

DESIGN

London 17 October 2018



CHRISTIE'S







DESIGN

WEDNESDAY 17 OCTOBER 2018

AUCTION

Wednesday 17 October 2018
at 2.30 pm

8 King Street, St. James's
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VIEWING

Friday	12 October	10.00 am - 4.30 pm
Saturday	13 October	12.00 pm - 5.00 pm
Sunday	14 October	12.00 pm - 5.00 pm
Monday	15 October	9.00 am - 4.30 pm & 6.00 pm - 8.30 pm
Tuesday	16 October	9.00 am - 8.00 pm
Wednesday	17 October	9.00 am - 12.00 pm

AUCTIONEERS

Jeremy Morrison
Georgina Hilton

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In sending absentee bids or making enquiries, this sale should be referred to as **JASPER-16015**

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[25]

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Inside front cover: Lot 240
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2 OCTOBER 2018

UN/BREAKABLE
LONDON

17 OCTOBER 2018

THINKING ITALIAN DESIGN
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12 NOVEMBER 2018

**ALBERTO & DIEGO GIACOMETTI,
MASTERS OF DESIGN**
NEW YORK

14 NOVEMBER 2018

DESIGN
PARIS

13 DECEMBER 2018

DESIGN
NEW YORK

MARCH 2019

**MASTERPIECES OF DESIGN
AND PHOTOGRAPHY**
LONDON

Subject to change.

17/09/18

CHRISTIE'S
INTERNATIONAL REAL ESTATE



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GEORGE NAKASHIMA

Finding in raw cuts of trees the ultimate source of inspiration George Nakashima formed his own creative language using antique Japanese joinery techniques; the designer preferred unspoiled solid wood to the widespread and largely available plywood and veneers, highlighting the unique features of each timber over standardised production. In his work, a profound appreciation for the wood grain's characteristic traits and the rigorous execution of his designs provide a sense of reassurance; each design, plainly revealing how structurally conceived and built, motivates a spontaneous curiosity and desire to understand how each work is constructed. Nakashima's unique creative pattern is regulated by consistent proportions throughout his body of work, perfectly balanced and equally unusual, making his designs iconic and highly recognisable. Perfectly executed, every work involves a process of readjustment to the individual piece of wood, its imperfections highlighted and celebrated. The following selection represents the personality of George Nakashima's fifty-year career as a designer, craftsman and innovator.



■ 100

GEORGE NAKASHIMA
(1905-1990)

A chest of drawers, designed 1970s

produced by Nakashima Studios, New Hope, Pennsylvania, USA, walnut
31 $\frac{1}{2}$ high x 60 wide x 20 in. deep (80,3 x 152,5 x 51 cm.)
reverse handwritten in marker with client's name MAHR

£10,000–15,000

\$14,000–20,000

€12,000–17,000

LITERATURE:

George Nakashima Woodworker, undated studio catalogue, p. 18 for a drawing of the model.



■ 101

GEORGE NAKASHIMA (1905-1990)

A 'Trestle' dining table, designed 1944

produced by Nakashima Studios, New Hope, Pennsylvania, USA, walnut,
three East Indian rosewood butterfly keys
29 $\frac{1}{8}$ high x 71 $\frac{1}{8}$ long x 38 $\frac{3}{8}$ in. wide (74 x 182.5 x 97.5 cm.)
underside handwritten in marker with client's name *Horne*

£5,000-8,000

\$6,600-10,000

€5,700-9,000

PROVENANCE:

Wright, Chicago, 18 May 2008, lot 347;
Acquired from the above by the present owner.

LITERATURE:

Other examples of this model illustrated:
George Nakashima Woodworker, undated studio catalogue, n.p.;
G. Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981,
p. 188 for a drawing;
M. Nakashima, *Nature, Form & Spirit: The Life and Legacy of George
Nakashima*, New York, 2003, pp. 68-69.

■ 102

GEORGE NAKASHIMA (1905-1990)

A set of six grass-seated dining chairs, designed 1944

produced by Nakashima Studios, New Hope, Pennsylvania, USA, walnut,
woven seagrass
each 27 $\frac{1}{8}$ x 23 wide x 19 $\frac{3}{4}$ in. deep (69 x 58.5 x 50 cm.)
underside of each pencilled *RIO79*

(6)

£6,000-9,000

\$7,900-12,000

€6,800-10,000

PROVENANCE:

Private Collection, London, acquired circa 2008.

LITERATURE:

Other examples of this model illustrated:
G. Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981,
p. 142;
D.E. Ostergard, *George Nakashima, Full Circle*, exh. cat., American Craft
Museum, New York, 1989, pp. 138-139;
M. Nakashima, *Nature, Form & Spirit: The Life and Legacy of George
Nakashima*, New York, 2003, pp. 82, 88, 151, 183.





103

GEORGE NAKASHIMA (1905-1990)

A wall-mounted cabinet, 1960

produced by Nakashima Studios, New Hope, Pennsylvania, USA,
walnut
14¼ high x 71½ wide x 13¾ in. deep (36.2 x 180.5 x 34 cm)
reverse handwritten in marker with client's name *Schull* and #406

£15,000-25,000

\$20,000-33,000

€17,000-28,000

PROVENANCE:

Dr. William Schull, Houston, Texas, 1960, commissioned directly from the artist.

LITERATURE:

George Nakashima Woodworker, undated studio catalogue, p. 17 for a drawing.



■ 104

GEORGE NAKASHIMA (1905-1990)

A bench, 1965

produced by Nakashima Studios, New Hope, Pennsylvania, USA,
walnut, hickory
31 $\frac{1}{8}$ high x 71 $\frac{3}{4}$ wide x 24 $\frac{3}{4}$ in. deep (81 x 182.3 x 63 cm.)
underside handwritten in faded marker with client's name *McCowan*

£12,000-18,000

\$16,000-23,000

€14,000-20,000

PROVENANCE:

D.H. McCowan, Bend, Oregon, 1965, commissioned directly from the artist.

LITERATURE:

George Nakashima Woodworker, undated studio catalogue, n.p. another example illustrated;

George Nakashima, studio catalogue, 1992, p. 13 for a drawing of the model.



GEORGE NAKASHIMA (1905-1990)

A 'Conoid Cushion' lounge chair, designed 1962

produced by Nakashima Studios, New Hope, Pennsylvania, USA,
walnut, hickory, together with two cushions (one not illustrated)
33½ high x 34¼ wide x 44⅞ in. deep (85 x 87 x 114 cm.)

£8,000-12,000

\$11,000-16,000

€9,000-13,000

LITERATURE:

Other examples of this model illustrated:

George Nakashima, *The Soul of a Tree: A Woodworker's Reflections*, Tokyo, 1981, p. 151 for a drawing of the model;

Derek E. Ostergard, *George Nakashima: Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 159;

M. Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 108, 216.



■ 106

PAUL EVANS (B. 1938)

A wall mounted cabinet, designed 1969

produced by Paul Evans Studio, New Hope, Pennsylvania, USA,
painted and patinated steel, slate
17¼ high x 48 wide x 16 in. deep (45 x 122 x 40.5 cm.)

£12,000–18,000

\$16,000–23,000

€14,000–20,000

LITERATURE:

J. Head, *Paul Evans, designer and sculptor*, Arglen, 2012, p. 79 another example illustrated.



BRAZILIAN DESIGN

The decades before and after World War II saw the influx of many European designers to Brazil, including Lina Bo Bardi and Carlo Hauner, whose designs feature in the following section. Their arrival, and the dissemination of prevalent Western styles, created a rich environment which fused a dialogue between international repertoires and local cultural practices and material resources. Brazilian design reached new heights in these years, further fuelled as a new modern architectural language of concrete and glass took flight.

After this hugely creative period the country fell into the creative vacuum of a dictatorship for over 20 years, where freedom of expression was strictly controlled. This led some designers to an increased ecological awareness and the potential uses of salvaged materials and the sustainable use of natural resources, as typified here by the work of José Zanine Caldas. Throughout 20th century Brazilian Design a respect for the material (be it natural, industrial or recycled) can be identified as being central, together with a high degree of innovation in the manner of its application. The lack of a clearly defined design tradition fostered designs which refer to both European and vernacular Brazilian furniture, but that very fusion offers us now a fresh perspective, partly familiar yet also palpably novel, whose appeal is set to grow in the years to come as their importance continues to be increasingly recognised.

PROPERTY FROM A EUROPEAN COLLECTION

■ 107

JOSÉ ZANINE CALDAS
(1919-2001)

A low table, circa 1979

stained vinhatico wood
12¼ high x 36¾ in. diameter (31 x 93 cm.)

£20,000-25,000

\$27,000-33,000

€23,000-28,000

This lot is sold with a certificate of authenticity from
Euclides Zanine Caldas Neto.



LINA BO BARDI (1914-1992)

'Tripé', a rare armchair, designed 1948

painted steel, leather

29½ high x 24½ wide x 32 in. deep (75 x 62 x 81.5 cm.)

£20,000-30,000

\$27,000-39,000

€23,000-34,000

“Modern Architecture is more than mere whim or fancy. Nor is mere change, or newness, to be desired for its own sake. Much of what is old is still good, and a house must still meet a man’s ancient needs for shelter, security, privacy comfort.”

Lina Bo Bardi

LITERATURE:

Other examples of this model illustrated:

C. Cunha Campos, A. Vincente, M. Vasconcellos, et. al., *Móvel Brasileiro Moderno*, Rio de Janeiro, 2012, p. 117;

M. Vasconcelos, Z. de Zanine, *Brazilian Furniture Design, chairs, armchairs, benches, stools*, São Paulo, 2013, p. 12;

M.C. Loschiavo dos Santos, *Jorge Zalsupin: Design Moderno no Brasil*, São Paulo, 2014, p. 26;

R. Teixeira, J. Vargas, *Desenho da Utopia*, São Paulo, 2016, p. 59.



CARLO HAUNER (1927-1997)

A pair of 'Shell' lounge chairs, designed 1950

manufactured by Forma, Brazil, painted steel, upholstery
each 30¼ high x 28¾ wide x 30 in. deep (78 x 73 x 76 cm.)

(2)

£6,000-9,000

\$7,900-12,000

€6,800-10,000

LITERATURE:

C. Cunha Campos, A. Vincente, M. Vasconcellos, et. al., *Móvel Brasileiro Moderno*, Rio de Janeiro, 2012, p. 201.

Carlo Hauner, together with his brother Ernesto, founded furnishing company Móveis Artesanal, joined around 1953 by Marin Eisler and Ernesto Wolf. In the late 1950s Carlo Hauner left the company, renamed Forma, to return to his native country, Italy, where he founded another branch of the firm under the name Forma di Brescia.



■ 110

JOSÉ ZANINE CALDAS (1919-2001)

An early armchair, designed 1949

manufactured by Móveis Artísticos Z, São José dos Campos, Brazil,
stained peroba rosa

31½ high x 26 wide x 26½ in. deep (79 x 66 x 67.5 cm.)

£3,000-5,000

\$4,000-6,500

€3,400-5,600

LITERATURE:

Other examples of this model illustrated:

M. Vasconcellos, *Brazilian Modern Design*, Sao Paolo, 2012, n.p.;

A. Chen, *Brazil Modern, The Rediscovery of Twentieth-Century
Brazilian Furniture*, New York, 2016, p. 229.



111

JOSÉ ZANINE CALDAS (1919-2001)

A low table, circa 1979

angelim pedra wood
17 high x 35½ in. diameter (43 x 90 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

LITERATURE:

Other examples of this model illustrated:

M. Vasconcellos, *Brazilian Modern Design*, Sao Paulo, 2012, n.p.;

C. Cunha Campos, A. Vincente, M. Vasconcellos, et. al.,

Móvel Brasileiro Moderno, Rio de Janeiro, 2012, p. 157.

This lot is sold with a certificate of authenticity from
Euclides Zanine Caldas Neto.



■ 112

JOSÉ ZANINE CALDAS
(1919-2001)

'Pilão', a carved chair, circa 1979

stained mango wood
33 high x 26 in. diameter (84 x 66 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-20,000

LITERATURE:

Similar examples illustrated:

A. Chen, *Brazil Modern, The Rediscovery of Twentieth-Century Brazilian Furniture*, New York, 2016, pp. 286-87;

C. Cunha Campos, A. Vincente, M. Vasconcellos, et. al.,
Móvel Brasileiro Moderno, Rio de Janeiro, 2012, pp. 159, 161.

This lot is sold with a certificate of authenticity from
Euclides Zanine Caldas Neto.



VARIOUS PROPERTIES

113

ANDILE DYALVANE (B. 1978)

'Rythms', a unique monumental vase, 2014

white stoneware clay, with stained highlights

40¼ in. high (102.2 cm.)

incised *M. DYALVANE 2014 TAIPEI YINGGE MASTER ZHOKY* in collaboration,
impressed *A. HADDON*

£15,000-25,000

\$20,000-33,000

€17,000-28,000

Majolandle 'Andile' Dyalvane is a South African ceramicist from the Eastern Cape who now works in Cape Town.

His large sculptural vessels have 'scars'. As skin is scored so he marks his work. It is a means of identification with ancestors and of channelling their powers as guides and protectors against negative forces. This present monumental vase is punctuated with incised repeated lines and impressed with scattered letters, evoking a sense of time, movement and poetry within the work. Burnt umber and crimson stained highlights create key accents.

Dyalvane was a Taipei Artist in Residence with the New Taipei City Yingge Ceramics Museum, in 2014, when this work was executed. He held a solo exhibition titled 'Ca Magu' at the Friedman Benda Gallery, New York, in 2016 and Christie's previously sold a vase by him, entitled 'Umbhaco', in 2015.



“I have stripped wood into thin layers, manipulating and reconstructing them into free form compositions. I then shape through these layers to reveal not only the honesty of the structure but the sculpted form which is a unique collaboration of man and material. The title derives from the Latin words Enigma ('mystery') and Lignum ('wood'), for me they sum up the series: the mystery of the composition lies in the material.”

Joseph Walsh



PROPERTY FROM A PRIVATE IRISH COLLECTION

■ 114

JOSEPH WALSH (B. 1979)

A unique set of ten 'Enignum I' chairs, 2008

produced by Joseph Walsh Studio, Cork, Ireland, including two armchairs,
stack-laminated ash

each chair 46½ high x 21 wide x 27½ in. deep (118 x 53.5 x 70 cm.)

each armchair 46½ high x 23 wide x 28 in. deep (118 x 58.5 x 71 cm.)

£80,000–120,000

\$110,000–160,000

€90,000–130,000

(10)

LITERATURE:

Other examples of the chair illustrated:

D. Devine, 'Against the Grain', *Modern Magazine*, Summer 2011, p. 43;

'Interesting curved lines, Joseph's Walsh design', *id + C China*, no. 99, March 2011, n.p.;

R. Spence, 'Going with the Grain, Joseph Walsh in conversation with Rachel Spence', *Financial Times*, 28 September 2013, n.p.



Joseph Walsh is acknowledged as one of the world's leading contemporary designers working with wood. Entirely self-taught, he set up his studio in 1999 and today it brings together over twenty international master craftsmen to produce Joseph's advanced creations. Fascinated by the endless possibilities of wood, its inherent tactility and strength, and fusing a demand for the highest standard of handcraft with the use of the latest technological advances to bring his designs into a reality, his work seamlessly shifts between art, sculpture and design.

The current set of chairs were the first examples of this model ever made, and also feature subtle design variances which did not follow when the chair was first announced in 2009. Handmade to the highest standards, only 24

side chairs have been produced since that date. The rarity of the present lot is further underlined by the pair of armchairs, which are two of only three ever executed.

A variant suite of ebonised chairs from the Enignum series is in the Devonshire Collection, Chatsworth House. Further works by Joseph Walsh can be found in the Permanent Collections of the Centre Pompidou, Paris, and the Cooper Hewitt Museum, New York.

Christie's would like to thank Lucile Bornand from the Joseph Walsh studio for her assistance with the cataloguing of this lot.



