets at that time played an important role in the drama, all the more crucially before the advent of sound. A study of these photographs suggests they show the one floor lamp, belonging to the Dr and Mme Dalsace. Loans of work were then commonplace between artists, friends and commissioning clients depending on the circumstances and needs.

A 1927 list references 5 'Religieuses' with 2 alabaster sheets and 5 'Religieuses' with 4 alabaster sheets, probably, in view of the date, a commission for the Hôtel de Tours. But there are no details of the number and sizes of wood or metal examples. The decor of the Hôtel de Tours included floor lamps and table lamps of the model in wood. We are again reminded of the extreme rarity of the metal versions of Chareau's masterful 'Religieuses'.



Apartment of Jean and Annie Dalsace, Boulevard Saint-Germain, Paris, circa 1923



The 'Religieuse', archives of the Maison de Verre, 1923



view of the underside

PIERRE CHAREAU THE METAL RELIGIEUSE

An art lover, collector as well as art dealer, Pierre Chareau lived surrounded by artists and their works, regularly combining them with his own creations and exhibitions.

A famous photo by André Kertész shows him at home in his apartment at 54 rue Nollet, in about 1927, posing in front of a piano, surrounded by various artists' drawings and a still life by Lipchitz, pinned to the wall in the background.

Initially sensitive to Impressionist art, Pierre Chareau and his wife Dollie – too often left in the shadows, although she played an important role with her husband, sharing his taste for modern art – started to purchase Cubist pictures from 1913-1914. They continued to add to their collection after the war on Chareau's return to civilian life in 1919. Alongside the works of Picasso they acquired paintings and drawings by Gris, Braque, La Fresnaye, Miro, Masson, Pascin, Ernst, Max Jacob, Arp, Chagall, Veira da Silva, Torres-Garcia and Mondrian, embracing Cubism, International Constructivist Art, and post-war Abstract Art, with the acquisition of works by Nicolas de Staël and Robert Motherwell, for whom Chareau would build the combined home and studio in the Hamptons after moving to live in the United States from 1940. Equally fond of sculpture, the couple owned works by Lipchitz to whom they were close. Indeed, it was Lipchitz who advised them in 1919 to buy a caryatid by Modigliani – a work now in the MoMA, New York.

Meeting Jeanne Bucher in 1925, who would later become one of Paris's most influential modern art dealers, was certainly not without impact on their choice of works and in building up their collection. It was in an annex of 'La Boutique', an exhibition and sales space in the Rue du Cherche Midi opened by Chareau in 1924, that she would open her first gallery.

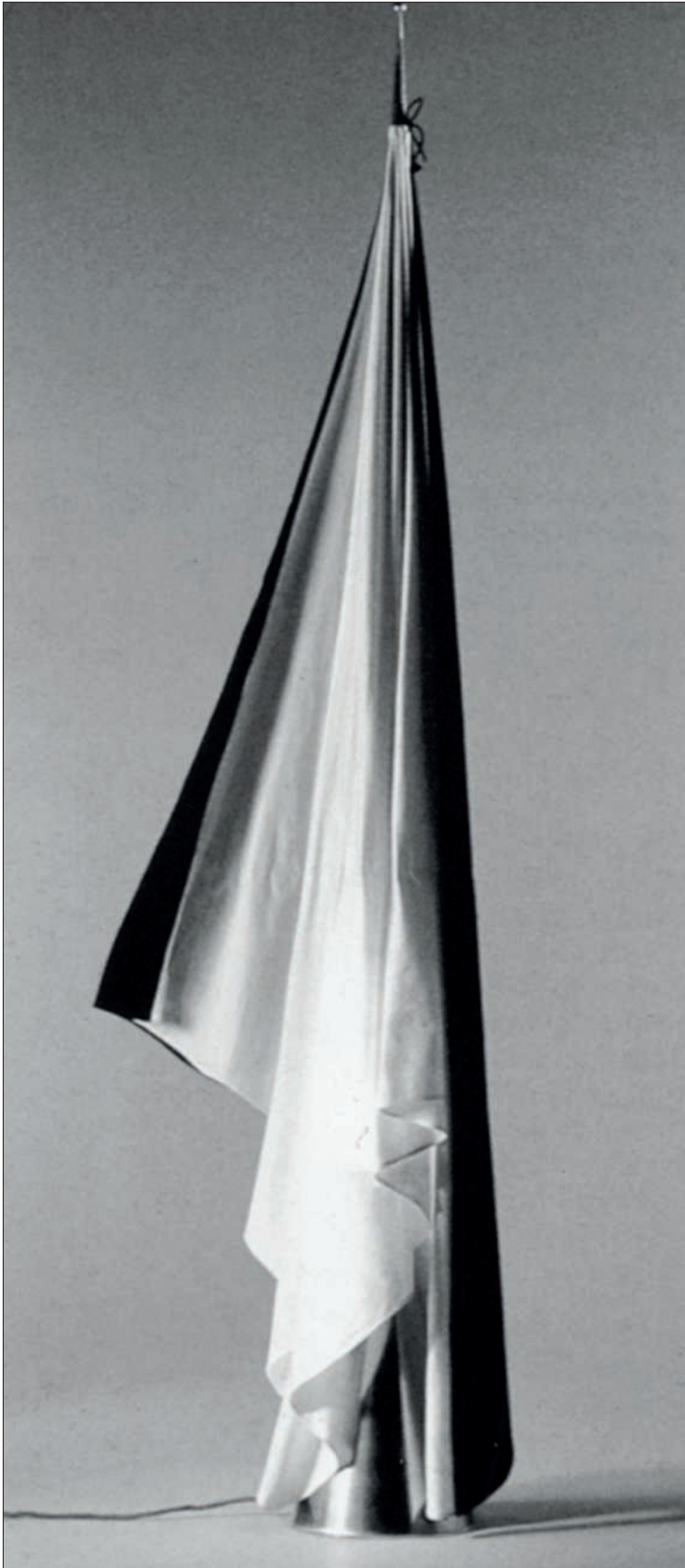
The floor lamp 'Religieuse', put into this context, where the artistic avant-garde holds an essential place, is clearly as much a sculpture as a floor lamp. Chareau here offers one of the orthogonal figures characteristic of his very architectural stylistic vocabulary, the cone. It remains a unique work even today, the only one of its kind in both his body of work and in the history of furniture. It was also subsequently produced in wood. The metal version seems to be rarer because it is technically more complex and its production was limited to the years 1923-1924.



L'Inhumaine, Marcel L'Herbier, 1924



Roma by Federico Fellini 1972
© G. B. Poletto/ Archivio Storico del Cinema/ AFE



'Sainte-Therese-d'Avila', by Groupe Raison Pure, 1988

Its execution was a real technical achievement, for which Chareau's collaboration with the blacksmith Louis Dalbet would once again be vital. There are variations in the drawing of the unfolded metal sheet, resulting not only from initial formal intentions but also from technical constraints. André Dalbet, Louis's son, explains: "Some pieces that Pierre Chareau asked for required cunning and inventive tricks for it to be possible to make them. This was the case for the 'Religieuse' floor lamp (in metal), whose conical base is made from a curved rolled steel sheet. In order to find the cutting line to ensure the vertical stability of the cone, (Louis Dalbet) thought of suspending the base in a tank of water, in such a way that the water level would be at the desired height for the lamp. So the cutting line for the base was provided by the water line on the cone" (Centre Georges Pompidou exhibition catalogue, *Pierre Chareau architecte - un art intérieur*, Nov.1993-Jan. 1994).

Made in three different sizes, a night-light, a table lamp and a floor lamp, the 'Religieuse' in metal exists only in this last size.

Here Chareau uses the contrasting materials he liked so much. The base is topped by 4 triangular sheets of white alabaster that give off a very soft light, contrasting with the black patinated metal base. He varied these alabaster sheets cut into rectangles, triangles or quarter circles in a number of his lights, very mindful of the quality of the light given off.

Chareau was not a theoretician, of either architecture or furniture design. He left few written explanations of his work, and nothing in writing to tell the story of this design. The 'Religieuse' in metal gives us a dynamic sculptural form to admire, in movement, fluid, associated with a given function, effectively combining the architect, the furniture designer and the artist, who is Chareau. The wooden 'Religieuses' are sometimes crowned by a fabric or parchment shade likewise evoking a nun's wimple. The name 'Religieuse' arises naturally from the overall form, but we will never know whether the shape of nuns' habits and headdresses, and the way they move, were the original source of inspiration.

It remains no less true that the strong visual impact of this very structured monochromatic clothing is still a source of inspiration today in the fields of both design and fashion. In 1988, the Paris-based designers' collective Raison Pure created a lamp called Sainte Thérèse-d 'Avila' – a direct quotation from Pierre Chareau – which offers us a new interpretation of it: the conical form, the contrast of black and white, together with the movement here translated through the use of draped fabric enveloping a cone-shaped metal support. The recently opened exhibition, *Heavenly Bodies: Fashion and the Catholic Imagination*, at the Metropolitan Museum of Art, New York, (10 May-8 October 2018), highlights the formal structure of the garment – made to follow the movements of the body – but whose structure also has a defined symbolic value. This exhibition reminds us of one of Chareau's fundamental design principles – that he should respond as much to man's material needs as to his spiritual needs.



Installation view of the exhibition *Heavenly Bodies: Fashion and the Catholic Imagination*.
The Metropolitan Museum of Art (May 10 - October 8, 2018)
The Metropolitan Museum of Art. Image © The Metropolitan Museum of Art

PIERRE CHAREAU
THE 'MB405' DESK AND STOOL
FOR HENRY KAPFERER



PIERRE CHAREAU (1883-1950)

A Desk And Stool, Model 'MB405', Circa 1927

rosewood, iron

36¼ in. (92 cm.) high; 63¾ in. (161 cm) wide; 40½ in. (102.9 cm.) deep, the desk

19¼ in. (48.9 cm.) high, 19¾ in. (49.8 cm.) wide; 13¾ in. (33.3 cm.) deep, the stool

\$350,000-500,000

PROVENANCE:

Henry Kapferer, rue de Buzenval, Boulogne, 1920s;
Jean Claude Brugnot, Paris;
Berry Friedman Ltd, New York;
Acquired from the above by the present owner, 1982.

LITERATURE:

For other examples of this model:
Exhibition catalogue, *Pierre Chareau: Architecte, un Art Intérieur*, Centre Georges Pompidou, Paris, 1993, p. 149;
B.B. Taylor, *Pierre Chareau*, Köln, 1998, pp. 76-78;
P. Kjellberg, *Art Déco: Les Maîtres du Mobilier - Le Décor des Paquebots*, Paris, 1998, p. 57;
Exhibition catalogue, *Pierre Chareau: Modern Architecture and Design*, The Jewish Museum, New York, 2016, pp. 140, 226.

(2)

Among Pierre Chareau's clients, the two brothers Henry and Marcel Kapferer held a special place. They were from a liberal Jewish family, cousins of Henry Deutsch de la Meurthe and both great captains of industry. Early on Henry focused on the oil industry and later devoted himself entirely to the field of aviation; Marcel established the French Shell company. In the same way as the Camondo and Rothschild families they were both involved in the art world. They were childhood friends of Edouard Vuillard, who became the family's "official" painter. Even today numerous portraits of Kapferers can be found in museum collections. Vuillard and Pierre Bonnard were very close to the two brothers, but as a collector Marcel had a predilection for the works of Cézanne, Van Gogh and Renoir, while Henry's taste leaned more towards Dufy and La Fresnaye. In the 1920s, Henry Kapferer left his mansion at 8 Rue Pomereu in the 16th *arrondissement* and moved to 40 Rue de Buzenval that he had just inherited and on which he had built the Canadian Pavilion for the 1900 *Exposition Universelle*. It was remodelled by Louis Süe and, in large part, furnished by Pierre Chareau. Henry Kapferer remained a loyal client of Pierre Chareau throughout the designer's illustrious career.

Docteur Francis M. Lamond



Study designed by Pierre Chareau for an exhibition on French decorative arts at Lord and Taylor, New York, 1928. Photograph by Sigurd Fisher. Library of Congress 255-N3





detail







Advertisement for Lucien Lelong, circa 1927.



~13

PIERRE CHAREAU (1883-1950)

A Pair Of Stools, Model 'MT1015', Circa 1927

rosewood

18 in. (45.7 cm.) high

one with paper label *PIERRE CHAREAU*

(2)

\$40,000-60,000

PROVENANCE:

Jean-Claude Brugnot, Paris;

Barry Friedman Ltd., New York;

Acquired directly from the above by the present owner, 1984.

LITERATURE:

For other examples of this model:

L. Deshairs, 'Une étape vers les meubles métalliques', *Art et Décoration*, January-June 1927, p. 110;

Pierre Migennes, 'Sur deux ensembles de P. Chareau', *Art et Décoration*, 1932, pp. 132, 135;

M. Vellay, K. Frampton, *Pierre Chareau: Architecte-Meublier 1883-1950*, Paris, 1984, pp. 99, 185, 318;

B. B. Taylor, *Pierre Chareau: Designer and Architect*, New York, 1998, pp. 68, 80; Exhibition catalogue, *Pierre Chareau: Modern Architecture and Design*, The Jewish Museum, New York, 2016, pp. 51, 69, 126.



~14

PIERRE CHAREAU (1883-1950)

A Pair Of Stools, Model 'MT1015', Circa 1927

rosewood

18 in. (45.7 cm.) high

(2)

\$40,000-60,000

PROVENANCE:

Jean-Claude Brugnot, Paris;
Barry Friedman Ltd., New York;

Acquired directly from the above by the present owner, 1984.