EUGÈNE GAILLARD

The following group form a rare ensemble of Art Nouveau works by the celebrated designer Eugène Gaillard who was positioned in Paris at the heart of the movement's creative explosion. An architect, Gaillard is best known for his furniture, textiles and interiors which were marketed through the La Maison de l'Art Nouveau, the Paris gallery of the celebrated German art dealer Siegfried (Samuel) Bing. Established in 1895, this gallery showed the prevalent contemporary design and became so influential that it gave its name to the fluid natural Art Nouveau movement burgeoning in France and throughout Europe and beyond.

Gaillard's fêted position was cemented when he worked alongside Georges de Feure and Edward Colonna to design Bing's 'Pavillon de l'Art Nouveau' for the Paris Exposition Universelle of 1900, which featured six model rooms, creating resolved and integrated environments. The current group includes some of his seminal designs, the cabinet being especially rare and is accompanied by a design drawing and Gaillard's correspondence to the original buyer, all displaying Gaillard's characteristic distilled and elegant form of Art Nouveau which refined organic inspiration, rather than imitated. His works are held in public museums and institutions globally and encapsulate the considered sinuosity of Art Nouveau that was ground-breaking to his admirers in the early 20th century. All the works comprised in this group were acquired by the present owner in Paris from the renowned dealer Jean-Claude Brugnot in 1975.





THE FOLLOWING EIGHT LOTS ARE PROPERTY FROM
A GERMAN PRIVATE COLLECTION

■ 115

EUGÈNE GAILLARD (1862-1932)

An important cabinet, designed 1908, executed 1911

burr-elm veneer, mahogany, bronze, glass
79¼ high x 176¼ wide x 17 in. deep (201.5 x 194.5 x 43 cm)

Sold together with original signed blueprint and copy of correspondence between the designer and the private client who commissioned the present lot.

£15,000-25,000

\$20,000-33,000

€17,000-28,000

“For the last three months there’s hardly a day I have not
been personally occupied with your dresser”

Eugène Gaillard
Friday, 22 December 1911

PROVENANCE:

Jean-Claude Brugnot, Paris;
Acquired from the above by the present owner, 1975.

LITERATURE:

Other examples of this model illustrated:
Le 5me de la Société des Artistes Décorateurs, *Art et Décoration*, 1910, p. 113;
R. Waddell, *The Art Nouveau Style*, New York, 1977, p.253, fig. 526;
A. Duncan, *The Paris Salons, 1895-1914, Volume III: Furniture*, Woodbridge,
1996, p. 216.

This rare cabinet is of additional importance as it is accompanied by the original blueprint design sketch by the designer, together with copies of three letters written by Gaillard to the commissioner, M. and Mme J. Masson of 2 rue du Barbâtre, Rheims, dating from 26th December 1910 to 8th January 1912. These give a unique insight into the creation of the piece and Gaillard’s cabinet workshop at 52 rue Saint-André des Arts, Paris, and reveal a purchase cost for this piece alone of 950 francs, a considerable sum at that time. The model was shown at *La Société des Artistes Décorateurs* in 1910.

The first letter notes the options available and that the timber for use in the piece was already selected (“I have kept the solid wood needed for the eventual construction of your dresser”). The second, written on Friday 22nd December 1911, apologises for the delay in its production and also notes “For the last three months there’s hardly a day I have not been personally occupied with your dresser” showing his close association with the piece. The final letter, dated 8th January 1912, celebrates the piece’s impending arrival with the owner, “You could only judge imperfectly this furniture your last visit : - It was meticulously crafted; the woods are of a rare quality. This is a piece that has come together nicely and that I’ll regret not showing here in an exhibition”.





116

■ 116

ATTRIBUTED TO EUGÈNE GAILLARD

A wall mirror, circa 1910

mahogany, burr-elm veneer, mirrored glass
68 high x 47¼ in. wide (173 x 120 cm.)

£4,000–6,000

\$5,300–7,800

€4,500–6,700

PROVENANCE:

Jean-Claude Brugnot, Paris;

Acquired from the above by the present owner, 1975.

■ ~117

EUGÈNE GAILLARD (1862-1932)

A set of five nesting tables, circa 1913

rosewood veneer, rosewood, the lobed top above four detachable tables
largest 28 high x 27½ in. diameter (71 x 70 cm.)

(5)

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

Jean-Claude Brugnot, Paris;

Acquired from the above by the present owner, 1975.

LITERATURE:

Other examples of this model illustrated:

M. P.-Verneuil, 'Le Salon de la Société des Artistes Décorateurs en 1913', *Art et Décoration*, January 1913, p. 96;

L. Buffet-Challié, *Le Modern Style*, Paris, 1975, p. 53;

A. Duncan, *The Paris Salons, 1895-1914, Volume III: Furniture*, Woodbridge, 1996, pp. 29, 217.

This model was shown at La Société des Artistes Décorateurs in 1913.

Another set of this design was sold Christie's Paris, *Arts Décoratifs du XXe Siècle et Design*, 21 November 2012, lot 29.



ATTRIBUTED TO EUGÈNE GAILLARD

A set of eight dining chairs, circa 1905

mahogany, leather, brass nailheads
each 37¼ high x 16½ wide x 20½ in. deep (94.5 x 42 x 52 cm.)

£8,000–12,000

\$11,000–16,000

€9,000–13,000

PROVENANCE:

Jean-Claude Brugnot, Paris;
Acquired from the above by the present owner, 1975.

LITERATURE:

(8) A. Duncan, *The Paris Salons, 1895-1914, Volume III: Furniture*, Woodbridge, 1996, p. 214 for a related chair shown at la *Société Nationale des Beaux-Arts*, 1903-1904.

The design of these chairs can be closely related to a similar model, with sweeping legs and bold central splat, which Gaillard exhibited at *La Société Nationale des Beaux-Arts* in 1903-1904. Both can be compared to a chair he designed in 1899, that was then shown at the *Paris Exposition Universelle* of 1900, which Gaillard later said was the very first chair he designed for Bing's gallery 'L'Art Nouveau'.



■ 119

EUGÈNE GAILLARD (1862-1932)

An extending dining table, circa 1904

mahogany, mahogany veneer, together with three leaves
30 high x 54½ long x 46 in. wide (76 x 138.5 x 117 cm.)
fully extended 104¼ in. long (265 cm.)

£7,000-10,000

\$9,200-13,000

€7,900-11,000

PROVENANCE:

Jean-Claude Brugnot, Paris;

Acquired from the above by the present owner, 1975.

LITERATURE:

Alastair Duncan, *The Paris Salons 1895-1914, Volume III: Furniture*, Woodbridge, 1988, p. 209 for a similar example;

J. Hoffmann Jr., *The Modern Style*, Stuttgart, 2006, p. 106, pl. 51, fig. 4 for an unextending example of this model.

An unextending variant of this table was shown by Gaillard in 1904 (*Art et Décoration*, op. cit., p. 106) and can be compared to the earlier related example Gaillard exhibited at the Paris *Exposition Universelle* in 1900 for Maison Art Nouveau Bing (see Duncan, op.cit., 1988, p. 209).





120

■ 120

FRENCH

An Art Nouveau chandelier, circa 1900

patinated bronze, glass
38 high x 18 in. diameter (95 x 45 cm.)

£4,000-6,000

\$5,300-7,800

€4,500-6,700

PROVENANCE:

Jean-Claude Brugnot, Paris;
Acquired from the above by the present owner, 1975.

121

GEORGES ERNST NOWAK (1851-1919)

A mantel clock, circa 1900

mahogany, bronze, coloured glass, enamelled metal dial
12¾ in. high (23 cm.)

£3,000-5,000

\$4,000-6,500

€3,400-5,600

PROVENANCE:

Jean-Claude Brugnot, Paris;
Acquired from the above by the present owner, 1975.

LITERATURE:

Other examples of this model illustrated:
L. Buffet-Challié, *Le Modern Style*, Paris, 1975, p. 141, no. 2;
L. Buffet-Challié, *Art Nouveau Style*, London, 1982, p. 133, no. 271.



121

■ 122

EUGÈNE GAILLARD (1862-1932)

A two-tier occasional table, circa 1900

ash veneer, fruitwood, bronze, glass
31½ high x 26¾ wide x 19 in. deep (80 x 78 x 48 cm.)

£4,000-6,000

\$5,300-7,800

€4,500-6,700

PROVENANCE:

Jean-Claude Brugnot, Paris;
Acquired from the above by the present owner, 1975.

LITERATURE:

Other examples of this model illustrated:
L. Buffet-Challié, *Le Modern Style*, Paris, 1975, p. 49, no. 2, p. 77;
L. Buffet-Challié, *Art Nouveau Style*, London, 1982, p. 40, no. 72, p. 63.



PROPERTY FROM A LONDON PRIVATE COLLECTION

123

ELIZABETH GAROUSTE
AND MATTIA BONETTI
(B. 1949, B. 1952)

A pair of 'Râ' side tables, circa 1986

edited by En Attendant les Barbares, Paris, France, numbers 28 and 29 from the edition of 50 plus 4 artist's proofs, wrought iron and steel each 18½ high x 18¾ wide x 13¾ in. long (47 x 48 x 34 cm.) impressed with artists' initials GB, manufacturer's mark and 28/50, 29/50 respectively (2)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

LITERATURE:

V. Albus, S. Calloway, R. Guidot, S. Slesin and S. Tasma, *Garouste et Bonetti*, Frankfurt am Main, 1996, p. 35.



ANDRÉ DUBREUIL (B. 1951)

An early 'Spine' chair, circa 1986

manufactured by the artist's workshop for A.D. Decorative Arts, London,
welded steel
34 high x 26 wide x 35½ in. deep (86.5 x 66 x 90 cm.)

£3,000–5,000

\$4,000–6,500

€3,400–5,600

PROVENANCE:

Acquired by the present owner, circa 1986.

LITERATURE:

Other examples of this model illustrated:

C. Downey, *Neo Furniture*, London, 1992, p. 56;

J. Habegger and J.H. Osman, *Sourcebook of Modern Furniture*,
New York, 2005, p. 452;

J.-L. Gaillemin, *André Dubreuil: Poète du Fer*, Paris, 2006,
pp. 10, 27, 38, 40–41, 43.



VARIOUS PROPERTIES

125

STUDIO JOB
JOB SMEETS & NYNKE TYNAGEL
(B. 1969, B. 1977)

A 'Rock' box, designed 2001, executed 2007

produced by Studio Job, the Netherlands, number 7 from the edition of 25 plus 1 artist's proof, polished bronze, with painted interior
5 $\frac{7}{8}$ high x 14 $\frac{1}{4}$ in. square (15 x 37 cm.)
impressed JOB 07

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

PROVENANCE:

Acquired directly from the Studio by the present owner, 2008.

LITERATURE:

Other examples of this model illustrated:

Studio Job & The Groningen Museum, exh. cat., Groningen Museum, Groningen, 2011, pp. 42-43, 75;

W. Van den Bussche, *Studio Job: The Book of Job*, 2010, pp. 44, 50, 96, 98.

This lot is sold with a copy of the certificate of authenticity from Studio Job.

126

STUDIO JOB
JOB SMEETS & NYNKE TYNAGEL
(B. 1969, B. 1977)

'Dagger', designed 2003, executed 2005

produced by Studio Job, the Netherlands, number 6 from the edition of 25 plus 1 artist's proof, polished bronze
15 $\frac{5}{8}$ in. long (39 cm.)
impressed JOB 06

£3,000–5,000
\$4,000–6,500
€3,400–5,600

PROVENANCE:

Acquired directly from the studio by the present owner, 2008.

LITERATURE:

W. Van den Bussche, *Studio Job: The Book of Job*, 2010, p. 79 another example illustrated.

This lot is sold with a copy of the certificate of authenticity from Studio Job.





■ 127

MARK BRAZIER-JONES (B. 1956)

A large 'Ambassador' chandelier, designed 2011

produced by Mark Brazier-Jones Studio, UK, chromium-plated steel, glass
30¾ high x 57½ in. diameter (78 x 146 cm.)

£15,000-25,000

\$20,000-33,000

€17,000-28,000

Christie's would like to thank Julia Lowery from Mark Brazier-Jones Ltd for her assistance with the cataloguing of this lot.

* 128

ARCHIBALD KNOX (1864-1933)

A rare purse, 1905

retailed by Liberty & Co., London, UK, silver, enamel, leather
6½ in. high (15.5 cm.)
stamped L & Co. and assay marks for Birmingham 1905

£6,000-9,000

\$7,900-12,000

€6,800-10,000

The present lot will be illustrated in the forthcoming second edition of *Archibald Knox* currently being prepared by Dr. Stephen Martin.



129

ARCHIBALD KNOX (1864-1933)

A rare 'Cymric' frame, circa 1902

retailed by Liberty & Co., London, UK, silver

5½ high x 9½ in. wide (14 x 24 cm.)

stamped with retailer's mark *L & Co, CYMRIC* and indistinct assay marks

£6,000-9,000

\$7,900-12,000

€6,800-10,000

The present lot will be illustrated in the forthcoming second edition of *Archibald Knox* currently being prepared by Dr. Stephen Martin. No other example of this model is currently known.



130

GUSTAV GURSCHNER (1873-1970)

A vase, circa 1900

patinated bronze

7½ high x 6¼ wide x 4¾ in. deep (18 x 16 x 12 cm.)

stamped *GURSCHNER, MADE IN AUSTRIA* and *D / 108*

£8,000-12,000

\$11,000-16,000

€9,000-13,000



131

TIFFANY STUDIOS

A 'Spider' table lamp, circa 1910

executed by Tiffany Studios, New York, USA, leaded glass, patinated bronze
18¼ high x 15 in. diameter (46.5 x 38 cm.)
base impressed *TIFFANY STUDIOS/NEW YORK/331*, shade impressed
TIFFANY STUDIOS/NEW YORK/1424

£15,000–25,000

\$20,000–33,000

€17,000–28,000

LITERATURE:

Other examples of this model illustrated:

E. Neustadt, *The lamps of Tiffany*, New York, 1970, p. 73, fig. 105;

R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps*, New York, 1971, p. 190, fig. 3;

M. Eidelberg, N.A. McClelland, *Behind the Scenes of Tiffany Glassmaking*, New York, 2001, p. 95 for the factory page featuring the model.



132

WILLIAM DE MORGAN
(1839-1917)

An early Fulham Period Persian vase, 1888-97

handpainted glazed earthenware

11¼ in. high (30 cm.)

underside impressed tulip mark and painted mark J/8

£2,000-3,000

\$2,700-3,900

€2,300-3,400



Halsey Ricardo designed 8 Addison Road, London, or Debenham House or Peacock House as it is known, for Sir Ernest Debenham in 1905. The Italianate exterior is clad in Royal Doulton and Burmantofts tiles, whilst the Arts and Crafts interior features tiles by William De Morgan. Ricardo designed the library furnishings, including a desk decorated with the same motifs as the present chairs, presumably ensuite. The location of the desk is currently unknown but the design drawing for the inlaid panels is held in RIBA (ref. RIBA3999).

■ -133

HALSEY RALPH RICARDO (1854-1928)

*A set of four open armchairs,
designed for Sir Ernest Debenham, circa 1900*

mahogany with rosewood, birch, mother-of-pearl and bone inlays, leather
each 35¾ high x 21¾ wide x 20¾ in. deep (91 x 55 x 53 cm.) (4)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Ernest Debenham, Debenham House, London, circa 1900;
Thence by descent to the present owner.

LITERATURE:

J. Lever, *Architect's Designs for Furniture*, London, 1982, pp. 95, 104, no. 85
for a drawing of the butterflies motif on the desk from the commission.



134

ATTRIBUTED TO THE WÄKEVÄ WORKSHOPS

*An unusual 'Eiffel Tower' standard lamp,
first quarter of twentieth century*

riveted patinated copper
59% in. high (151 cm.)

£3,000–5,000

\$4,000–6,500

€3,400–5,600

PROVENANCE:

Wäkevä family, Finland;

Thence by descent;

Acquired from the above by the present owner.