LITERATURE:

For other examples of this model:

L. Deshairs, 'Une étape vers les meubles métalliques', *Art et Décoration*,
January-June 1927, p. 110;

Pierre Migennes, 'Sur deux ensembles de P. Chareau', *Art et Décoration*, 1932,
pp. 132, 135;

M. Vellay, K. Frampton, *Pierre Chareau: Architecte-Meublier 1883-1950*, Paris,
1984, pp. 99, 185, 318;

B. B. Taylor, *Pierre Chareau: Designer and Architect*, New York, 1998, pp. 68, 80;
Exhibition catalogue, *Pierre Chareau: Modern Architecture and Design*,
The Jewish Museum, New York, 2016, pp. 51, 69, 126.



15

PIERRE CHAREAU (1883-1950)

An Extending Dining Table, Circa 1925

rosewood, with one leaf extension

28 in. (71 cm.) high, 39½ in. (100 cm.) long (closed), 35½ in. (90 cm.) wide

\$25,000-35,000

PROVENANCE:

Jean-Claude Brugnot, Paris;

Barry Friedman Ltd, New York;

Acquired from the above by the present owner, 1984.

LITERATURE:

For other examples of this model:

P. Migennes, *Sur deux ensembles de P. Chareau*, *Art et Décoration*, 1932, p. 138;

M. Velley, K. Frampton, *Pierre Chareau*, Paris, 1984, pp. 84-85;

B. Brace Taylor, *Pierre Chareau, Designer and Architect*, Köln, 1992, pp. 94-95;

Exhibition catalogue, *Pierre Chareau architecte, un art intérieur*,

Centre Georges Pompidou, Paris, 1993, pp. 39, 204.



View of the Fahri apartment, Paris, circa 1925.



~16

PIERRE CHAREAU (1183-1950)

A Pair Of Stools, Model 'MT1015', Circa 1927

rosewood

18 in. (45.7 cm.) high

(2)

\$40,000-60,000

PROVENANCE:

Jean-Claude Brugnot, Paris;

Barry Friedman Ltd., New York;

Acquired directly from the above by the present owner, 1984.

LITERATURE:

For other examples of this model:

L. Deshairs, 'Une étape vers les meubles métalliques', *Art et Décoration*,
January-June 1927, p. 110;

Pierre Migennes, 'Sur deux ensembles de P. Chareau', *Art et Décoration*, 1932,
pp. 132, 135;

M. Vellay, K. Frampton, *Pierre Chareau: Architecte-Meublier 1883-1950*, Paris,
1984, pp. 99, 185, 318;

B. B. Taylor, *Pierre Chareau: Designer and Architect*, Köln, 1998, pp. 68, 80;

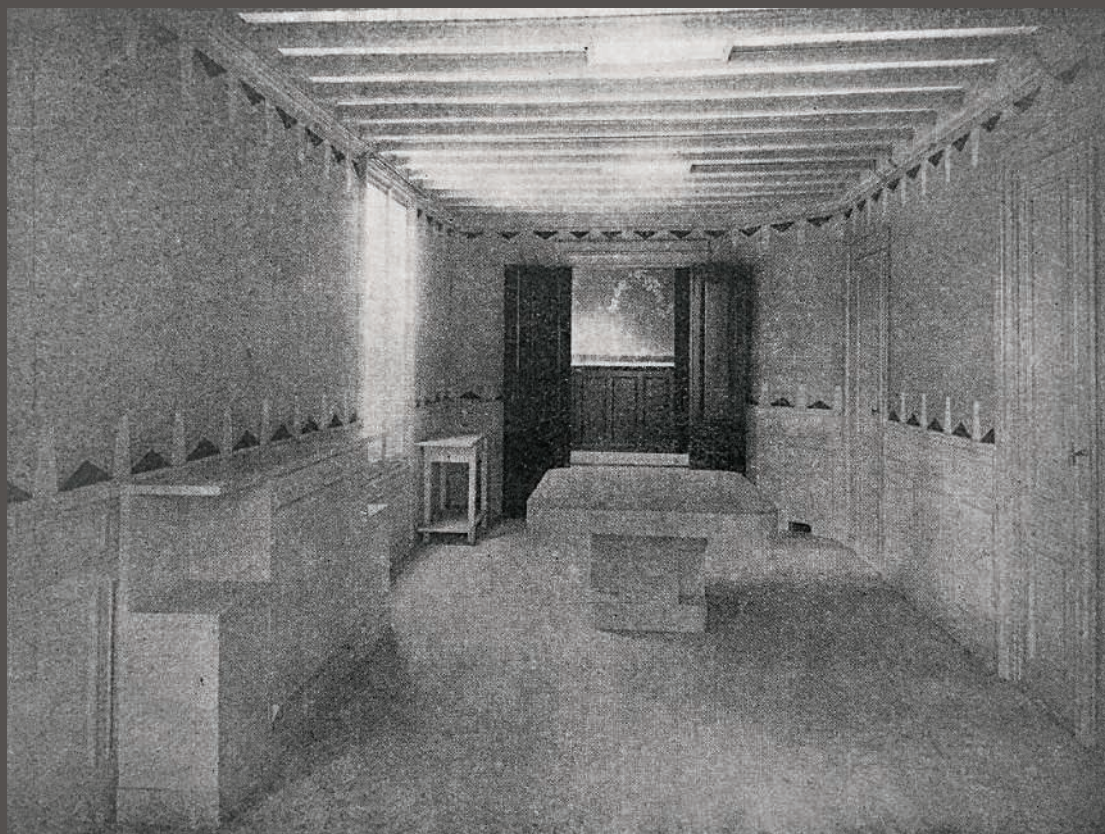
Exhibition catalogue, *Pierre Chareau: Modern Architecture and Design*,
The Jewish Museum, New York, 2016, pp. 51, 69, 126.



Chareau Installation, Exposition des Arts Décoratifs, the Marsan Pavilion, 1927



PIERRE LEGRAIN
THE FLATWARE SERVICE AND CANTEEN
FOR JEANNE TACHARD



Dining room in Jeanne Tachard's Villa, La Celle-Saint-Cloud, circa 1925



PIERRE LEGRAIN (1888-1929)
A Unique Flatware Service And Canteen, 1920-25

executed by Jean E. Puiforcat and Robert Linzeler
 the service: silver, steel, bakelite, ebony
 the canteen: sycamore, nickel plated metal

comprising:
 24 table knives, forks and spoons
 24 dessert knives, forks and spoons
 18 fruit knives and forks
 12 ice cream spoons
 12 coffee spoons

with marks of Jean E. Puiforcat, Robert Linzeler and French hall mark (205)

\$400,000-600,000

PROVENANCE:
 Jeanne Tachard;
 Thence by descent;
 Anne-Sophie Duval, Paris;
 Private collection, Europe;
 Christie's, London, *A Private European Collection of French 20th Century Decorative Arts*, 10 May 2000, lot 34;
 Acquired from the above by the present owner.

LITERATURE:
 G. Varenne, 'Quelques ensembles de Pierre Legrain', *L'Amour de L'Art*, December, 1924, pp. 401-408.

This service is part of a large and important commission made by Pierre Legrain for Madame Jeanne Tachard for her villa at La Celle-Saint-Cloud. The original commission comprised two canteens, one containing coral bakelite handled pieces, presented here, the other with green bakelite handled items. Legrain was introduced to Madame Tachard by the celebrated couturier Jacques Doucet for whom he had already been working closely for years.

Discussing Legrain's furniture and schemes for the villa in *L'Amour de l'Art*, the critic Gaston Varenne notes 'here Legrain has truly expressed the full measure of his talent' and highlights Legrain's ability to reinvent himself and his design vocabulary, drawing a parallel with the cubists' search for a new formal language.



Canteen







■18

EMILE-JACQUES RUHLMANN (1879-1933)

A 'Granet' Desk, Circa 1930

macassar ebony, oak, beech, bronze, chromium-plated steel

29¾ in. (75.6 cm.) high, 75½ in. (191.8 cm.) wide, 37¼ in. (94.6 cm.) deep

\$150,000-250,000

PROVENANCE:

Galerie du Luxembourg, Paris;

Time Warner Collection, New York;

Acquired from the above by the present owner, 1993.

LITERATURE:

For other examples of this model:

F. Camard, *Jacques-Emile Ruhlmann*, New York, 2009, p. 357;

P. Kjellberg, *Art Deco*, Paris, 2004, p. 218.

The 'Granet' desk model was exhibited at the Salon des Artistes Décorateurs, 1929. The model is recorded under number 1518 NR (Nouveau Referencier) in the Ruhlmann Archives, Musée des Années 30, Boulogne Billancourt, Paris.



A view of Ruhlmann's stand at the 1929 *Salon des Artistes Décorateurs*







19

JEAN DUNAND (1877-1942)

A Vase, 1913

enameled dinanderie copper

12½ in. (31.8 cm.) high

impressed *JEAN DUNAND* 1913 and with circular logo

\$15,000-25,000

PROVENANCE:

Jacques Mostini, Paris;

Acquired from the above by the present owner, 1984.

LITERATURE:

For another example of this model:

F. Marcilhac, *Jean Dunand: His Life and Works*, London, 1991, p. 304, n. 985.



Dinanderie vases, the far left identical to the present lot, Private collection.





Installation View: Lee Ufan, From Point, 1979. © 2018 Lee Ufan / Artists Rights Society (ARS), New York.

IN FOCUS:
PROPERTY FROM
THE COLLECTION OF BRAD GREY
(LOTS 20-43)



From its earliest days, Hollywood has been shaped by ambitious individuals who, with determination and verve, flocked to California to make their mark on America's 'city of dreams.' Brad Grey epitomized this Hollywood dream, rising from blue-collar roots to the pinnacle of one of Hollywood's most legendary studios. A beloved figure in Los Angeles and across the wider world, he left an indelible mark on film, television, and culture. "People always say, 'It must be so difficult,'" Grey mused of his prodigious career. "But it's really not. You trust your instincts."

Born in the Bronx and raised in Spring Valley, New York, Grey embodied the kind of American success story typically reserved for the silver screen. His love of the glamorous world of Hollywood began at an early age, when he stayed up past his bedtime to watch *The Tonight Show Starring Johnny Carson*. "I just knew those people on the show seemed to be having so much... fun," Grey later recalled. "Certainly more fun than folks in Spring Valley." While studying at SUNY Buffalo—the university would later present him with an honorary doctorate—Grey began assisting in concert promotion and in managing rising comedy stars. At just twenty years old, Grey arranged a performance by Frank Sinatra in Buffalo; by senior year, he had signed on to represent comedian Bob Saget as his first full-time client.

When he moved to Los Angeles in 1981, Grey went straight to the Beverly Hills Hotel, the venerable meeting place for the most powerful names in entertainment. "I couldn't afford it," he admitted, "but I stayed at the hotel. The tradition of the Beverly Hills Hotel always mattered to me." Throughout his life, Grey held onto this unshakable belief in the mythic power of Hollywood and the importance of its cultural legacy. As the *New York Times* observed, "more than many of his studio counterparts, [he] upheld the pageantry of Hollywood." In 1984, Grey began to work alongside the influential talent manager Bernie Brillstein, and in 1992 became a co-founder of the entertainment management firm Brillstein-Grey. Blending the role of traditional Hollywood agent with the entrepreneurial spirit of a producer, Brillstein and Grey's company was groundbreaking in its fostering of both talent and creative projects. "Brad helped forge a new paradigm in representing artists," said entertainment executive Jon Liebman. During this period, Grey oversaw the careers of a number of major comedians and stars. Perhaps most notable, however, was his role in producing *The Sopranos*, the groundbreaking David Chase mob series that ushered in a new golden age of television. "It was life-changing for all of us," Grey said of his experience with the show, which garnered him multiple Emmy, Peabody, and Producers Guild of America awards.

In addition to his work in television, Grey produced such lauded films as Martin Scorsese's Academy Award-winning *The Departed*, and Tim Burton's imaginative *Charlie and the Chocolate Factory*. In 2005, he was appointed chief

executive officer and chairman of Paramount Pictures, the storied film studio behind some of cinema's greatest masterworks. "From the moment I came to Paramount," Grey noted, "... I saw myself as a steward of an iconic institution." Across his twelve-year tenure at Paramount, Grey spearheaded a production model that embraced global hit franchises like *Star Trek*, *Iron Man*, and the *Mission Impossible* series, as well as more artistically innovative titles such as *An Inconvenient Truth*, *Fences*, *There Will Be Blood*, *No Country for Old Men*, *Arrival*, and *Hugo*.

Under Grey's guidance, Paramount not only gained market leadership, but regularly achieved Academy Award nominations and wins. As Michael Cieply of *Deadline Hollywood* wrote, "[I]t's hard to think of a studio chief who more consistently put films in the Best Picture ranks... than Grey." Beyond his remarkable record in film and television, Grey is also remembered as a steadfast philanthropist and community advocate. He utilized the lessons from his Hollywood career—persistence, humility, and the importance of sharing culture with others—to the benefit of the public. In 2013, he was appointed to the board of trustees of the Los Angeles County Museum of Art, and served in additional leadership roles at the University of Southern California School of Cinematic Arts, Project A.L.S., New York University's Tisch School of the Arts, and other notable institutions.

As a leading producer and studio executive, Grey became a cherished friend to the luminaries of film, television, and entertainment. In his personal life, Grey was a noted tastemaker, reflected at his elegant residence in Holmby Hills, where he exhibited a striking collection of fine art and design. Grey saw art as an integral component of the Hollywood spirit; as such, he acquired an inspiring assemblage of works by figures such as Agnes Martin, Ellsworth Kelly, Richard Prince, Cy Twombly, Ed Ruscha, and Richard Serra. Joining Grey's collection of canvases, works on paper, and sculptures were dramatically modern works of furniture and design by Jean-Michel Frank, Alberto and Diego Giacometti, Francois-Xavier Lalanne, and others. Taken as a whole, the collection evinced the connoisseurship of a man fully immersed in the creative process—an exploration of the same aesthetic principles and storytelling that lie at the heart of filmmaking.