Of Finnish origin, Stephen Wäkevä (1833-1910) was a Russian silversmith for Fabergé. Upon his death in 1910 his two sons Alexander and Konstantin, themselves also silversmiths for Fabergé, assumed control of their father's workshop.





■ -135

AMSTERDAM SCHOOL

A wall light, circa 1910

rosewood, fruitwood, enamelled and frosted glass, silk
29 $\frac{1}{8}$ high x 11 $\frac{1}{8}$ wide x 5 $\frac{1}{8}$ in. deep (76 x 30 x 15 cm.)

£5,000-8,000

\$6,600-10,000

€5,700-9,000

PROVENANCE:

Private Collection, The Netherlands, since 1991.

■ 136

JOSEF HOFFMANN (1870-1956)

A 'Sitzmaschine' adjustable armchair, model no. 670,
designed 1908

executed by Jacob & Josef Kohn, Vienna, Austria, stained beech,
stained beech plywood, steel
45¼ high x 26¾ wide x 32 in. deep (115 x 67 x 81 cm.)
underside branded J.J. KOHN/Teschen Austria

£8,000-12,000

\$11,000-16,000

€9,000-13,000

LITERATURE:

Other examples of this model illustrated:

W.J. Schweiger, *Wiener Werkstätte: Design in Vienna, 1903-1932*, New York, 1984, p. 79;

D.E. Ostergard, ed., *Bent Wood and Metal Furniture: 1850-1946*, exh. cat.,
The American Federation of Arts, New York, 1987, p. 258, fig. 56;

G. Fahr-Becker, *Wiener Werkstätte 1903-1932*, Cologne, 1995, p. 35.



CHRISTIAN DELL

Established 1919 in Weimar, the Bauhaus was fundamental to the development of a progressive, modern spirit in the twentieth century across all medium from art, design, textiles, architecture and photography. Under the Directorship of Walter Gropius, the school established independent yet synchronised workshops to ensure that a broad and creative curriculum was offered to all students. In 1922 Christian Dell was appointed by Gropius to lead the metal workshop, a position that he held until 1925 when he left to teach at the Frankfurt Art School. Under Dell's direction, the metal workshop transformed from a primarily craft-based studio to one that recognised the increasing social benefits of democratising effective modern design.

In 1907 at the age of 14 Dell began his apprenticeship in a small studio in Hanau, before transferring as a student to the Grand-Ducal School of Arts & Crafts in Weimar, established by Henry van de Velde in 1905, and since recognised as the educational establishment that was to prove the precursor to the Bauhaus. Subsequent to wartime military service, Dell worked as a silversmith in Munich, Berlin and Hanau before coming to the attention of Walter Gropius. Dell joined the Bauhaus at a critical

moment in the development of the fledgling school. Other masters and students during this early period who were present at the Bauhaus alongside Dell, included Josef Albers, Wassily Kandinsky, Paul Klee, Oskar Schlemmer, Marcel Breuer, Herbert Beyer and László Moholy-Nagy, amongst others. His students included Marianne Brandt, who was to eventually assume directorship of the metal workshop in 1928.

During his tenure at the Bauhaus, and subsequently in Frankfurt, Dell embraced Modernism however also acknowledged the relevance of historical precedents in design, an ethos that occasionally placed him at odds with other masters, many of whom advocated aesthetic severance with the past. With the arrival of the hostile political climate in 1933, Dell was obliged to resign from teaching roles, and turned instead to concentrate upon developing the ideas for industrial lighting that he had initiated in the late 1920s. Produced by the firm Kaiser & Co., these effective and functionalist lamps have since been acknowledged as iconic designs, and several remain in production today. After the war, Dell returned to metalworking and silversmithing, briefly operating a workshop and gallery in Wiesbaden 1948-1955.



THE FOLLOWING SIX LOTS ARE PROPERTY FROM
THE ESTATE OF CHRISTIAN DELL

137

CHRISTIAN DELL (1893-1974)

A ladle, 1920s

white metal, macassar ebony
15 in. long (38 cm.)

£3,000-5,000

\$4,000-6,500

€3,400-5,600

PROVENANCE:

Christian Dell;
Thence by descent.

138

CHRISTIAN DELL (1893-1974)

A bowl, 1920s

white metal
2 high x 5½ in. diameter (3 x 13 cm.)
underside impressed with artist's monogram *CD* and purity mark *900*

£5,000-7,000

\$6,600-9,100

€5,700-7,900

PROVENANCE:

Christian Dell;
Thence by descent.

LITERATURE:

K. Weber, *Die Metallwerkstatt am Bauhaus*, exh. cat., Bauhaus-Archiv Museum für Gestaltung, Berlin, 1992, p. 195, fig. 144 similar example illustrated.



139

CHRISTIAN DELL (1893-1974)

A footed cup, 1920s

white metal, the stem with inscription
6½ high x 4 in. diameter (15.4 x 10 cm.)

£4,000-6,000

\$5,300-7,800

€4,500-6,700

PROVENANCE:

Christian Dell;

Thence by descent.



140

CHRISTIAN DELL (1893-1974)

A candlestick, 1920s

plated and gilded metal
6¼ high x 4¾ in. diameter (15.5 x 11 cm.)
lower edge stamped with artist's monogram *CD*

£5,000-7,000

\$6,600-9,100

€5,700-7,900

PROVENANCE:

Christian Dell;

Thence by descent.



CHRISTIAN DELL (1893-1974)

*An important archive 1922-34,
including Dell's Bauhaus contract, signed by Walter Gropius*

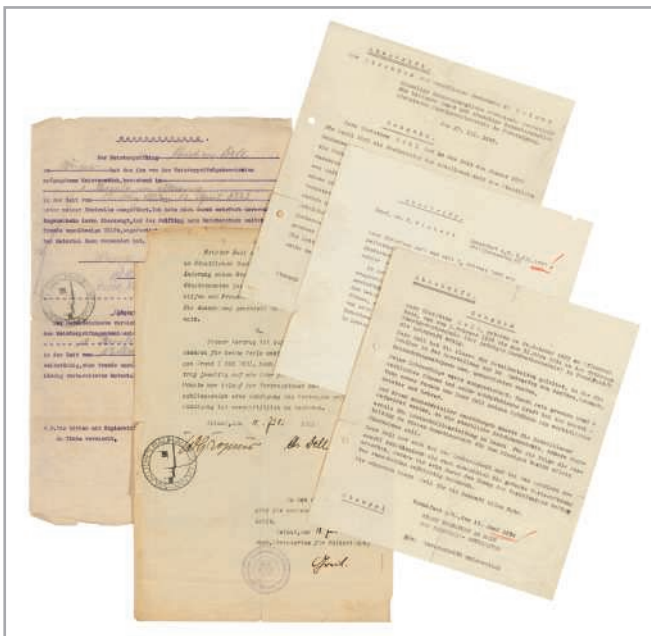
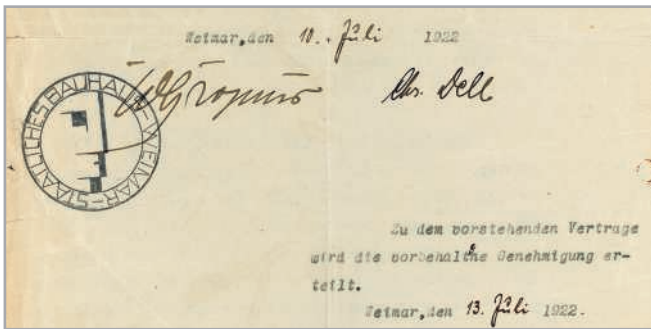
the typed letters to Christian Dell, from Walter Gropius and the Director of the Frankfurt Art School Fritz Wichert; together with a set of ten steel monogram and purity stamps; and a patinated copper box
box 2 $\frac{7}{8}$ high x 4 $\frac{7}{8}$ long x 3 $\frac{1}{4}$ in. wide (6 x 12.5 x 8 cm.)

four stamps cast with different artist's CD monograms, five with purity stamps
585, 750, 800, 800, 925, sterling respectively, two purity stamps impressed
C. SCHEUFFLER NOHF./FRANKFURT.a.M., one artist stamp impressed
R.CONRAD/WEIMAR (16)

£10,000-15,000

\$14,000-20,000

€12,000-17,000



PROVENANCE:
Christian Dell;
Thence by descent.

Dell's unique contract, dated 31 March 1922, was for a three-year (renewable) engagement as Director of the Bauhaus metal workshop. Signed by both Walter Gropius and Christian Dell, the document bears the Bauhaus Weimar ink stamp. The contract outlines Dell's responsibilities for the theoretical and practical education of his students, these to be carried out with the 'Masters of Form', and also outlines his monthly salary and holiday allowance. Another document, dated 27 March 1922, from Walter Gropius, thanks Dell for his rich expert knowledge and untiring energy in bringing the metal workshop to a flourishing success, despite the extraordinary economic difficulties. Further documents, dated 1933 and 1934, relate to Dell's engagement 1926-1933 at the Frankfurt School of Arts & Crafts. These documents bear witness to the esteem in which Dell was held by his contemporaries and his colleagues.

Accompanying this lot are Dell's own personal hallmarking and monogram stamps, including those stamps used during his time at the Weimar Bauhaus, retained in his original hand-made copper box.



142

CHRISTIAN DELL (1893-1974)

An adjustable table lamp, 1940s

manufactured by Gebr. Kaiser & Co, Neheim, Germany,
painted metal, chromium-plated metal
10¼ in. high (26 cm.)
shade cast *KAISER/ORIGINAL/idell*,
underside with paper label printed *Entwurf Christian Dell*

£1,000-1,500

\$1,400-2,000

€1,200-1,700

PROVENANCE:

Christian Dell;
Thence by descent.

LITERATURE:

Klaus Weber, *Die Metallwerkstatt am Bauhaus*, exh. cat.,
Bauhaus-Archiv Museum für Gestaltung, Berlin, 1992,
p. 207, no. 167 similar examples illustrated.

143

CHRISTIAN DELL (1893-1974)

*An important photographic archive,
some dated between 1909-1942*

comprising photographs of tableware, lamps and sculptures
variable sizes, largest 7½ high x 9¾ in. wide (24 x 19.5 cm.)
reverse of some ink-stamped with *STAATLICHES BAUHAUS - WEIMAR*,
some ink-stamped with designer's monogram

£15,000-25,000

\$20,000-33,000

€17,000-28,000

PROVENANCE:

Christian Dell;
Thence by descent.

This important and extensive collection of photographs, many of which are annotated and dated, contains previously unpublished designs and represents a chronicle of Dell's metalwork throughout his career. The largest quantity of photographs, some bearing Bauhaus stamps to the reverse, illustrate key designs for metalwork and tableware from the 1920s and into the 1930s. Some further images appear to reflect Dell's activities or interests prior to the Bauhaus. The collection also includes photographs of lighting designs for Rondella, late 1920s, and includes some designs that may not have entered full production.



142



143 (part)



143 (part)



PROPERTY FORMERLY IN THE COLLECTION OF
HERMANN AND LYDA WITTGENSTEIN

Δ-144

DAGOBERT PECHE (1887-1923)

An important coffee service and tray, designed 1920

executed by the Wiener Werkstätte, comprising a coffee pot, model no. S 5073, a milk jug, model no. S 5074, a sugar box, model no. S 5075, and a service tray, white metal with *martelé* surface, ivory handles
coffee pot 12½ in. high (32 cm.)
milk jug 4¼ in. high (10.7 cm.)
sugar bowl 5½ in. high (13 cm.)
service tray 20½ in. diameter (51 cm.)
coffee pot stamped *Wiener Werkstätte, Made in Austria, P, 900*
sugar bowl stamped *Wiener Werkstätte, Made in Austria, P*
milk jug stamped *Wiener Werkstätte, Made in Austria, P, WW, 900*
tray stamped *Wiener Werkstätte, Made in Austria, P, 900*

£20,000-30,000

\$27,000-39,000

€23,000-34,000

LITERATURE:

M. Eisler (ed.), *Dagobert Peche 1887-1923*, Vienna, 1925 (reprinted 1992), pl. 27, another tea and coffee service illustrated, featuring diagonally-ribbed tray design;
P. Noever, *Dagobert Peche und die Wiener Werkstätte*, Vienna, 1998, p. 213, pl. 31;
Die Wiener Werkstätte Modernes kunsthandwerk von 1903 -1932, exh. cat., MAK, Vienna, 1967, pl. 21;
Der Preis der Schönheit. Zum 100. Geburtstag der Wiener Werkstätte, exh. cat., MAK, Vienna, 2003, p. 338, coffee service illustrated, featuring twin-handled sugar bowl and diagonally-ribbed tray design.

Dagobert Peche trained as an architect but is best remembered as a designer in a diverse range of media. He joined the *Wiener Werkstätte* in 1915 and became an artistic director, remaining involved until his death in 1923. The present lot reveals mastery of a style influenced by the Baroque and Rococo periods.



PAUL DUPRÉ-LAFON

Paul Dupré-Lafon trained as an architect but worked primarily as an interior designer. Originally from Marseilles, it took him only five years to establish himself in Paris and by the late 1920s he was creating entire interiors for wealthy *clientèle* including the bankers Dreyfus and Rothschild. He has been described as '*décorateur des millionnaires*' (Courvat-Desvergnès, *op. cit.*) and for forty years worked as such. He was a reserved man preferring not to show his designs in exhibitions, but instead concentrating all his energy on his projects.

His furniture combined the functionality of modernist design with the luxury of art deco, without it becoming a dehumanised version of modernism or an over-exuberant expression of art deco. It was critical to Dupré-Lafon that his furniture should not only be works of art but also should serve its users and be practical. Creating impressive forms that communicate a sense of power and grandeur through their simplicity, curves and angles filled him with fascination. His furniture was to be clear in form and intended to demonstrate different aspects of its utility from various view-points.

Of sophisticated of form and with strong spatial presence, the present desk fluently illustrates Dupre-Lafon's skills, uniting function with sumptuous materials and accented by subtle use of colour to deliver a luxurious desk appropriate for his cultivated *clientèle*. The present desk is known from a 1929 design drawings for an apartment in rue Cortambert, Paris, and is one of two variations known to exist.



VARIOUS PROPERTIES

■ 145

PAUL DUPRE-LAFON (1900-1971)

An important bureau, designed 1929

limed and cerused oak, vellum, leather, bronze, sycamore and Bakelite, the top with three compartments, fitted with pen-holder and removable interior tray revealing a secret compartment

28¼ high x 57½ wide x 41 in. deep (70 x 145 x 104 cm.)

£200,000-250,000

\$270,000-330,000

€230,000-280,000



LITERATURE:

Similar examples illustrated:

T. Couvrat-Desvergnès, *Paul Dupré-Lafon, Décorateur des Millionnaires*, Paris, 1990, pp. 64-65 and 120-121;

P. Kjellberg, *Le Mobilier du XXe Siècle, Dictionnaire des Créateurs*, Paris, 1994, p. 205;

B. Foucart & J.-L. Gaillemin, *Les Décorateurs des Années 40*, Paris, 1998, p. 123.

The authenticity of this lot has been confirmed by the Estate of Paul Dupré-Lafon.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

146

WHEELER WILLIAMS (1897-1972)

The 'Four Seasons', 1934

stone composite
each 41¼ in. high (105 cm.)
signed *Wheeler Williams 1934*

£30,000-50,000

\$40,000-65,000

€34,000-56,000

PROVENANCE:

Sotheby's, New York, 19 May 2004, lot 159;
Acquired from the above by the present owner.

LITERATURE:

Other examples of this model illustrated:
Brookgreen Gardens, *Sculpture by Wheeler Williams*, 1937, n.p.;
W. Williams, *American Sculptors Series: No. 1, Wheeler Williams*,
New York, 1947, p. 27.





147

GENEVIÈVE GRANGER
(1877-1967)

A rare table lamp, 1926

patinated cast bronze, alabaster
24 in. high (61 cm.)
signed in the cast *granger 1926*

£8,000-12,000

\$11,000-16,000

€9,000-13,000





■ 148

MAISON BAGUÈS

A pair of chandeliers, circa 1937

painted wood and steel
each 31 high x 31½ in. diameter (78.8 x 80 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

LITERATURE:

Art et Décoration, 1937, n.p. for an advertisement of a similar example.