Grey forever remained characteristically humble about his many achievements. "The only thing you can hope for in one of these jobs," he said of his time at Paramount, "is that when the next guy's sitting here, they look back and say, 'Wow, that was a great period. They made some extraordinary pictures.'" In his inspiring collection of fine art and design, Grey displayed a commitment to creation that informs his greater legacy. In the hearts and minds of all those touched by his belief in entertainment, Brad Grey remains a lasting presence.

■ 20

JEAN-MICHEL FRANK (1895-1941)

A Banquette, Circa 1925

walnut, upholstery

22½ in. (57.2 cm.) high
with the Chanaux and Pelletier monogram and numbered 6499

\$25,000-35,000

PROVENANCE:

Private collection, France;
Christie's Paris, 23 November 2015, lot 227;
Acquired from the above by the present owner.

LITERATURE:

For other examples of this model:
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 69;
P.-E. Martin-Vivier, *Jean-Michel Frank, l'Étrange Luxe du Rien*, Paris, 2006,
pp. 248, 277.

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



Alternate view



■21

JEAN-MICHEL FRANK (1895-1941)

A Bergère, Circa 1925

walnut, upholstery

29 in. (73.7 cm.) high

\$30,000-50,000

PROVENANCE:

Private collection, France, 1980s;

Christie's Paris, 23 November 2015, lot 225;

Acquired from the above by the present owner.

LITERATURE:

For another example of this model:

L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 80.

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



Grand salon of the Armand Massard residence, circa 1925-1926. Photography by Sonia







■22

JEAN-MICHEL FRANK (1895-1941)

A Stool, Circa 1930

walnut, upholstery

together with a matching modern replica

17 in. (43.2 cm.) high, 18 in. (45.7 cm.) wide, 18 in. (45.7 cm.) deep
stamped *J.M. Frank*

(2)

\$10,000-15,000

PROVENANCE:

Galerie Vallois, Paris, 2003;

Christie's, New York, 10 June 2015, lot 79;

Acquired from the above by the present owner.

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

■23

FRENCH SCHOOL

A Pair of Floor Lamps, Circa 1930

glass, chromium-plated metal

54 in. (137.2 cm.) high

(2)

\$10,000-15,000







A GIRL PHONED ME THE OTHER DAY AND SAID, "COME O
N OVER; NOBODY'S HOME." I WENT OVER; NOBODY WAS
HOME." ANOTHER ONE, DURING SEX, MY GIRL TOLD A
LWAYS WANTS TO TALK TO ME, JUST THE OTHER NIGHT
T SHE CALLED ME FROM A HOTEL.

■24

EUGENE PRINTZ (1889-1948)

A Folding Table, Circa 1928

palmwood, oxidized brass, patinated bronze, with three sections

23¾ in. (60.4 cm.) high; 23¼ in. (60.4 cm.) wide, 13½ in. (34.3 cm.) deep,
each section

27 in. (68.5 cm.) diameter (closed)

\$80,000-120,000

PROVENANCE:

Galerie Françoise Klein, Paris;

Lorenz Bäumer, Paris;

Christie's Paris, 25 November 2013, lot 31;

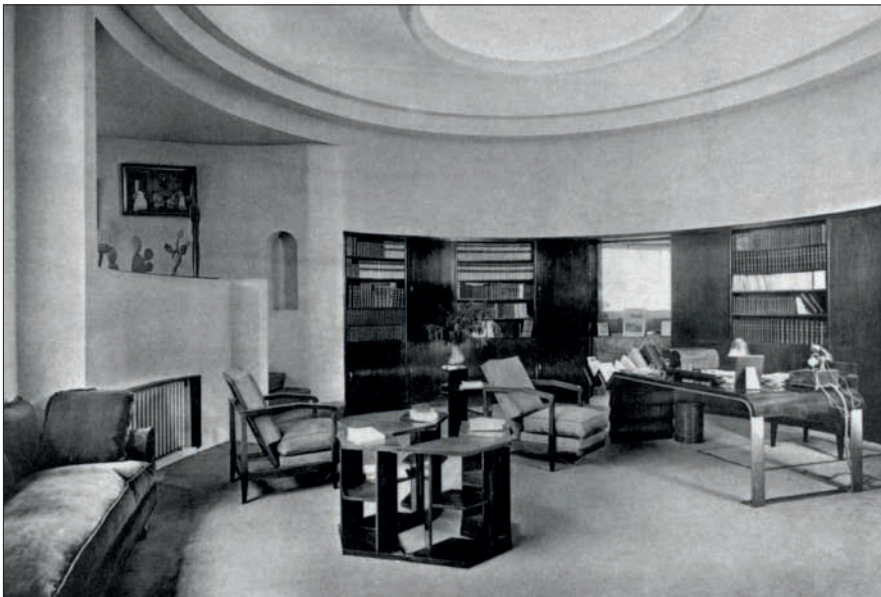
Acquired from the above by the present owner.

LITERATURE:

For other examples of this model:

G. Bujon, J.-J. Dutko, *E. Printz*, Paris, 1986, pp. 116, 128, 133, 137, 249;

P. Kjellberg, *Le Mobilier du XXe Siècle*, Paris, 2000, p. 506.



The office of Monsieur L., Paris



25

JEAN DUNAND (1877-1942)

A Jardiniere, Circa 1925

dinanderie metal

16½ in. (42 cm.) high
signed *JEAN DUNAND*

\$15,000-20,000

PROVENANCE:

Jean Dunand;

By descent;

Christie's Paris, 24 November 2014, lot 8;

Acquired from the above by the present owner.



26

JEAN DUNAND (1877-1942)

A Vase, Circa 1925

silvered, lacquered and dinanderie metal

5½ in. (13.8 cm.) high
signed *JEAN DUNAND*

\$15,000-20,000

LITERATURE:

For this vase:
Exhibition catalogue, *Jean Dunand*, The Delorenzo Gallery,
New York, 1985, p. 96.



■ 27

PIERRE CHAREAU (1883-1950)

A Pair Of Armchairs, Model 'MF732', From The Grand Hotel De Tours, Circa 1924

macassar ebony, chromium-plated metal, upholstery

40½ in. (102.9 cm.) high

(2)

\$200,000-300,000

This model was exhibited in the Salon d'Automne 1924

PROVENANCE:

Grand Hotel, Tours;

De Lorenzo Gallery, New York;

Private collection, 2000;

Sotheby's New York, 9 June 2015, lot 44;

Acquired from the above by the present owner.