(2)

■ Ω 149

ALBERT CHEURET (1884-1966)

'Cigognes', a ceiling light, circa 1925

patinated bronze, alabaster
25 high x 33 in. diameter (63 x 84 cm.)
signed *Albert Cheuret*

£20,000-30,000

\$27,000-39,000

€23,000-34,000



View of Albert Cheuret's booth at the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, Paris.

PROVENANCE:
DeLorenzo Gallery, New York;
Private Collection, New York;
DeLorenzo Gallery, New York.



■ 150

WERKSTÄTTE HAGENAUER

A life-size figure of a butler, executed 1979-87

produced by Werkstätte Hagenauer, Vienna, Austria,
chromium-plated metal, copper, painted steel
79¾ in. high (202.5 cm.)
reverse stamped with manufacturer's mark *wHw/HAGENAUER WIEN/
HANDMADE/MADE IN AUSTRIA*

£15,000-25,000

\$19,000-32,500

€16,800-28,000

PROVENANCE:

Sotheby's, New York, 14 March 1997, lot 129;
Seymour Stein, New York;
Sotheby's, New York, 11 December 2003, lot 58;
Barry Fitzgerald, Melbourne;
Sotheby's, Olympia, London, 31 May 2007, lot 230;
Acquired from the above by the present owner.

LITERATURE:

A. Duncan, *Art Deco Complete*, London, 2009, p. 264 another example illustrated.

Christie's would like to thank Ms Olga Kronsteiner for her assistance with the cataloguing of this lot.



■ 151

WERKSTÄTTE HAGENAUER

A rare group of four life-size musicians, executed 1978-87

produced by Werkstätte Hagenauer, Vienna, Austria, chromium-plated metal,
painted wood, painted steel

tallest 73½ in. high (187 cm.)

reverse of each stamped with manufacturer's mark *wHw/HAGENAUER*

WIEN/MADE IN AUSTRIA, three further impressed *HANDMADE*,

one with *1077*

(4)

£50,000–80,000

\$65,000–104,000

€56,000–89,600

PROVENANCE:

Christie's East, New York, *20th Century Decorative Arts*, 12 December 1994, lot
732 (for the saxophone player, pianist and drummer);

Christie's East, New York, *20th Century Decorative Arts*, 9 June 1998, lot 165
(for the trumpet player);

Seymour Stein, New York, acquired from the above two auctions;

Sotheby's, New York, 11 December 2003, lot 59;

Acquired from the above by the present owner.

LITERATURE:

A.W. Edward, *Art Deco Sculpture & Metalware*, 1996, p. 57 for this saxophone
player, pianist and drummer illustrated.

Christie's would like to thank Ms Olga Kronsteiner for her assistance with the
cataloguing of this lot.





λ 152

FERDINAND PARPAN (1902-2004)

'Pingouin', designed 1950, cast after 2004

cast by Fonderie d'art Deroyau, Villers Sur Port, France, number 7 from the edition of 8, patinated cast bronze

28¼ in. high (72 cm.)

lower edge stamped with foundry mark, 7 / 8 / F.PARPAN and artist's cipher

£10,000–15,000

\$14,000–20,000

€12,000–17,000

LITERATURE:

Other examples of this model illustrated:

J.-J. Lévêque, *Ferdinand Parpan, Sculpteur*, Paris, 1989, p. 115;

J.-C. Hachet, *Ferdinand Parpan, L'intuition des formes*, Paris, 2001, p. 138.

This lot is sold with a certificate of authenticity from the Atelier d'Art Ferdinand Parpan.



λ 153

FERDINAND PARPAN (1902-2004)

'Trompettiste', designed 1935-39, cast 1996

cast by Fonderie d'Art Briere et Cie., Longjumeau, France, first artist proof from the edition of 4 artist's proofs, patinated bronze
19 in. high (49 cm.)

lower edge stamped with *Fd. d.ART BRIERE 1996, EA I / IV, PARPAN* and artist's cipher

£8,000-12,000

\$11,000-16,000

€9,000-13,000

PROVENANCE:

Private Collection, France;
Acquired from the above by the present owner.

LITERATURE:

Other examples of this model illustrated:

J.-J. Lévêque, *Ferdinand Parpan, Sculpteur*, Paris, 1989, pp. 54-55;

J.-C. Hachet, *Ferdinand Parpan, L'intuition des formes*, Paris, 2001, pp. 52, 244-45.

This lot is sold with a certificate of authenticity from the Atelier d'Art Ferdinand Parpan.



λ 154

FERDINAND PARPAN (1902-2004)

'Contrebassiste', designed 1935-39, cast circa 1990

cast by Blanchet et Cie., Bagnolet, France, number 2 from the edition of 8, patinated bronze
30 in. high (76 cm.)

reverse stamped *F. PARPAN/Blanchet Fondateur/2 / 8* and artist's cipher

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Private Collection, France, acquired directly from the artist;
Acquired from the above by the present owner.

LITERATURE:

Other examples of this model illustrated:

J.-J. Lévêque, *Ferdinand Parpan, Sculpteur*, Paris, 1989, p. 59;

J.-C. Hachet, *Ferdinand Parpan, L'intuition des formes*, Paris, 2001, pp. 52-53, 243.



λ 155

FERDINAND PARPAN (1902-2004)

'Joueur de banjo', cast circa 1990

cast by Blanchet et Cie., Bagnolet, France, number 1 from the edition of 8,
patinated bronze

21 $\frac{1}{4}$ high x 18 $\frac{3}{8}$ wide x 7 in. deep (55 x 47.5 x 17 cm.)

base stamped with *F. PARPAN/Blanchet Fondateur/1/8* and artist's cipher

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Private Collection, France, acquired directly from the artist;

Acquired from the above by the present owner.

LITERATURE:

J.-J. Lévêque, *Ferdinand Parpan, Sculpteur*, Paris, 1989, p. 59, another example illustrated.



λ 156

FERDINAND PARPAN (1902-2004)

'Fourmiller', designed 1936, cast before 1988

cast by Blanchet et Cie., Bagnolet, France, number 4 from the edition of 8,
patinated bronze

29½ high x 12 long x 5¼ in. wide (75 x 30 x 13 cm.)

lower edge stamped with F.PARPAN/Blanchet Fondateur/4 / 8
and artist's cipher

£15,000-25,000

\$20,000-33,000

€17,000-28,000

PROVENANCE:

Private Collection, by repute acquired directly from the artist, 1988;
Christie's, London, *20th Century Decorative Art & Design*,
25 October 2011, lot 29;
Acquired from the above by the present owner.

LITERATURE:

Other examples of this model illustrated:

J.-J. Lévêque, *Ferdinand Parpan, Sculpteur*, Paris, 1989, p. 110;

J.-C. Hachet, *Ferdinand Parpan, L'intuition des formes*, Paris, 2001, p. 105.



λ 157

FERDINAND PARPAN (1902-2004)

'Accordéoniste', designed 1935, cast before 1988

cast by Blanchet et Cie., Bagnolet, France, first of 4 artist's proofs, patinated bronze
30¼ in. high (77 cm.)

base stamped with *F.PARPAN/E.A. 1 / 4/Blanchet Fondateur* and artist's cipher

£15,000-25,000

\$20,000-33,000

€17,000-28,000

PROVENANCE:

Private Collection, by repute acquired directly from the artist, 1988;

Christie's, London, *20th Century Decorative Art & Design*, 25 October 2011, lot 32;

Acquired from the above by the present owner.

LITERATURE:

Other examples of this model illustrated:

J.-J. Lévêque, *Ferdinand Parpan, Sculpteur*, Paris, 1989, pp. 67, 72;

J.-C. Hachet, *Ferdinand Parpan, L'intuition des formes*, Paris, 2001, pp. 52, 236.



λ 158

FERDINAND PARPAN (1902-2004)

'Chat allongé', designed 1950, cast 2016

cast by Déroyaume Fondateur, Villers Sur Port, France, second artist's proof of 4, patinated bronze

6½ high x 21 in. long (16 x 53 cm.)

lower edge stamped with foundry mark, F.PARPAN, 2016, E.A. II / IV and artist's cipher

£10,000-15,000

\$14,000-20,000

€12,000-17,000

LITERATURE:

Other examples of this model illustrated:

J.-J. Lévêque, *Ferdinand Parpan, Sculpteur*, Paris, 1989, pp. 125, 143;

J.-C. Hachet, *Ferdinand Parpan, L'intuition des formes*, Paris, 2001, p. 106.

This lot is sold with a certificate of authenticity from the Atelier d'Art Ferdinand Parpan.



λ 159

FERDINAND PARPAN (1902-2004)

'Elephant', designed 1935-36, later cast

cast by Fonderie d'art Deroyaume, Villers Sur Port, France, last of 4 artist's proofs, patinated bronze

15½ high x 14¾ x 7 in. long (39 x 37 x 18 cm.)

lower edge stamped with foundry mark, *F.PARPAN/E.A. IV / IV* and artist's cipher

£15,000-25,000

\$20,000-33,000

€17,000-28,000

LITERATURE:

Other examples of this model illustrated:

J.-J. Lévêque, *Ferdinand Parpan, Sculpteur*, Paris, 1989, pp. 127;

J.-C. Hachet, *Ferdinand Parpan, L'intuition des formes*, Paris, 2001, pp. 35, 144-45.





■ 160

GRETA MAGNUSSON- GROSSMAN (1906-1999)

A pair of 'Grasshopper' standard lamps, designed 1947

manufactured by Bergboms Malmö, Sweden,

painted steel, painted aluminium, brass

each 48¾ in. high (124 cm.)

each shade interior impressed G-33-BERGBOM, the exterior of one shade also with label printed S

£10,000–15,000

\$14,000–20,000

€12,000–17,000

LITERATURE:

Other examples of this model illustrated:

B. Littman, *Greta Magnusson Grossman, Furniture and Lighting*, exh. cat., The Drawing Center, 2008, p. 15, pl. 4;

C. Krzentowski and D. Krzentowski (eds), *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 57.



PROPERTY FORMERLY IN THE PRIVATE COLLECTION OF
ARNE JACOBSEN

■ 161

ARNE JACOBSEN (1902-1971)

A unique and important extending table, from Jacobsen's home, Søholm, circa 1952

manufactured by Fritz Hansen, Copenhagen, Denmark, Oregon pine, painted steel, rubber, with two leaves; together with a set of six custom-ordered Oregon pine 'The Ant' chairs, model no. 3100, 1982

table 28 high x 44¼ in. diameter (71 x 112 cm.), 90% long fully extended (230 cm.)

each chair 30¼ high x 20½ wide x 19% in. deep (77 x 52 x 50 cm.)

underside of each chair moulded with manufacturer's logo and control marks,
FRITZ HANSEN, MADE IN DENMARK, 1982 (7)

£30,000-50,000

\$40,000-65,000

€34,000-56,000



The present lot table *in situ*, Arne Jacobsen, Søholm residence, Denmark.
©Danish National Art Library, 2018. Photography: Jørgen Stüwing.

PROVENANCE:

The table: Arne Jacobsen, Søholm residence, thence by descent;

The chairs: Søholm residence, 1982, thence by descent;

Acquired from the above by the present owner.

LITERATURE:

For an illustration of the table *in situ*:

P. Hvidberg-Hansen, *Fritz Hansen 1872-1997, Danish Furniture Design through 125 years*, Copenhagen, 1997, p. 25;

C. Thau, K. Vindum, *Arne Jacobsen*, Copenhagen, 2001, p. 345.

For a technical drawing of the table:

L. Balslev Jørgensen, E. Møller, F. Solaguren-Beascoa, *Arne Jacobsen*, Barcelona, 1998, p. 129, no. 1, p. 152, no. 4.





The present table is a unique example created by the designer for use in his own residence at the Søholm row-house complex, to the north of Copenhagen, which he designed 1945-1954, his home until his passing in 1971. With minimalist elegance, this unique table initiates features that would develop into the more familiar egg-shaped and circular dining tables, often finished in rosewood, birch or with ebonised finish, that manufacturer Fritz Hansen would subsequently produce for Jacobsen. For the table's surface, Jacobsen uniquely selected Oregon pine, an imported wood celebrated for the irregular softness of the timber's grain, and which provides contrast to the neutrality of the battleship-grey enamel to the steel legs. Through its unique choice of carefully selected materials, the table offers clarity upon Jacobsen's sensitivity towards subtlety of surface and materials.



PAAVO TYNELL

Paavo Tynell was co-founder and one of the main designers of Taito AB, the first industrial producer of lighting in Finland. With the innovation of electricity in the beginning of the 20th century, Taito and Tynell expanded the thinking and manufacturing of modern lighting solutions in Europe and abroad, which continued when Taito went on to be acquired by Idman Oy in 1954.

A master craftsman himself, Tynell's designs for Taito and Idman synthesised a traditional aesthetic with a modern sensibility. With the use of a few simple materials – perforated and polished brass, glass, leather – Paavo Tynell created an easily recognisable style with an ornamented yet sleek design. His constant focus on the interplay between light and shadow, combined with a respect for high-quality craftsmanship, creates a subtlety of atmosphere which continues to resonate and enhance today's interiors.

Tynell rose to increased prominence in the 1930s and 1940s he collaborated with most renowned Finnish architects Tynell's company Taito Oy producing fixtures for all of Alvar Aalto's major projects, including the Paimio Sanatorium (1929-1933), the Viipuri Library (1935) and the Savoy restaurant (1937). His work also steadily gained international prominence, were in winning awards at the 1929 World Exhibition in Barcelona and the Milan Triennale of 1933, and particularly through his U.S. partnership with Finland House from 1947, a New York design atelier that showcased the work of Finnish designers and craftspeople. His elegant brass designs, marketed under the name Finland House (but still made by Taito in Helsinki), won huge demand in North America, and he went on to create lighting designs for noted American companies such as Lightolier and Litecraft, in addition to designing the lighting for the United Nations Secretary General's Office in the United Nations building in 1955.



■ 162

PAAVO TYNELL (1890-1973)

A ceiling light, model no. 9040, circa 1953

manufactured by Taito Oy, Helsinki, Finland, brass, brass wire, coloured glass
22½ drop x 17¾ in. diameter (57 x 45 cm.)
light socket stamped OY TAITO AB

£8,000-12,000

\$11,000-16,000

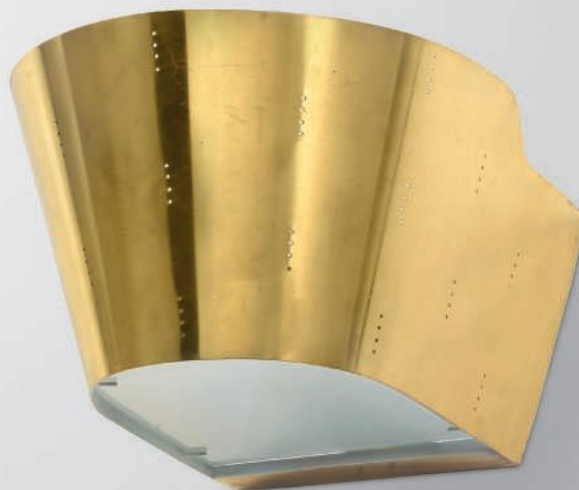
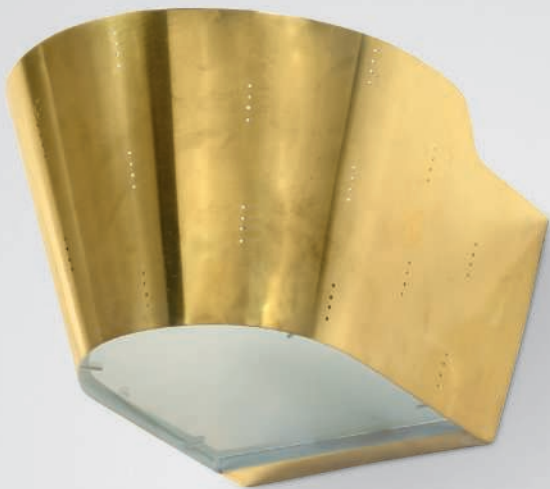
€9,000-13,000

LITERATURE:

Other examples of this model illustrated:

Valaisimia Idman, Idman sales catalogue, no. 135, 1953, p. 13;

Valaisimia, Idman sales catalogue, no. 138, 1955, p. 56.



■ 163

PAAVO TYNELL (1890-1973)

A pair of wall lights, model no. 946, circa 1955

manufactured by Taito Oy, Helsinki, Finland, perforated brass
each 5½ high x 8¼ wide x 9⅞ in. deep (14 x 21 x 25 cm.)
each stamped *TAITO*

(2)

£3,000-5,000

\$4,000-6,500

€3,400-5,600

LITERATURE:

Other examples of this model illustrated:

Valaisimia, Idman sales catalogue, no. 136, 1954, p. 61;

Idman, Koristevalaisinlittelo, Idman sales catalogue, no. 142, 1960, n.p.;

Finland House Lighting, harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, p. 25.

164

PAAVO TYNELL (1890-1973)

A rare large desk lamp, 1951-52

manufactured by Taito Oy, Helsinki, Finland, brass, leather
20½ in. high (52 cm.)
twice stamped *TAITO*

£15,000-20,000

\$20,000-26,000

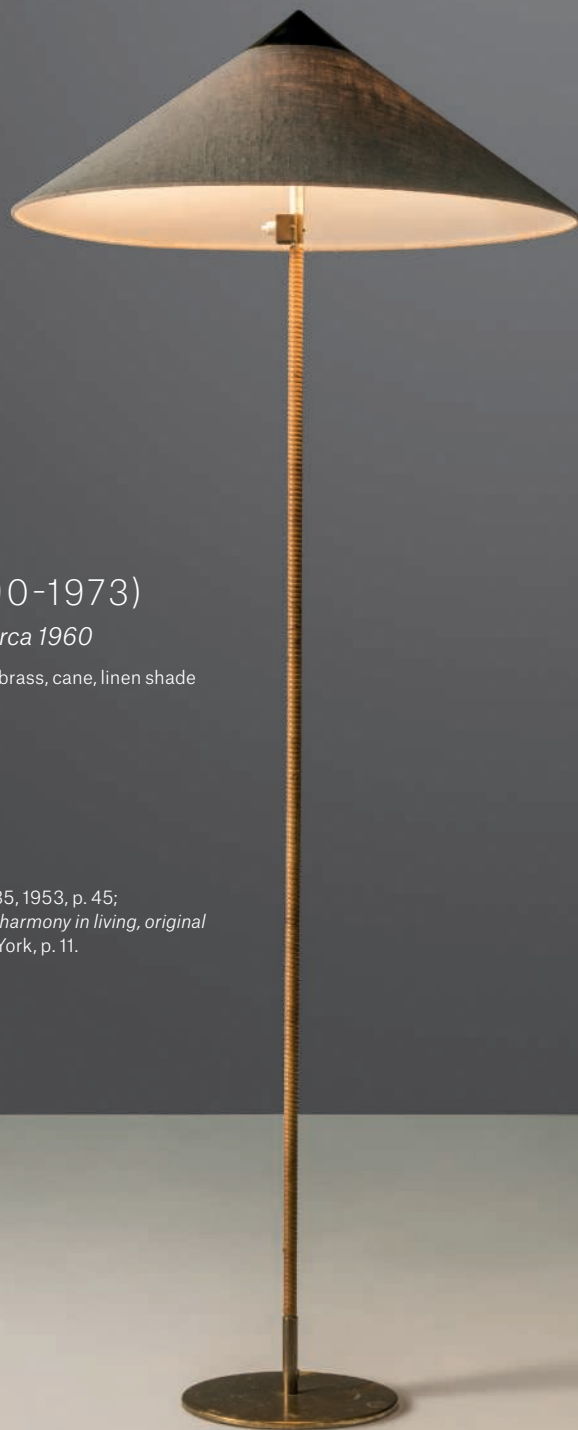
€17,000-22,000

LITERATURE:

Teknillisiä Valaisimi, Idman undated sales catalogue, no. 140, n.p., illustrated;
Hundred Years of Finnish Design, from the Rafaela & Kaj Forsblom Collection,
exh. cat., Nationalmuseum Design, Stockholm, 2017, pp. 93, 181 for a related
model.

The present lot design, of impressive large size, was conceived for the for the Head Office of the Finnish State Railways Headquarters. The lamp is featured in a rare period photograph of the office interior, and its original drawing is currently held in the archives of the Design Museum of Helsinki. Of this model, which does not appear in the production catalogues amongst the ones available for retail, this is the only example currently identified.





■ 165

PAAVO TYNELL (1890-1973)

A standard lamp, model no. 9602, circa 1960

manufactured by Idman Oy, Helsinki, Finland, brass, cane, linen shade
59 in. high (150 cm.)
light switch stamped *Idman*

£6,000-8,000

\$7,900-10,000

€6,800-9,000

LITERATURE:

Other examples of this model illustrated:

Valaisimia Idman, Idman sales catalogue, no. 135, 1953, p. 45;

Finland House Lighting, harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, p. 11.



166

PAAVO TYNELL (1890-1973)

A pair of table lamps, model no. 9209, 1950s

manufactured by Taito Oy, Helsinki, Finland, painted brass, brass, cane
each 14½ in. high (37 cm.)

interior of one shade stamped 9209 OY TAITO AB

(2)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

LITERATURE:

Other examples of this model illustrated:

Valaisimia Idman, Idman sales catalogue, no. 135, 1953, p. 43;

Finland House Lighting, harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, p. 27.

DENMARK AND CHINA

The influence of Chinese furniture upon European design has endured since the opening of trade routes in the sixteenth century. Foremost amongst China's European trading partners was Britain, and by the early eighteenth century domestic British furniture had become influenced by Chinese models, including, by the 1720s, chairs that heavily referenced the exact same model that Wegner observed and was influenced by some two centuries later. However, it is most probably through the educating influence of Kaare Klint that Chinese design, by way of eighteenth century Britain, began to exert a deeper influence upon a new generation of Danish designers. In his capacity as founding tutor at Copenhagen's Royal Academy, Klint promoted an understanding of the materials, to include rosewood, mahogany and oak, the expert cabinet-maker construction, and the furniture types of eighteenth century Britain, securing examples that could be exhibited to benefit his student's education and understanding. Through Klint's enthusiasm and expertise, an acceptance and understanding of Chinese models began to permeate into the consciousness of a new generation of Danish furnituremakers, designers, and ceramicists, representative samples of which are offered in the following ten lots.



HANS WEGNER (1914-2007)

A rare and important 'China' armchair, 1945

executed by master cabinetmaker Johannes Hansen, Copenhagen, Denmark,
walnut, leather, brass nailheads

36½ high x 22¾ wide x 21¼ in. deep (92 x 58 x 54 cm.)

Christie's would like to thank Marianne Wegner for her assistance with the cataloguing of this lot.

£30,000–50,000

\$40,000–65,000

€34,000–56,000

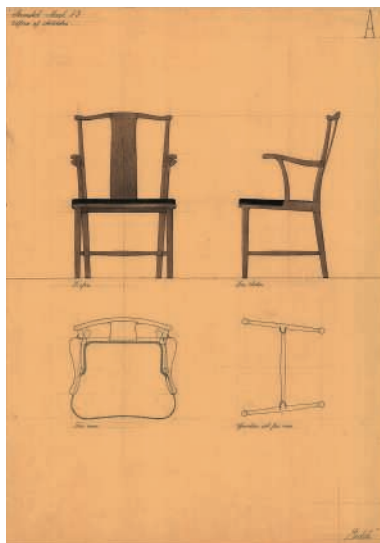
LITERATURE:

Other examples from the suite illustrated:

J. Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 35;

B.B. Laursen, S. Matz and C. Holmsted Olesen, *Mesterværker: 100 års dansk møbelsnedkeri*, Copenhagen, 2003, p. 128;

C. H. Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, p. 117.



Hans Wegner, technical drawing of the present design, 1944.
© Hans J Wegners Tegnestue, 2018.

In 1937, while attending Copenhagen's School of Arts & Crafts, Wegner was exposed to a Chinese chair, circa 1800, that had recently been acquired by the city's Applied Arts Museum. With distinctive yoke-shaped top-rail and central, ergonomically-shaped back splat and outswept arms, the design was remarkable for its assembly, which dispensed with glues or screws to instead rely upon skilled and secure jointing for rigidity. For the nascent cabinetmaker, the stylistic and constructional properties of this chair were to prove inspirational, and from 1944 onwards Wegner began to investigate the first of several variations of Chinese-inspired chairs.

The present lot is a rare, early and important example of Wegner's fascination for Chinese chairs. Designed and made in 1944, this example originally formed part of a set of eight, that included four armchairs and four side chairs. Of this set, two armchairs and all four side chairs are now lost. Only one other example of the armchair is known to exist, however that example no longer retained the original close-nailed leather seat that remains preserved intact on this example.



■ 168

MOGENS KOCH (1898-1992)

A rare partner's desk, designed 1937, executed 1942-52

executed by master cabinetmaker N. C. Jensen Kjær, Denmark,
teak, brass, each side with two frieze drawers
29½ high x 74¼ long x 37¼ in. wide (75 x 188 x 94 cm.)

£18,000-25,000

\$24,000-33,000

€21,000-28,000

LITERATURE:

G. Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*,
Copenhagen, 2000, p. 57;

B.B. Laursen, S. Matz and C. Holmsted Olesen, eds., *Mesterværker:
100 års dansk møbelsnedkeri*, Copenhagen, 2000, p. 144.

Originally designed and exhibited at the Cabinetmaker's Guild exhibition in 1937, the model was produced in very limited numbers. The early handful of examples executed featured a leather-covered writing surface, usually paired with a mahogany frame. Of the following limited production of desks without leather-covered tops, only two examples are believed to have been made in teak.





169

BERNDT FRIBERG (1899-1981)

A group of ten vessels, 1960s

glazed stoneware

tallest 8¾ in. high (22 cm.)

underside of eight incised with *FRIBERG* and impressed with artist's seal, two impressed with artist's seal *STUDIO*, one further impressed *FS2* and incised *BF*, the other impressed *GUSTAVBERG*

(10)

£5,000-7,000

\$6,600-9,100

€5,700-7,900



170

BERNDT FRIBERG (1899-1981)

A group of nine vessels, 1960s

glazed stoneware

tallest 11 in. high (28 cm.)

underside of each incised *FRIBERG* and impressed with artist's seal,
one also with paper label printed *GUSTAVBERG/SWEDEN*

(9)

£6,000-8,000

\$7,900-10,000

€6,800-9,000





■ 171

AXEL SALTO (1889-1961)

A table lamp, model no. 20.659, designed 1944

produced by Royal Copenhagen, Copenhagen, Denmark,
stoneware, solfatara glaze, linen shade
ceramic base 16½ in. high (41 cm.)
underside with blue wave mark, 20659,
and ROYAL COPENHAGEN DENMARK stamp

£4,000-6,000

\$5,300-7,800

€4,500-6,700

LITERATURE:

S. Bruhn and C. Rauh Oxbøll (eds.), *Axel Salto, master of stoneware*, exh. cat.,
CLAY Museum of Ceramic Art Denmark, Middlefart, Denmark, 2017, p. 174,
no. 164 for details of the model.

■ 172

OLE WANSCHER (1903-1985)

A pair of two-tier occasional tables, designed 1960s

produced by cabinetmaker A.J. Iversen, Copenhagen, Denmark,
mahogany, mahogany veneer
each 23½ high x 23¼ long x 15¾ in. wide (60 x 59 x 40 cm.)
underside of each with manufacturer's paper label
Snedkermester/A.J.Iversen/Kobenhavn

£4,000-6,000

\$5,300-7,800

€4,500-6,700

(2)



173

BENGT NORDQUIST (1912-1991)

A low occasional table / bench, 1960s

manufactured by AB Nordiska Kompaniet, Stockholm, Sweden,
oak, painted steel

9 $\frac{3}{8}$ high x 71 $\frac{1}{4}$ long x 35 in. wide (25 x 181 x 39 cm.)

underside handwritten in marker 49410 EK

£6,000-8,000

\$7,900-10,000

€6,800-9,000

PROVENANCE:

Bonniers Department Store, New York, 1960s.

Manufactured by the Stockholm-based Nordiska Kompaniet, the present model was designed by Nordquist specifically for Bonniers, the Manhattan 5-storey furnishing department store. The high-end retailer was part of Bonniers media group, the renowned family-run Swedish publishing house. Located on Madison Avenue, the flagship store closed in 1974 due to the expansion of competitors such as Bloomingdales, after being a 'trend-setting establishment for more than two decades'. (*New York Times*, 28 September 1974)



■ -174

HELGE VESTERGAARD JENSEN (1917-1987)

A sofa, model no. V 60, designed 1960

executed by master cabinetmaker Peder Pedersen, Copenhagen, Denmark,
rosewood, leather

29½ high x 94¼ wide x 28 in. deep (74 x 239 x 71 cm.)

Article 10 reference number EU 0913-1660/16

£20,000-30,000

\$27,000-39,000

€23,000-34,000

LITERATURE:

G. Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*,
Copenhagen, 2017, p. 135 another example illustrated.





■ 175

MOGENS KOCH (1888-1993)

A four section wall-mounted bookshelf, designed circa 1948

executed by master cabinetmakers Rud. Rasmussen A/S, Copenhagen,

Denmark, Oregon pine

each 15 high x 30 wide x 14½ in. deep (38 x 76 x 36 cm.)

120 in. wide as displayed (304 cm.)

reverse of each with manufacturer paper label *RUD. RASMUSSENS/
SNEDKERIER/KØBENHAVN/DANMARK*, three also with handwritten
inventory number 42378AB

£3,000-5,000

\$4,000-6,500

€3,400-5,600

LITERATURE:

For examples of a related model:

G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 3, 1947-1956*, Copenhagen,
1987, p. 73-75, for images and drawings;

G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 4, 1957-1966*, Copenhagen,
1987, p. 35;

F. Sieck, *Contemporary Danish Furniture Design, A Short Illustrated Review*,
Copenhagen, 1990, p. 157.

HANS WEGNER (1914-2017)

A rare swivel armchair, model no. JH502, designed 1955

manufactured by master cabinetmaker Johannes Hansen, Copenhagen, Denmark, oak, nickel-plated metal, leather, rubber
28½ high x 29 wide x 22½ in. deep (72 x 73 x 57 cm.)
underside with manufacturer's metal label printed *JOHANNES HANSEN, CABINET MAKER, COPENHAGEN - DENMARK, DESIGN: H. J. WEGNER* and manufacturer's logo

£20,000-30,000

\$27,000-39,000

€23,000-34,000

LITERATURE:

Other examples of this model illustrated:

J. M. Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, pp. 75-76;

J. Bernsen, *Hans J. Wegner om Design*, Copenhagen, 1995, pp. 23, 80;

C. H. Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 138-39.



■ 177

POUL KJÆRHOLM (1929-1980)

A low table, model no. PK 62, designed 1969

manufactured by E. Kold Christensen, Copenhagen, Denmark,
chromium-plated steel, marble

6¼ high x 32½ long x 10¾ in. wide (17 x 82 x 27 cm.)

frame stamped with manufacturer's mark *EKC/DENMARK*

£2,500-3,500

\$3,300-4,600

€2,900-3,900

LITERATURE:

Other examples of this model illustrated:

C. Harlang, K. Helmer-Petersen and K. Kjærholm, (eds), *Poul Kjærholm*,
Copenhagen, 2001, p. 180;

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York,
2007, p. 151.