LITERATURE:

For other examples of this model:

Y. Rambosson, 'Le Salon des Artistes Décorateurs', *l'Amour de l'Art*, June 1924, p. 193;

G. Varenne, 'Un Ensemble de Chareau', *l'Amour de l'Art*, February 1928, pp. 60, 62;

E. Tisserand, 'Une Oeuvre Nouvelle de Pierre Chareau Ensemblier', *L'Art et les Artistes*, January 1928, pp. 131-132;

Y. Rambosson, 'Un Grand Hôtel a Tours', *Art et Décoration*, January-June 1928, p. 35;

M. Vellay, K. Frampton, *Pierre Chareau: Architecte-Meublier 1883-1950*, Paris, 1984,

pp. 70, 72-73, 99, 194, 315;

B. Brace Taylor, *Pierre Chareau Designer and Architect*, Köln, 1992, p. 62;

Exhibition catalogue, *Pierre Chareau, Architecte un Art Interieur*, Centre Georges

Pompidou, Paris, 1993, p 193.



Chareau installation at the Salon d'Automne, 1924



MAISON DESNY

A Vase, Circa 1930

silver-plated brass, stained wood

7½ in. (19 cm.) high, 6⅞ in. (17.3 cm.) wide, 3⅛ in. (8 cm.) deep
stamped *DESNY PARIS MADE IN FRANCE*

\$4,000-6,000

PROVENANCE:

Camard, Paris, 10 June 1992, lot 61;

Private collection, Paris;

Christie's Paris, 24 November 2014, lot 28;

Acquired from the above by the present owner.

LITERATURE:

For another example of this model:

R. Niggel, *Eckart Muthesius 1930: The Maharaja's Palace in Indore, Architecture and Interior*, Stuttgart, 1996, p. 57.



29

ARISTIDE COLOTTE (1885-1959)

A Unique Vase, Circa 1937

mold blown and cut glass

8½ in. (21.6 cm.) high
engraved *Colotte Nancy Piece Unique*

\$2,000-3,000





Installation View: Agnes Martin, *Untitled #7*, 1984. © 2018 Estate of Agnes Martin / Artists Rights Society (ARS), New York.



■30

JEAN DUNAND (1877-1942)

A Low Table, Circa 1925

lacquered wood

16½ in. (42 cm.) high, 25¾ in. (65.4 cm.) wide, 16½ in. (41.9 cm.) deep
stamped *JEAN DUNAND LAQUEUR* and numbered 2026

\$30,000-50,000

PROVENANCE:

Private collection, Paris;

Sotheby's Paris, 21 May 2015, lot 39;

Acquired from the above by the present owner.



Detail of the table top



31

MARC DU PLANTIER (1901-1975)

A Floor Lamp, Circa 1960

patinated iron, crystals of quartz, amethyst

67¼ in. (172 cm.) high overall

\$70,000-100,000

PROVENANCE:

Private collection, France, acquired directly from the artist;
Sotheby's Paris, 21 May 2015, lot 168;
Acquired from the above by the present owner.

LITERATURE:

This lamp illustrated:
Y. Badetz, *Marc du Plantier*, Paris, 2010, p. 289.

Marc du Plantier is without question one of the most significant exponents that has come to define the elegance of French design during the 1940s.

Creating designs and interiors for a select group of elite clients, his aesthetic pursued dialogues that embraced the simplicity of the Antique, and the luxury of sumptuous materials, to create environments for the mind to thrive.

The two lamps offered in this sale reveal the development of Du Plantier's aesthetic as it evolved into the 1960s - here selecting raw minerals described by prismatic structures of wrought iron to highly sculptural effect.



Detail







32

FRANÇOIS-XAVIER LALANNE (1927-2008)

'Singe Avise', Circa 2005

patinated bronze, number 2 from an edition of 8, plus 4 artist proofs

15¾ in. (40 cm.) high

numbered and stamped with the initials FXL 2/8

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist;

Paul Kasmin Gallery, New York;

Acquired from the above by the present owner.



Alternate views



■ 33

PAUL DUPRE-LAFON (1900-1971)

A Low Table, 1940s

comblanchien stone, painted iron

17 $\frac{7}{8}$ in. (45.4 cm.) high, 38 $\frac{3}{4}$ in. (98.5 cm.) wide, 21 $\frac{1}{4}$ in. (55.3 cm.) deep

\$120,000-180,000

PROVENANCE:

Anne-Sophie Duval, Paris;

Christie's New York, 10 June 2015, lot 90;

Acquired from the above by the present owner.

This work has been authenticated by the estate of Paul Dupré-Lafon.

Dupré-Lafon created a number of these tables for the Villa Les Myrtes in the south of France. Originally intended for outdoor use, the comblanchien stone and wrought-iron were materials selected to withstand the elements.



detail



34

MARC DU PLANTIER (1901-1975)

A Table Lamp, Circa 1960

patinated iron, fluorite

37¼ in. (94.6 cm.) high overall

\$30,000-50,000

PROVENANCE:

Private collection, France, gifted by the artist;
Sotheby's Paris, 21 May 2015, lot 162;
Acquired from the above by the present owner.

LITERATURE:

This lamp illustrated:
Y. Badetz, *Marc du Plantier*, Paris, 2010, p. 288.



detail







■ 35

JEAN-MICHEL FRANK (1895-1941)

A Desk, Circa 1935

sanded oak, leather

28¾ in. (73 cm.) high; 43¼ in. (105 cm.) wide; 23½ in. (59.7 cm.) deep
stamped *J.M. FRANK CHANAUX & CO MADE IN FRANCE*, and numbered
15009

\$60,000-80,000

PROVENANCE:

Collection of Mrs. Stanley Resor, Greenwich, Connecticut;
Thence by descent;
Sotheby's Paris, 25 November 2014, lot 1;
Acquired from the above by the present owner.

LITERATURE:

For another example of the same model illustrated:
L. Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 194.

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



View of the desk model belonging to Jean-Michel Frank, rue de Verneuil, Paris.
Courtesy the Comité Jean-Michel Frank



The desk offered here is the result of the collaboration between the client and designer, both of whom were extraordinary individuals. The former, Helen Lansdowne Resor (1886-1964) is recognized as being the first woman of note in the history of American advertising. Beginning her career at a small Cincinnati advertising agency, Ms. Lansdowne was hired by Stanley Resor to be the first female copywriter for the local branch of the J. Walter Thompson Company in that city. Resor and Lansdowne were married in 1917, a year after he had purchased the entire company. Stanley focused on running the business while Helen was in charge of preparing the ads.

The firm quickly achieved enormous success under their shared leadership. Introducing celebrity endorsements, Helen Resor was responsible for what are acknowledged as some of the top advertising campaigns of the 20th century. She was also a pioneer in employing artists in developing advertisements. Resor hired Norman Rockwell to illustrate several ads and signed photographer Edward Steichen to an exclusive contract in 1923. With her innovative view of design, it is not surprising that she turned to Jean-Michel Frank to decorate her Connecticut residence.

Frank, by the mid-1930s, had already achieved international fame as an interior designer. Born to wealth, he decided to travel the world from 1920-1925, befriending the Surrealists as well as Stravinsky and Diaghilev. Frank was introduced to the Chilean poet Eugenia Errazuriz in Paris around 1927 and was deeply influenced by her belief in modernist minimalism. His designs quickly evolved and in 1932 he opened a gallery with the Parisian decorator Adolphe Chanaux at 140 Rue du Faubourg Saint-Honoré. This was the beginning of a highly productive ten-year collaboration, resulting in international commissions from such leaders of society as the Rockefellers and Guerlains.