■ 178

POUL KJÆRHOLM (1929-1980)

A sofa, model no. PK 31/3, designed 1959

manufactured by E. Kold Christensen, Copenhagen, Denmark,
chromium-plated steel, leather

28¼ high x 78 wide x 30 in. deep (72 x 198 x 76 cm.)

frame stamped with manufacturer's mark *EKC/DENMARK*

£6,000-8,000

\$7,900-10,000

€6,800-9,000

LITERATURE:

Other examples of this model illustrated:

G.T. Rietveld, 'Poul Kjærholm-undstillingen i Amsterdam', *Dansk
Kunsthåndværk*, no. 3, 1963, p.76;

F. Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*,
Copenhagen, 1990, p. 146;

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York,
2007, pp. 110-12.





POUL KJÆRHOLM (1929-1980)

An occasional table, model no. PK 61, designed 1956

manufactured by E. Kold Christensen A/S, Copenhagen, Denmark,
basalt, steel

13½ high x 31½ in. square (34 x 80 cm.)

underside stamped with manufacturer's logo *EKC/DENMARK*

£3,000-5,000

\$4,000-6,500

€3,400-5,600

LITERATURE:

Other examples of this model illustrated:

G.T. Rietveld, 'Poul Kjærholm-undstillingen i Amsterdam',

Dansk Kunsthåndværk, no. 3, 1963, p. 76;

C. Harlang, K. Helmer-Petersen and K. Kjærholm (eds), *Poul Kjærholm*,

Copenhagen, 1999, pp. 22, 86-87, 175;

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*,

New York, 2007, pp. 79, 81.



POUL KJÆRHOLM (1929-1980)

A pair of rare wall-mounted settees, model no. PK 26, designed 1956

manufactured by E. Kold Christensen, Copenhagen, Denmark,
canvas, chromium-plated steel, leather upholstery
each 29 $\frac{7}{8}$ high x 29 $\frac{1}{4}$ wide x 24 $\frac{3}{4}$ in. deep (76 x 74 x 63 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-20,000

LITERATURE:

Other examples of this model illustrated:

F. Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 149;

C. Harlang, K. Helmer-Petersen and K. Kjærholm, (eds), *Poul Kjærholm*, Copenhagen, 1999, p. 89;

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 89-91.



POUL KJÆRHOLM (1929-1980)

A daybed, model no. PK 80, designed 1957

manufactured by E. Kold Christensen, Copenhagen, Denmark,
chromium-plated steel, painted plywood, leather, rubber
12 high x 77½ long x 33 in. wide (30 x 196 x 84 cm.)
frame stamped with manufacturer's mark *EKC/DENMARK*

£20,000–30,000

\$27,000–39,000

€23,000–34,000

LITERATURE:

Other examples of this model illustrated:

B. Salicath, 'Möbeln und Kunsthandwerk aus Dänemark', *Dansk Kunsthaandværk*, 1965, no. 2, p. 57;

F. Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 149;

C. Harlang, K. Helmer-Petersen and K. Kjærholm, (eds), *Poul Kjærholm*, Copenhagen, 1999, pp. 104-105, 177;

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 104-05.





MARIANNE RICHTER (1916-2010)

'Fasad, organgeröd', a large carpet, designed 1963

handwoven by Iris Persson and Margit Martinsson at
Märta Måås-Fjetterström AB, Båstad, Sweden

wool on linen warp

151¼ long x 110¼ in. wide (384 x 280.5 cm.)

woven with manufacturer's mark *AB MMF* and artist's initials *MR*

Christie's would like to thank Martin Chard Uscifo from Märta
Måås-Fjetterström AB for his assistance with the cataloguing of this lot.

£30,000-50,000

\$40,000-65,000

€34,000-56,000

LITERATURE:

M. Castenfors, B. Nilsson, A. Granlund, et. al., (eds.), *Märta Måås-Fjetterström:
Märta flyger igen! 90 år med Märta Måås-Fjetterström*, exh. cat., Liljevalchs
Konsthall, Stockholm, 2009, p. 170 another example illustrated.



■ 183

FLEMMING LASSEN (1902-1984)

A settee, designed 1940

executed by master cabinetmaker Jacob Kjær, Copenhagen, Denmark,
mahogany, sheepskin
29 high x 60 wide x 31 in. deep (74 x 52 x 79 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000



■ 184

FLEMMING LASSEN (1902-1984)

A pair of lounge chairs, designed 1940

executed by master cabinetmaker Jacob Kjær, Copenhagen, Denmark,
mahogany, sheepskin
each 29 high x 30 wide x 29 in. deep (74 x 76.2 x 74 cm.)

(2)

£12,000-18,000

\$16,000-23,000

€14,000-20,000

LITERATURE:

Other examples of this model illustrated:

H.C. Hansen, 'Snedkerlaugets 14. Møbeludstilling', *Nyt Tidsskrift For Kunstindustri*, no. 1, January 1940, p. 171;

G. Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 116, fig. 2.



HANS WEGNER (1914-2007)

A 'Peacock' armchair, designed 1947

executed by master cabinetmaker Johannes Hansen, Copenhagen, Denmark,
ash, teak, paper-cord
42 high x 30 1/8 wide x 28 3/4 in. deep (107 x 76.5 x 72 cm.)
underside branded *JOHANNES HANSEN/COPENHAGEN/DENMARK*
and with manufacturer's logo

£3,000-5,000

\$4,000-6,500

€3,400-5,600

LITERATURE:

Other examples of this model illustrated:

J. Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965,
pp. 42, 98, 103, 106;

G. Jalk (ed.), *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*,
Copenhagen, 1987, pp. 15-17;

C. Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum
Denmark, Copenhagen, 2014, pp. 49-50, 66, 73, 80, 82, 85, 101.



HANS WEGNER (1914-2007)

A set of six 'The Chair' armchairs, designed 1949

executed by master cabinetmaker Johannes Hansen, Copenhagen, Denmark,
oak, cane

each 30½ high x 25 wide x 20½ in. deep (77.4 x 63 x 52 cm.)

underside of each branded *JOHANNES HANSEN/COPENHAGEN DENMARK*
and impressed with 5 (6)

£8,000-12,000

\$11,000-16,000

€9,000-13,000

LITERATURE:

Other examples of this model illustrated:

'9 nona triennale di milano', *Domus*, no. 259, June 1951, p. 29;

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*,
Copenhagen, 2000, pp. 99-101;

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design
Museum Denmark, Copenhagen, 2014, pp. 6, 14, 16, 52, 63, 66, 82, 90, 133-35.

Christie's would like to thank Marianne Wegner for her assistance with the
cataloguing of this lot.



187

HANS WEGNER (1914-2007)

A pair of rare adjustable lounge chairs, model no. AP 71, designed 1968

manufactured by AP Stolen, Copenhagen, Denmark,
oak, upholstery
each 38¾ high x 24¾ wide x 35½ in. deep (97 x 62 x 90 cm.)

(2)

£4,000-6,000

\$5,300-7,800

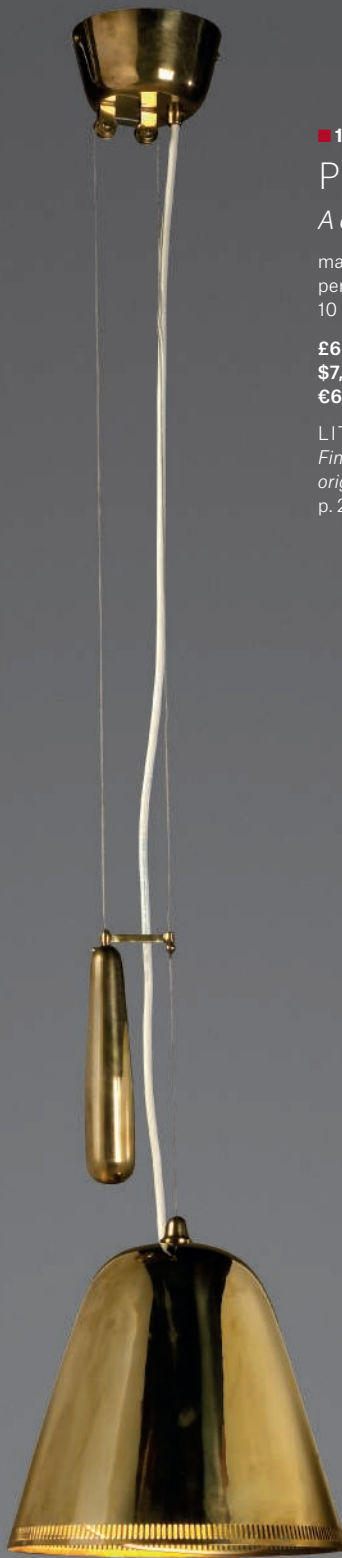
€4,500-6,700

LITERATURE:

J. Bernsen, *Hans J. Wegner: Om Design*, exh. cat., Dansk Design Centre, Copenhagen, 1995, p. 21 for the prototype.

Christie's would like to thank Marianne Wegner for her assistance with the cataloguing of this lot.





■ 188

PAAVO TYNELL (1890-1973)

A ceiling light, model no. 10203, designed 1950s

manufactured by Taito Oy, Helsinki, Finland,
perforated brass
10 in. high (25.5 cm.)

£6,000-8,000

\$7,900-10,000

€6,800-9,000

LITERATURE:

Finland House Lighting, harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, p. 26 other examples illustrated.

189

SVEND AAGE HOLM SØRENSEN (1913-2004)

A pair of standard lamps, designed 1950s

manufactured by Holm Sørensen & Co., Copenhagen, Denmark,
teak, brass, coloured glass
each 54 in. high (137 cm.)

(2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

LITERATURE:

The Studio Year Book 1959-1960, London,
p. 124 for a similar example.



■ 190

FINN JUHL (1912-1989)

A pair of armchairs, model no. FJ53, designed 1953

executed by master cabinetmaker Niels Vodder, Copenhagen, Denmark,
teak, upholstery, brass

each 29 high x 28¾ wide x 31 in. deep (73 x 73 x 79 cm.)

each underside branded *CABINETMAKER NIELS VODDER/COPENHAGEN
DENMARK/DESIGN FINN JUHL* (2)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

LITERATURE:

Other examples of this model illustrated:

E. Wørts, 'Den syvogtyvende', *Dansk Kunsthåndværk*, 1953, p. 181;

G. Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*,
Copenhagen, 1987, pp. 271-72, 311;

E. Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990,
pp. 58-59;

N. Oda, *Danish Chairs*, San Francisco, 1999, p. 98.



191

MOGENS KOCH (1888-1993)

A modular bookcase, designed 1948

executed by master cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark, comprising two cabinets and ten shelving modules, mahogany, brass

91¼ high x 119¾ wide x 10¾ in. deep (233 x 304 x 27 cm.)

reverse of each with manufacturer paper label RUD. RASMUSSENS/
SNEDKERIER/KØBENHAVN/DANMARK

£10,000-15,000

\$14,000-20,000

€12,000-17,000

LITERATURE:

For examples of a related model:

G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 3, 1947-1956*, Copenhagen, 1987, p. 73-75, for images and drawings;

G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 4, 1957-1966*, Copenhagen, 1987, p. 35;

F. Sieck, *Contemporary Danish Furniture Design, A Short Illustrated Review*, Copenhagen, 1990, p. 157.



■ 192

FRITZ HANSEN

*A sofa and armchair, model nos. 1669 and 1669A,
designed circa 1940*

stained beech, upholstery

sofa 30¼ high x 70½ wide x 34¼ in. deep (77 x 180 x 87 cm.)

armchair 30¼ high x 30¾ wide x 33¾ in. deep (78 x 78 x 86 cm.)

(2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000



193

PAAVO TYNELL (1890-1973)

A rare desk lamp, 1950s

manufactured by Taito Oy, Finland,
brass, beech
18½ in. high (47 cm.)
underside stamped OY TAITO AB

£6,000-8,000

\$7,900-10,000

€6,800-9,000



■ 194

ANONYMOUS

A two-seater settee, 1950s

oak, cane, together with two cushions (not illustrated)
29¼ high x 47 wide x 27 in. deep (74 x 119 x 68 cm.)

£12,000–18,000

\$16,000–23,000

€14,000–20,000



■ -195

BRUNO MATHSSON (1907-1988)

A 'Super Ellipse' dining table, designed 1968

manufactured by Fritz Hansen, Copenhagen, Denmark,
rosewood veneer, chromium plated steel
18½ high x 118¼ long x 59 in. wide (72 x 300 x 150 cm.)
Article 10 reference number EU 0613-0909/16

£12,000-18,000

\$16,000-23,000

€14,000-20,000

LITERATURE:

Other examples of this model illustrated:

'Skandinavisk Møbelmesse 1968', *Dansk Kunsthåndværk*, no. 5, 1968, p. 147;
Bruno Mathsson Dikten om människan som sitte, exh. cat., Nationalmuseum,
Stockholm, 1993, n.p.

■ 196

ARNE JACOBSEN (1902-1971)

A set of twelve chairs, model no. 3208, designed 1969

manufactured by Fritz Hansen, Copenhagen, Denmark,
leather, chromium-plated steel
each 31¼ high x 19¾ wide x 18½ in. deep (79 x 50 x 47 cm.)
underside of each chair moulded with *MADE IN DENMARK/BY FRITZ
HANSEN*, underside of ten also moulded with manufacturer's logo,
control marks and 1971

(12)

£12,000-18,000

\$16,000-23,000

€14,000-20,000

LITERATURE:

L. Balslev Jørgensen, Erik Møller, F. Solaguren-Beascoa, *Arne Jacobsen*,
Barcelona, 1998, p. 129 another example illustrated.





λ 197

ALEV EBÜZZIYA SIESBYE
(B. 1938)

A bowl, 1989

stoneware, blue glaze with an unglazed rim
8 $\frac{7}{8}$ high x 14 $\frac{1}{2}$ in. diameter (22.5 x 37 cm.)
underside incised *alev '89*

£6,000–8,000

\$7,900–10,000

€6,800–9,000

LITERATURE:

G. Clark, *Alev Ebüzziya Siesbye*, Turkey, 1999, p. 61 for a similar example.



■ 198

MÄRTA BLOMSTEDT (1899-1982)

A pair of lounge chairs, designed 1939

stained birch, sheepskin
each 34½ high x 41½ wide x 39¾ in. deep (87 x 105 x 100 cm.)

(2)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

A similar model to the present lot was first designed for the Aulanko Hotel, Hämeenlinna, Finland, a project Blomstedt and architect Matti Tapio Lampén completed in 1939.



199

HENNING KOPPEL (1918-1981)

A pair of candelabra, model no. 956

produced by Georg Jensen, Copenhagen, Denmark,
silver

each 3¾ high x 6¾ long x 4¾ in. wide (8.5 x 17.2 x 12 cm.)

underside of each stamped *DESSIN/GEORG JENSEN/DENMARK/
STERLING/925 S/956.*

(2)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

LITERATURE:

J. and W. Drucker, *Georg Jensen, 20th Century Designs*,
p. 102, no. 956 another example illustrated.



■ 200

POUL NØRREKLIT (1913-2007)

A desk, 1970s

manufactured by Sigurd Hansens Møbelfabrik, Denmark,
painted wood, acrylic, anodised aluminium
29½ high x 71½ wide x 35½ in. deep (74 x 182 x 90 cm.)

£7,000-9,000

\$9,200-12,000

€7,900-10,000

LITERATURE:

Mobilia, no. 176, 1970, for a similar example.



λ 201

TIMO SARPANEVA (1926-2006)

'Purkaus' (Eruption), from the 'Finlandia' series, circa 1964

produced by Iittala, Helsinki, Finland,
hand-blown glass
19 high x 9 7/8 in. diameter (48.5 x 25 cm.)
underside incised *TIMO SARPANEVA*

£5,000–8,000
\$6,600–10,000
€5,700–9,000



LITERATURE:

Other examples from this series illustrated:
Schrader, 'Glas', *Dansk Kunsthaandværk*, no. 2, 1964, p. 57, fig. 5;
M. Vuorenjuuri, 'Fördomsfritt glas', *Form*, no. 1, 1964, illustrated pp. 242-3, fig. 4;
K. Kalin, *Sarpaneva*, Helsinki, 1986, p. 205, fig. 2, p. 229;
Ceramics & Glass in the Twentieth Century, exh. cat., Victoria & Albert Museum, London, 1989, p. 75, no. 217;
M. Aav and E. Viljanen (eds.), *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, p. 227;
M. Aav, E. Brännback and E. Viljanen (eds.), *Timo Sarpaneva Collection*, Helsinki, 2006, p. 69;
K. Koivisto and P. Korvenmaa (eds.), *Glass from Finland in the Bischofberger Collection*, exh. cat., Fondazione Giorgio Cini, Venice, 2015, pp. 354, 411.

The artisanal manufacturing process required blowing molten glass into a charred wooden mould, consequently examples from this series all reveal unique personalities. The present example features a crisply-textured surface indicative of an early cast, and is of impressive scale and abstracted presence. An example from this series was exhibited *You Say You Want a Revolution, Records & Rebels 1966-1970*, Victoria & Albert Museum, London, 10 September 2016 – 26 February 2017.

■ Ω 202

MARZIO CECCHI

A 'Diapason' desk, circa 1968

manufactured by Studio Most, Italy,
brushed stainless steel

29½ high x 74 wide x 25½ in. deep (75 x 188 x 65 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

LITERATURE:

MD, Mobil Interior Design, January, 1971, n.p. another example illustrated.



■ Ω 203

PIERRE CHAPO (1927-1987)

*A modular low table, model no. T22,
executed 1968*

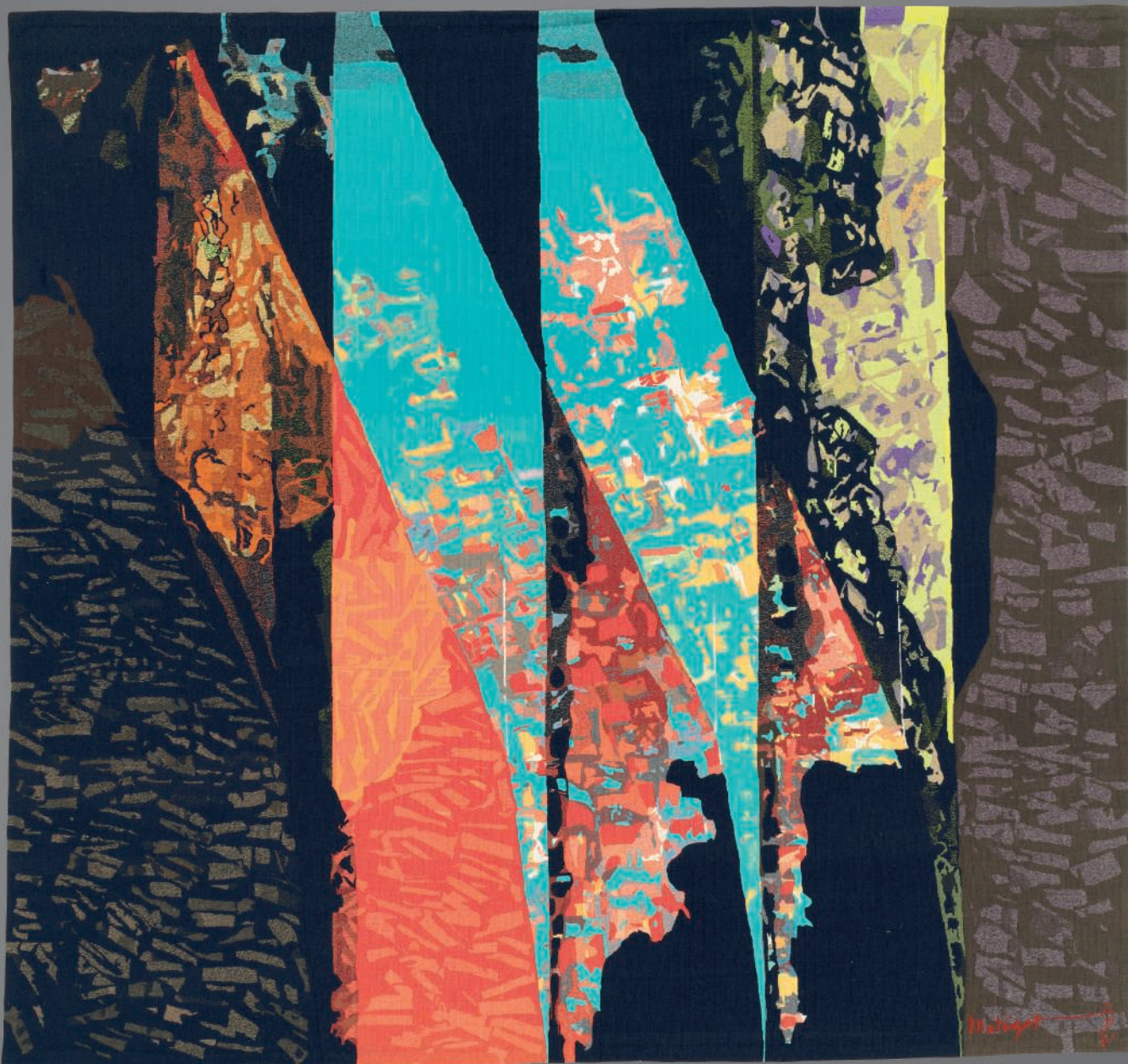
manufactured by Atelier Pierre Chapo, France,
elm
each half 13 high x 59 in. long (33 x 150 cm.)
underside stamped *CHAPO 1968*

£5,000-7,000

\$6,600-9,100

€5,700-7,900





λ ■ 204

MATHIEU MATÉGOT (1910-2001)

A tapestry, second half of twentieth century

produced by Manufactura de Tapeçarias de Portalegre, Portugal,
number 1 from the edition of 6,
handwoven linen

82¾ high x 88½ in. wide (210 x 225 cm.)

woven with artist's *facsimile* signature *Matégot* and manufacturer's logo *TMP/*
fino, reverse with manufacturer's fabric label signed *Matégot*, inscribed 1/6 and
printed *MANUFACTURA DE TAPEÇARIAS DE PORTALEGRE PORTUGAL*

£5,000-8,000

\$6,600-10,000

€5,700-9,000

PROVENANCE:

Gordon Watson Ltd, London;

Acquired from the above by the present owner, circa 2008.

■ 205

ADO CHALE (B. 1928)

Two 'Goutte d'eau' occasional tables, 2010

painted steel, bronze

12¾ high x 23¾ in. diameter (31.5 x 60.5 cm.)

16½ high x 23¾ in. diameter (42 x 60 cm.)

each signed *Ado Chale*

£20,000–30,000

\$27,000–39,000

€23,000–34,000

LITERATURE:

I. Chale, *Ado Chale*, Bruxelles, 2017, p. 332 other examples illustrated.

■ 206

ROBERTO GIULIO RIDA (B. 1943)

A unique chest of drawers, 2014

painted wood, glass, chromium-plated metal

59½ high x 27½ wide x 17¼ in. deep

(151.3 x 70 x 45 cm.)

(2)

reverse branded with *R. G./RIDA*

£20,000–30,000

\$27,000–39,000

€23,000–34,000





INGO MAURER

The following nine lots are a selected group curated by the Ingo Maurer Studio to represent the breadth of his work and celebrate his important contribution to lighting design over the last 50 years.

Since the 1960s Ingo Maurer has built an international reputation for constant innovation in lighting and lighting installations. After a brief foray in the United States in the early 1960s, Maurer returned to his native Germany and his first design, 'Bulb' (1966), immediately won recognition as part of the Pop Art movement in its playful exploration of the expressive potential of an object from everyday life. Since then he has exhibited internationally with solo-shows at the Fondation Cartier, Paris (1989); Stedelijk Museum, Amsterdam (1993); Museum SantaMònica, Barcelona (2001); Vitra Design Museum, Weil, Germany (2002/03); Cooper-Hewitt, National Design Museum, New York (2007) and Fondazione Carsipe, La Spezia, Italy (2008).



PROPERTY FROM THE COLLECTION OF
THE INGO MAURER STUDIO

■ 207

INGO MAURER (B. 1932)

'Giant Bulb - la Festa delle Farfalle', 2018

manufactured by Ingo Maurer GmbH, Munich, Germany, from the production of 6, acrylic, glass, LEDs, steel, painted metal, hand-painted faux insects
27½ high x 35½ in. diameter (70 x 90 cm.) variable drop
bulb 14¾ in. diameter (40 cm.)

£20,000-30,000

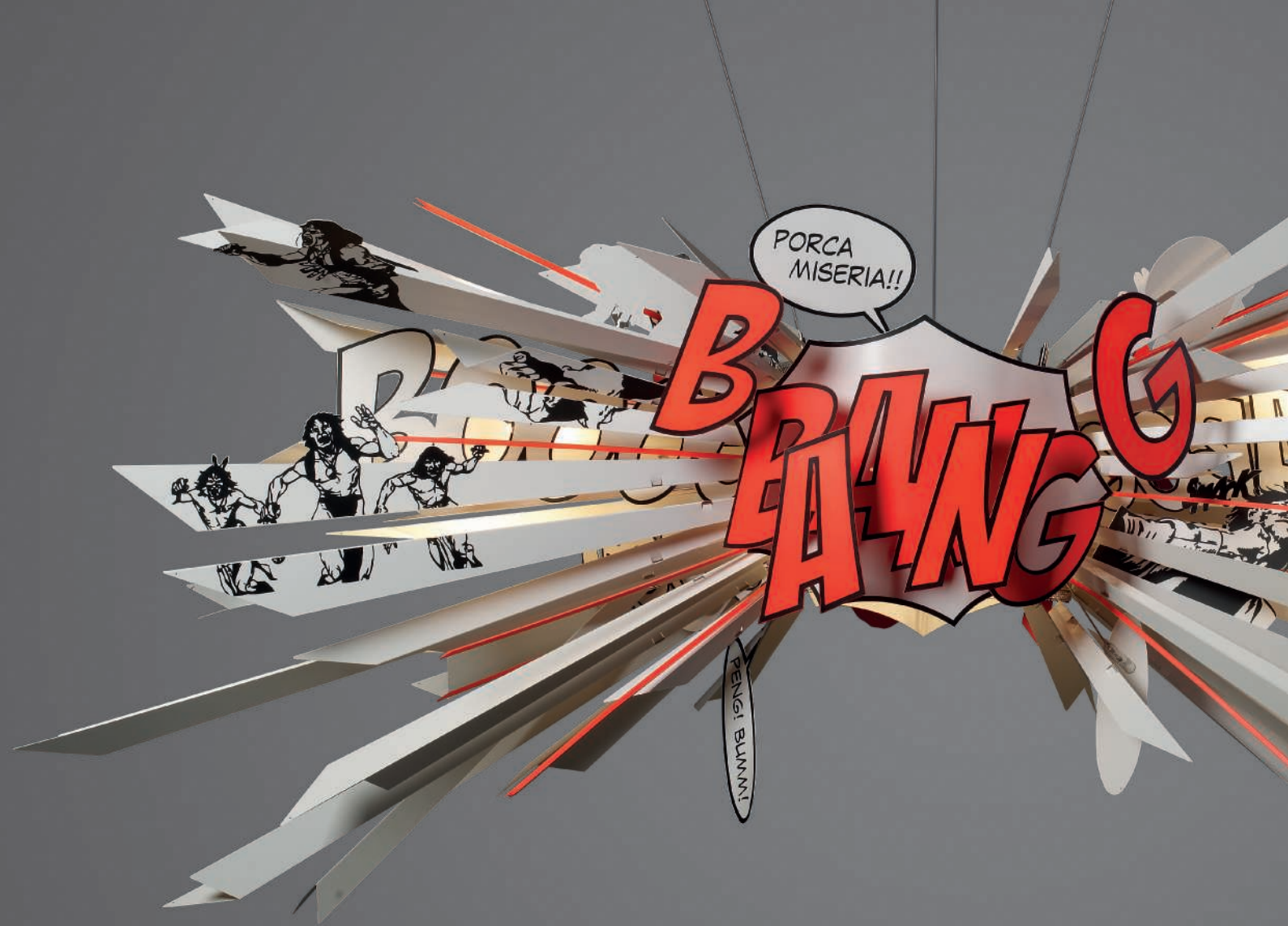
\$27,000-39,000

€23,000-34,000

LITERATURE:

Ingo Maurer: Yes! This is a catalogue, Munich, 2018, pp. 56-57, 118, 120 related models illustrated.

From the production of six, this is the only remaining example to have been retained by the studio.





PROPERTY FROM THE COLLECTION OF
THE INGO MAURER STUDIO

■ 208

INGO MAURER (B. 1932)

'Comic Explosion', 2010

manufactured by Ingo Maurer GmbH, Munich, Germany,
aluminium, steel, acrylic
39½ high x 98½ x 39½ in. deep (100 x 250 x 100 cm.)

£18,000–25,000

\$24,000–33,000

€21,000–28,000

LITERATURE:

Ingo Maurer: Yes! This is a catalogue, Munich, 2018, pp. 396–97, 406 another example illustrated.

For the current work Maurer returned to the theme of capturing the essence of an explosion first seen in his seminal 1994 ceiling light *'Porca Miseria!'* In *'Comic Explosion'* he incorporates a synthesis of comic book artwork and typography in a large-scale suspension, the size of which serves to further underline the visual impact. The light, seemingly in mid-explosion, effortlessly captures uncontrolled energy and the interplay of light and shadow, of motion and dynamism.



PROPERTY FROM THE COLLECTION OF
THE INGO MAURER STUDIO

■ 209

INGO MAURER (B. 1932)

*'Comic Explosion',
a unique prototype standard lamp / ceiling light, 2010*

executed by Ingo Maurer GmbH, Munich, Germany,
aluminium, steel, steel mesh, acrylic, cardboard, paper
86½ in. high (220 cm.)
one speech balloon handwritten *I AM A PROTOTYPE*

£7,000–10,000

\$9,200–13,000

€7,900–11,000

EXHIBITED:

Spazio Krizia for Euroluce, Milan, 2010.

The current lot is the only example of this model ever produced. It was handmade and never entered production. As well as being used as a floor lamp it can be installed as a ceiling light.

PROPERTY FROM THE COLLECTION OF
THE INGO MAURER STUDIO

■ 210

INGO MAURER (B. 1932)

A pair of 'LED' tables, 2003

manufactured by Ingo Maurer GmbH, Munich, Germany,
glass, LEDs, invisible live parts, with remote dimmer,
the two tables combining to create a square table
each 29½ high x 78¾ long x 39¾ in. wide (75 x 200 x 100 cm.)
or 29½ high x 78¾ in. square as displayed (75 x 200 cm.)
each tabletop with facsimile signature *Ingo Maurer*

(2)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

LITERATURE:

Ingo Maurer: Yes! This is a catalogue, Munich, 2018, pp. 374-75, 406-407
similar examples illustrated.



■ 211

INGO MAURER (B. 1932)

*'Porca Miseria! Chinese Love',
first conceived 1994, this version executed 2017*

produced by Ingo Maurer GmbH, Munich, Germany, from the production of 2,
steel mesh, steel, glazed porcelain and hand painted porcelain figures, painted
wood chopsticks
47¼ high x 32 in. diameter (120 x 81.5 cm.)
one porcelain dish signed in marker *Ingo Maurer 2017*

£50,000–80,000

\$66,000–100,000

€57,000–90,000

LITERATURE:

Ingo Maurer: Yes! This is a catalogue, Munich, 2018, pp. 384-85
another example illustrated.