Mrs. Stanley Resor sent her agent to the gallery in July 1934 and began a six-month correspondence with Frank, discussing all elements of the joint project and the designer's ideas. Frank would not alter his basic concepts, but it is interesting the number of options he presented to the client on the desk alone. He sent Resor photographs and a price list from Hermès, along with leather samples, to get her opinion on what she would want on the top surface. Frank also asked for her thoughts on whether or not gilt bronze hardware might look "heavy." The design was finally agreed upon, but Frank, ever the perfectionist required Hermès to redo the leather covering twice before he was completely satisfied. In a letter to Mrs. Resor dated December 8th 1935, he wrote "At the last moment something is often not really the way I wanted it and I have to make even small changes which delay the completion. (The leather covering of the desk for instance was redone twice by Hermès.) I do hope you will like the things."

This handsome desk, identical to one in Frank's own apartment, with its clean lines, gently tapered legs and recessed central drawer is emblematic of the designer's ability to create a relatively simple, yet highly sophisticated object. The leather tablet beautifully contrasts with the sanded oak, as do the bronze-encased feet. In its understated luxury, the desk brilliantly exemplifies Frank's ultimate credo: "Throw out and keep throwing out. Elegance means elimination."



Original period design sketch of the desk.
Courtesy of the Resor Family Archives.

BOURG SAINT-HONORÉ, PARIS
 ELYSEES 15-92
 S. A. R. L. au Capital de 100.000 francs

ATELIER CHANAUX ET C^{ie}
 7, RUE MONTAUBAN
 VAUGIRARD 18-52
 R. C. SEINE 64.571
 S. A. R. L. au Capital de 400.000 francs

EL FRANK
 NT-HONORÉ, PARIS
 S 17-92

December 8th 1935

DEVIS

Report

21 570	
31.650	
2.400	
3.200	✓
2.800	✓
4.000	
1.000	✓
1.500	
1.500	✓
2 570	
1.800	
40.850	
32 500	

Dear Mrs Resor,

See your nice letter arrived here, which would be ready to be sent at 11 o'clock and wished of these morning you do wish to see very much for not having my work for which I must a job for you sooner - for which I must a job for something as often not exactly what I want to make even small changes which I will be in the evening of the day for instance the chair I do hope that you will like the chair I do hope at the chair and think it will be done exactly the size of your spring and I want enough material to cover the spring and I hope of the best and make a job for you in a job of the same material - I think you should have a very fine set of chairs in the house.

The date that I had made some day for the chairs you will have heard from a quantity of them has been a delay in the chairs for the conditions which will be sent on to you in a little drawing to show you how I am entering in the chair - on plain walls, the conditions are not always completely closed at the window when the chair is closed. I think the chair is in a position of being completely closed and also there is a notice of a little addition to show how I want them made.

I will wait for your answer and yellow leather and being leaving a small piece of material for the dark chair I have made in the room with in being made - in oak like a chair from you about the price and yesterday and we both agree that you put in the wall to a very long time, in the manner of the chair for you. This will probably be the chair that I had decided to make.

Yours very sincerely
 Jean-Michel Frank

With kind regards to Mrs Resor
 I called me up and told me she would please for a very long time

Correspondence between Jean-Michel Frank and Mrs. Stanley Resor.
 Courtesy of the Resor Family Archives.

36

LINE VAUTRIN (1913-1997)

A Pencil Holder, Circa 1965

stained talosel resin, mirror fragments

5 in. (12.7 cm.) high

\$2,000-3,000

PROVENANCE:

Christie's Paris, 20 May 2015, lot 503;

Acquired from the above by the present owner.



■ 37

JEAN-MICHEL FRANK (1895-1941)

A Side Chair, Circa 1935

oak, cane

35¾ in. (90.8 cm.) high
stamped *MADE IN FRANCE, CHANAUX & Co, J.M. FRANK*, and numbered
18849

\$15,000-25,000

PROVENANCE:

Raymond Rouleau, Paris;
L'Arc en Seine, Paris;
Sotheby's New York, 16 December 2015, lot 9;
Acquired from the above by the present owner.

LITERATURE:

For other examples of this model:
L. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 189, 219.

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



JEAN-MICHEL FRANK (1895-1941)

A Set Of Library Steps, Circa 1930

oak

78½ in. (199.3 cm.) high, 25 in. (63.5 cm.) wide, 39¼ in. (99.7 cm.) deep

\$15,000-20,000

PROVENANCE:

Jean-Michel Frank, 7 rue de Verneuil, Paris;

Anne-Sophie Duval, Paris;

François Catroux, Paris;

Sotheby's New York, *By Design*, 17 and 18 May 2002, lot 100.

Dodie Rosekrans, San Francisco;

Sotheby's New York, 8 December 2011, lot 209;

Acquired from the above by the present owner.

Only two examples of this library steps model are currently known. The current set originally belonged to Jean-Michel Frank. The other example was made for Mr. and Mme. François Spitzer, family relations of the designer.

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



A view of Jean-Michel Frank's library, rue de Verneuil, Paris.



Sitting room in the apartment of Mr. and Mme. François Spitzer, Hameau de Boulainvilliers, Paris, circa 1930. Courtesy of the Comité Jean-Michel Frank



PIERRE CHAREAU (1883-1950)

A Bergère, Model 'MF208-217', Designed 1923, Executed Circa 1929

walnut, upholstery

32¼ in. (82 cm.) high
branded PC

\$40,000-60,000

PROVENANCE:

Private collection, Europe, circa 1929;
Thence by descent;
Christie's, Paris, 24 November 2014, lot 25;
Acquired from the above by the present owner.

LITERATURE:

For other examples of this model:

K. Frampton, *Pierre Chareau Architecte-Meublier 1883-1950*, Paris, 1984,
pp. 70, 222-223, 312, 314;
M. Velley, *Pierre Chareau Architecte-Meublier 1883-1950*, Paris, 1986,
pp. 50, 75, 77, 84;
Exhibition catalogue, *Pierre Chareau*, L'Arc en Seine, Paris, 1991, np;
B. B. Taylor, *Pierre Chareau Designer and Architect*, Köln, 1992, pp. 131, 134;
Exhibition catalogue, *Pierre Chareau, Architecte un Art Intérieur*, Centre
Georges Pompidou, 1993, Paris, pp. 39, p. 91, 101.



A view of the Grand Hall of the Maison de Verre.
Archives of the Maison de Verre



■40

JEAN ROYERE (1902-1981)

A 'Flaque' Low Table, Circa 1954

straw marquetry, oak

10 in. (25.4 cm.) high; 49½ in. (125.8 cm.) wide; 25¼ in. (63.5 cm.) deep

\$100,000-150,000

PROVENANCE:

Private collection, France;

Sotheby's Paris, 25 November 2014, lot 74;

Acquired from the above by the present owner.

LITERATURE:

For other examples of this model:

Y. Americ, *Intérieur le Mobilier Français 1945-1964*, Paris, 1983, p. 39;

Exhibition catalogue, *Jean Royère*, Galerie Jacques Lacoste, Paris, 1999, p. 59;

Exhibition catalogue, *Jean Royère Decorateur à Paris*, Musée des Arts Decoratifs, Paris, 2000, p. 63;

J. Lacoste, P. Seguin, *Jean Royère*, Paris, 2012, vol. I, pp. 46, 49, 216-218, vol. II, p. 58;

P.-E. Martin-Vivier, *Jean Royère*, Paris, 2017, p. 157.

The 'Flaque' design initially appeared in 1947 when Royère designed a coffee table for his mother's apartment at 234 rue du Faubourg Saint-Honoré. The first of his biomorphic pieces, the motif evolved over time. While early versions featured opaline and marble tops supported by perforated shield-shaped legs, Royère exhibited a more mature example of the model at the Salon des Artistes Décorateurs in 1954, sheathed in straw marquetry with inlaid celestial stars. The fresh design aesthetic, as displayed in the present table, continues to arrest and captivate the eye. The table has become a signature piece in Royère's *oeuvre*.



The Royère stand at the *Salon des Arts Menagers*, Paris 1954



■41

FRENCH SCHOOL

A Set Of Three Lounge Chairs, Circa 1950

oak, upholstery

30 in. (76.2 cm.) high, each

(3)

\$12,000-18,000



alternate view



■42

JEAN ROYERE (1902-1981)

A Set Of Four 'Yo-Yo' Bar Stools, 1950s

painted wrought iron, leather upholstery

30½ in. (77.5 cm.) high, each

(4)

\$60,000-80,000

PROVENANCE:

Galerie Neo-Senso, Paris (three stools);
Christie's New York, 7 June 2000, lot 188 (one stool);
Christie's New York, 13 June 2008, lot 243;
Christie's New York, 10 June 2015, lot 111;
Acquired from the above by the present owner.

LITERATURE:

For other examples of this model illustrated:
Exhibition catalogue, *Jean Royère, Décorateur à Paris*, Musée des Arts
Décoratifs, Paris, 1999, pp. 68-69;
P.-E. Martin-Vivier, *Jean Royère*, Paris, 2017, pp. 122-123;
Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*, Paris, 2012,
vol. 1. p. 200, vol. 2, p. 56.

Royère first introduced the 'Yo-Yo' design in 1955 at the Salon des Artistes Décorateurs, where he presented his 'Charme de Paris' bedroom. He incorporated the trademark ring element in a wide variety of objects, ranging from andirons to lighting, chairs, cabinets and tables. Here, employed as feet, they enliven the legs and cleverly accentuate the lines of the overall design. With its playful motif, simple yet elegant, the series typifies Royère's credo of imagination triumphing traditional influences: "Our role as designers is to put the client on guard against lapses in taste, and our duty is to refuse anything that might be, let us say, compromising." (Jean Royère, December 1963)



■43

JACQUES ADNET (1900-1984)

A Pair of Lounge Chairs, Circa 1950

painted tubular metal, leather, upholstery

27 in. (68.6 cm.) high

(2)

\$12,000-18,000

PROVENANCE:

Private collection, Milan;

Sotheby's, Paris, 22 May 2014, lot 131;

Acquired from the above by the present owner.

LITERATURE:

For another example of this model:

B. Foucart, J. L. Gaillemain, *Les Décorateurs des Années 40*, Paris, 1998, p. 73.

We would like to thank Alain-René Hardy for his assistance with the cataloguing of this lot.









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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

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 5 years of the date of the auction, you give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 auction 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (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, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This **additional warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards nor 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 sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (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 property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

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

- (iii) Cash

- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (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.

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) we can charge interest from the **due date** at a rate of up to 1.34% per month 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) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (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. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

- (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.

- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

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

cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

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

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(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 notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be

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

10 REPORTING ON WWW.CHIRSTIES.COM

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

K GLOSSARY

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

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ 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 Δ 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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration 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** while 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 christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

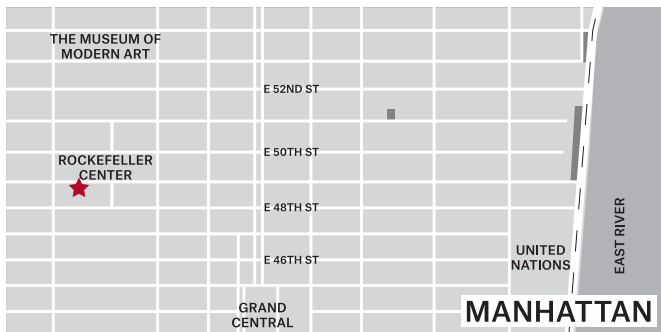
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



DESIGN

London, 17 October 2018

VIEWING

13-17 October 2018
8 King Street
London SW1Y 6QT

CONTACT

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+44 (0) 20 7752 3380

Pierluigi Giordani (1924-2011)
A Unique Centre Table, circa 1950
32 ½ in. high; 81 ¾ in. long; 43 ¼ in. wide
£30,000-40,000

CHRISTIE'S

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 Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com



PAUL DUPRÉ-LAFON (1900-1971)
A Bureau, designed 1929
£200,000-250,000

HISTORICAL DESIGN

London, 17 October 2018

VIEWING

13-17 October 2018
8 King Street
London SW1Y 6QT

CONTACT

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jmccall@christies.com
+44 (0)20 7752 3237

CHRISTIE'S



**A COLLECTOR'S JOURNEY
TIFFANY FROM THE JAY AND
MICKI DOROS COLLECTION**

EXHIBITION

16-22 June 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Beth Vilinsky
bvilinsky@christies.com
+1 212-636-2240

CHRISTIE'S



INVITATION TO CONSIGN
**ALBERTO AND DIEGO GIACOMETTI:
MASTERS OF DESIGN**
New York, November 2018

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Property from the Collection of Brad Grey
DIEGO GIACOMETTI (1902-1985)
Table Basse, circa 1970
\$250,000-350,000

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

DESIGN

**WEDNESDAY 20 JUNE 2018
AT 10.00 AM**

20 Rockefeller Plaza
New York, NY 10020

**CODE NAME: TRANSAT
SALE NUMBER: 16175**

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
 US\$2,000 to US\$3,000 by US\$200s
 US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
 US\$5,000 to US\$10,000 by US\$500s
 US\$10,000 to US\$20,000 by US\$1,000s
 US\$20,000 to US\$30,000 by US\$2,000s
 US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
 US\$50,000 to US\$100,000 by US\$5,000s
 US\$100,000 to US\$200,000 by US\$10,000s
 Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
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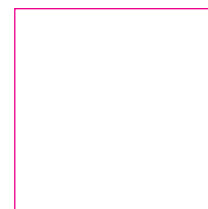
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