The inspiration for Maurer's initial *Porca Miseria!* came from a 1990 commission for light sculptures for the owners of the Villa Wacker on Lake Constance, a late 19th century building including interiors by Peter Behrens, one of the leading German Jugendstil designers. Faced with the owners' sober contemporary kitchen Maurer initially experimented with paper-based lighting but came upon the inspiration of broken white tableware seemingly in mid-explosion. The resultant interplay of light and shadow, of motion and dynamism, and its uncontrolled energy was heightened by its context within the sparse, ordered interior. Around four years later, in 1994, Maurer developed the unnamed lamp further into a more complex version, which he revealed at the Euroluce international lighting exhibition in Milan. Initially the design was called 'Zabriskie Point', after the 1970 film of that title by Michelangelo Antonioni which shows a building being blown up in slow motion in an extended sequence. However when one Italian visitor saw the exploded shards and cutlery he commented "Porca Miseria!" (a colloquial phrase meaning "what a disaster!") and a delighted Maurer adopted this name.

Due to its complexity and the handmade nature of its construction, each supervised during the design and production process by Ingo, the *Porca Miseria!* has only ever been produced on a commission basis by special order. Its appearance is the result of both accident and design, and its vibrant appeal disguises the laborious nature of fabrication. Around three to five examples are made each year on commission only by Ingo Maurer GmbH, each custom-made and unique, using a team of around four people over the course of several months. Initially the plates are fragmented – either with a hammer or by being dropped on the floor - and the arbitrary nature of the results guide the subsequent creation. Some fragments can be incorporated onto an armature directly, others require further shaping and smoothing as the overall form takes shape.

In the years since Maurer revisited this celebrated design and altered its impact by adding chopsticks and a number of porcelain figures captured in various erotic poses. The controlled disorder of the design, solidifying fleeting spontaneity, is now given an additional impact by the half-glimpsed Bacchic poses of the cavorting nudes, which only add to its' playful power.



PROPERTY FROM THE COLLECTION OF
THE INGO MAURER STUDIO

■ 212

INGO MAURER (B. 1932)

'Orgia d'Oro', designed 1995, executed 2017

manufactured by Ingo Maurer GmbH, Munich, Germany, from the production
of 4, painted steel, painted acrylic, glass
43¼ high x 25½ in. diameter (110 x 65 cm.)

£30,000-50,000

\$40,000-65,000

€34,000-56,000



(detail)



PROPERTY FROM THE COLLECTION OF
THE INGO MAURER STUDIO

213

ISAGANI VENGCO FOR INGO MAURER STUDIO

'Vengco's Playing', a unique table lamp, 2013

manufactured by Ingo Maurer GmbH, Munich, Germany,
anodised aluminium, LED panels
24½ high x 11¾ wide x 8¾ in. deep (62 x 30 x 21 cm.)

£3,000-5,000

\$4,000-6,500

€3,400-5,600

PROPERTY FROM THE COLLECTION OF
THE INGO MAURER STUDIO

214

INGO MAURER STUDIO

'LED Canvas', a unique ceiling light, 2013

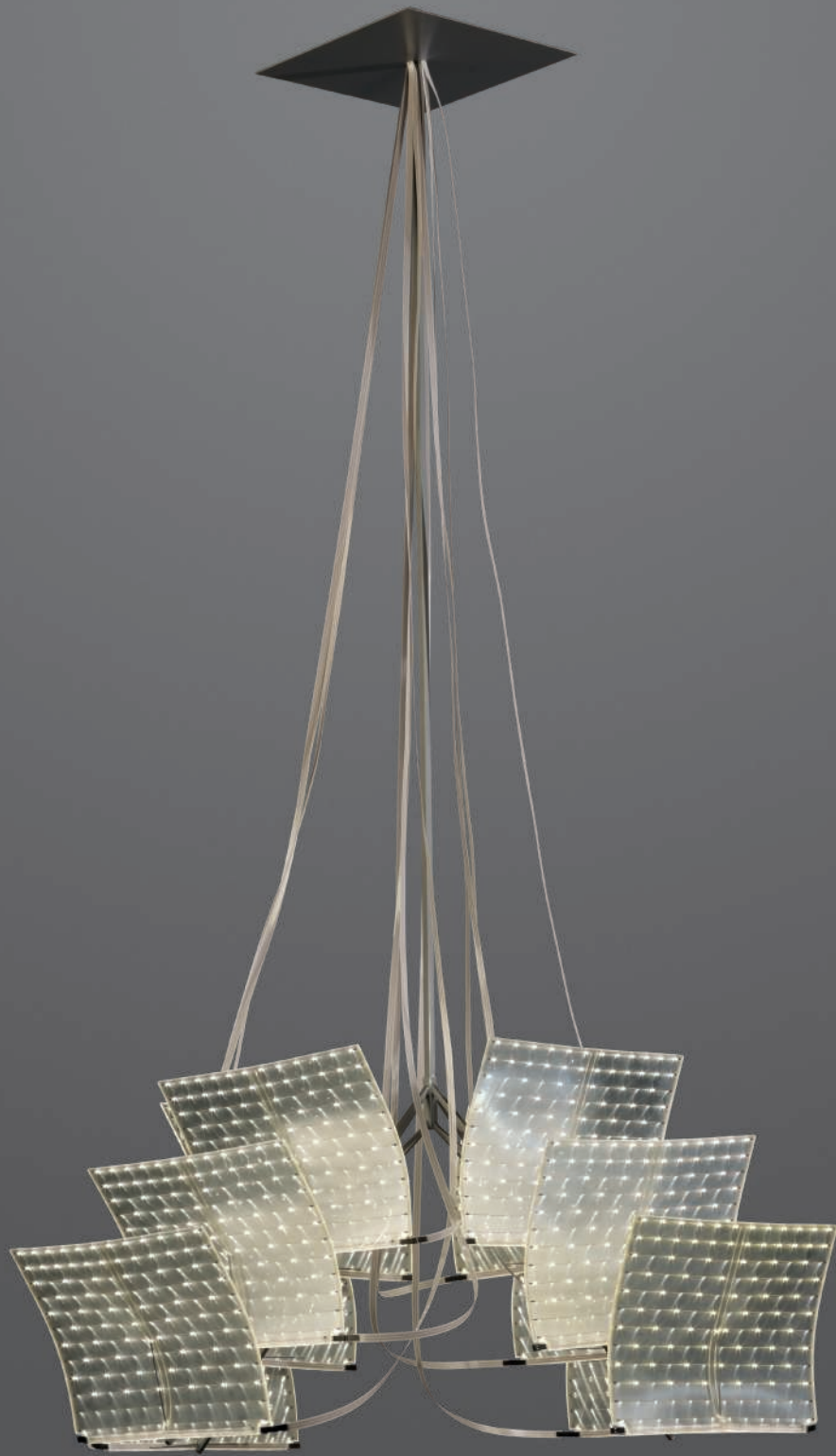
manufactured by Ingo Maurer GmbH, Munich, Germany,
painted metal, LED panels
59 high x 29½ in. diameter (150 x 74 cm.)

£7,000-10,000

\$9,200-13,000

€7,900-11,000





PROPERTY FROM THE COLLECTION OF
THE INGO MAURER STUDIO

215

INGO MAURER AND RON ARAD (B. 1932, B. 1951)

A pair of adjustable 'Spyre' table lamps, 2016

manufactured by Ingo Maurer GmbH, Munich, Germany, numbers 22 and 26 from the limited edition of 50 plus 1 prototype, steel, aluminium, acrylic each 38¾ in. high fully extended (98.5 cm.) underside with printed label *Spyre by Ron Arad for Ingo Maurer* marked respectively 22/50 and 26/50

£7,000-10,000

\$9,200-13,000

€7,900-11,000

LITERATURE:

Ingo Maurer: Yes! This is a catalogue, Munich, 2018, pp. 160-61, 215 other examples illustrated.

The concept for this light is derived from a larger sculpture which Arad conceived for the Royal Academy courtyard as part of their 2016 summer exhibition. The original 'Spyre' sculpture was 16 metres high and made from weathered steel that concealed its internal mechanisms. Each segment moved at different speeds which ensured that the installation's unpredictable postures were never repeated. A camera was positioned at the tip of the structure and it relayed live footage to a screen on the façade of the Academy.

This lot is sold with a certificate of authenticity signed by Ingo Maurer and Ron Arad.

“In the process of developing the Spyre we made some scale models in the studio using magnets in the joints – 'they would make great desk lights – let's do some. No, let's not, we'll ask Ingo to do it. He knows so much more about lights than us'. Luckily Ingo's response was immediately enthusiastic. We exchanged geometries with Ingo and his team, and we had a meeting in Milan where we saw a very impressive prototype of the light. It's great that Ingo kept the magnet connections, and great that there's a nice warm light that can be pointed anywhere, upwards, on itself etc. The sculpture doesn't 'see' now, but it throws light on things.”

Ron Arad, London, June 2016



216

RON ARAD (B. 1951)

A 'Big Heavy' chair, designed 1989

executed by The Gallery Mourmans, Maastricht, The Netherlands,
number 11 from the edition of 20, patinated steel
27 high x 27 wide x 35 in. deep (68.5 x 68.5 x 89 cm.)
side engraved *Ron Arad 11/20*

Christie's would like to thank Caroline Thorman of Ron Arad Associates for her assistance with the cataloguing of this lot.

£25,000–35,000

\$33,000–46,000

€29,000–39,000

LITERATURE:

Other examples of this model illustrated:

Sticks & Stones, One Offs & Short Runs, Ron Arad 1980-1990, exh. cat., Vitra Design Museum, Weil am Rhein, Germany, pp. 114-15;

P. Antonelli, J. Safran Foer, M.-L. Jousset, *Ron Arad: No Discipline*, exh. cat., Museum of Modern Art, New York, 2009, p. 47.



■ Ω 217

RON ARAD (B. 1951)

A 'Big Easy Volume 2 for 2' settee, designed 1988

executed by Ron Arad Studio, Italy, number 10 from the edition of 20
plus 5 artist's proofs, polished stainless steel
42 high x 76¾ wide x 34¼ in. deep (107 x 194 x 87 cm.)
side engraved *Ron Arad 10 / 20*

Christie's would like to thank Caroline Thorman from Ron Arad Associates for her assistance with the cataloguing of this lot.

£50,000–80,000

\$66,000–100,000

€57,000–90,000

PROVENANCE:

Private European Collection.

LITERATURE:

Other examples of this model illustrated:

Sticks and Stones, One Offs & Short Runs, Ron Arad 1980-1990, exh. cat.,

Vitra Design Museum, Weil am Rhein, 1990, pp. 80-81;

M. Collings, *Ron Arad Talks to Matthew Collings*, London, 2004, pp. 92-93.



© Ron Arad Associates Ltd.



■ 218

RON ARAD (B. 1951)

A 'New Orleans' armchair, 1999

executed by the designer for The Gallery Mourmans, Maastricht, The Netherlands, number 2 from one of two editions of 9, gel coated fiberglass-reinforced polyester
37 high x 52½ wide x 34 in. deep (94 x 133 x 86 cm.)
reverse incised *Ron Arad London 99*, the front painted 2

Christie's would like to thank Caroline Thorman of Ron Arad Associates for her assistance with the cataloguing of this lot.

£40,000–60,000

\$53,000–78,000

€45,000–67,000

“You have to stop yourself from dripping. You don’t want the piece to be too Pollocky. It’s very difficult for me not to Pollock, because that stuff I use drips like honey, and it’s very seductive. What I am painting on isn’t transparent, but it’s like drawing on glass. It’s not like painting on a chair, but building the coloured layers from the outside in. I start painting it inside the mould, layer by layer, in varying degrees of transparency, covering the mould that you can see through the layers that were trapped in that mould. Only then can you see what you’ve got.”

Ron Arad

LITERATURE:

M. Collings, *Ron Arad Talks to Matthew Collings*, London, 2004, illustrated p. 84;

M.-L. Jousset, Sir C. Frayling and J. Safran Foer, et al, *Ron Arad No Discipline*, exh. cat., The Museum of Modern Art, 2009, p. 48 other examples illustrated.



PROPERTY FROM A LONDON PRIVATE COLLECTION

■ 219

RON ARAD (B. 1951)

*An early 'Large Bookworm' shelving system,
designed and executed 1993*

executed by Ron Arad Studio, Italy, number 2 of 5 artist's proofs from the
edition of 20 plus 5 artist's proofs and 3 prototypes,
patinated sprung steel
573¼ long x 13 in. deep (1456 x 33 cm.)
engraved *Ron Arad A.P. 2 / 5*

Christie's would like to thank Caroline Thorman of Ron Arad Associates for her
assistance with the cataloguing of this lot.

£30,000-50,000

\$40,000-65,000

€34,000-56,000

LITERATURE:

Other examples of this model illustrated:

D. Sudjic, *Ron Arad*, London, 1999, pp. 106-107;

M.L. Jousset, Sir C. Frayling and J. Safran Foer, et al., *Ron Arad No Discipline*,
exh. cat., Museum of Modern Art, New York, 2009, p. 61.

Unlike the smaller-scale open edition Bookworm, the limited edition
'Large Bookworm' studio-production features a wider depth shelf.



220

RON ARAD (B. 1951)

A rare set of ten 'Empty' chairs, designed 1994

manufactured by Driade, Milan, Italy, and supplied by Ron Arad Associates, London, UK, black-lacquered birch plywood, chromium-plated metal each 36½ high x 19 wide x 22¾ in. deep (92.7 x 48.3 x 57.8 cm.) interior of each numbered, one chair further impressed with *EMPTY CHAIR/MADE IN ITALY*

Christie's would like to thank Caroline Thorman for her assistance with the cataloguing of the present lot. (10)

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

PROVENANCE:

Ron Arad Associates, London, UK;
From whom acquired by the present owner, 1999.

LITERATURE:

Other examples of this model illustrated:
D. Sudjic, *Ron Arad*, London, 1999, p.110;
M.-L. Jousset, Sir C. Frayling and J. Safran Foer, et al., *Ron Arad No Discipline*, exh. cat., The Museum of Modern Art, New York, 2009, p. 86.



The 'Empty' chair reveals Arad's playfully intuitive and sculptural handling of materials. With monocoque moulded plywood shell poised upon anthropomorphic tubular structure, the model appears as if poised for immediate action and remains amongst the designer's most celebrated designs.

The design was first utilised in the public spaces of the Tel Aviv Opera House, a project completed by the designer in 1994. Approximately 150 examples were employed, all finished with a black-lacquered surface.

That same year, a grey-lacquered series was supplied to the celebrated London restaurant Belgo Noord. From 1994 until around 2000 when production ceased, the model was only available for retail with either a natural cherry or birch veneer finish.

The present set formed part of a collection of the designer's work assembled by the present owner and was acquired directly from the designer with the same black lacquer finish as had been originally employed for the Tel Aviv Opera House.



PROPERTY OF A PRIVATE COLLECTOR

■ 221

THOMAS HEATHERWICK (B. 1970)

A 'Spun' chair, 2010

retailed by Haunch of Venison, London, UK,
number 2 from the edition of 7 plus 1 artist's proof,
polished stainless steel, leather
26 high x 33 in. diameter (66 x 84 cm.)
engraved *Thomas Heatherwick SPUN 2/7*

This lot is sold with a certificate of authenticity from Haunch of Venison.

£30,000-50,000

\$40,000-65,000

€34,000-56,000

PROVENANCE:

Acquired by the present owner from Haunch of Venison, London, circa 2011.

EXHIBITED:

Spun, Haunch of Venison, London, March 2010.



(alternate views)

With characteristic ingenuity and apparent simplicity, Heatherwick's 'Spun' seat transforms expectations of seating to create a fully symmetrical, interactive experience. Settling upon the spinning top as a viable reference, the concept underwent a series of processes to achieve resolution. Test pieces were first created to determine the optimum ergonomic properties, yielding seat, back and arms all on the same profile. The metal was then spun using a technique comparable to the manufacture of Timpani drums, by beating the metal against a rotating cast-iron form. Each chair was assembled from six spinnings, welded together and polished to create a single unified form. Finally, leather trim was stitched to protect the load-bearing perimeter.

The 'Spun' seat was produced as a limited edition in copper and in stainless steel. Once adapted to rotationally-moulded polyethylene for serial production, 'Spun' was rewarded with immediate popular appeal both in public spaces and museum collections alike.



ZEEV ARAM CHAMPION OF GREAT DESIGN

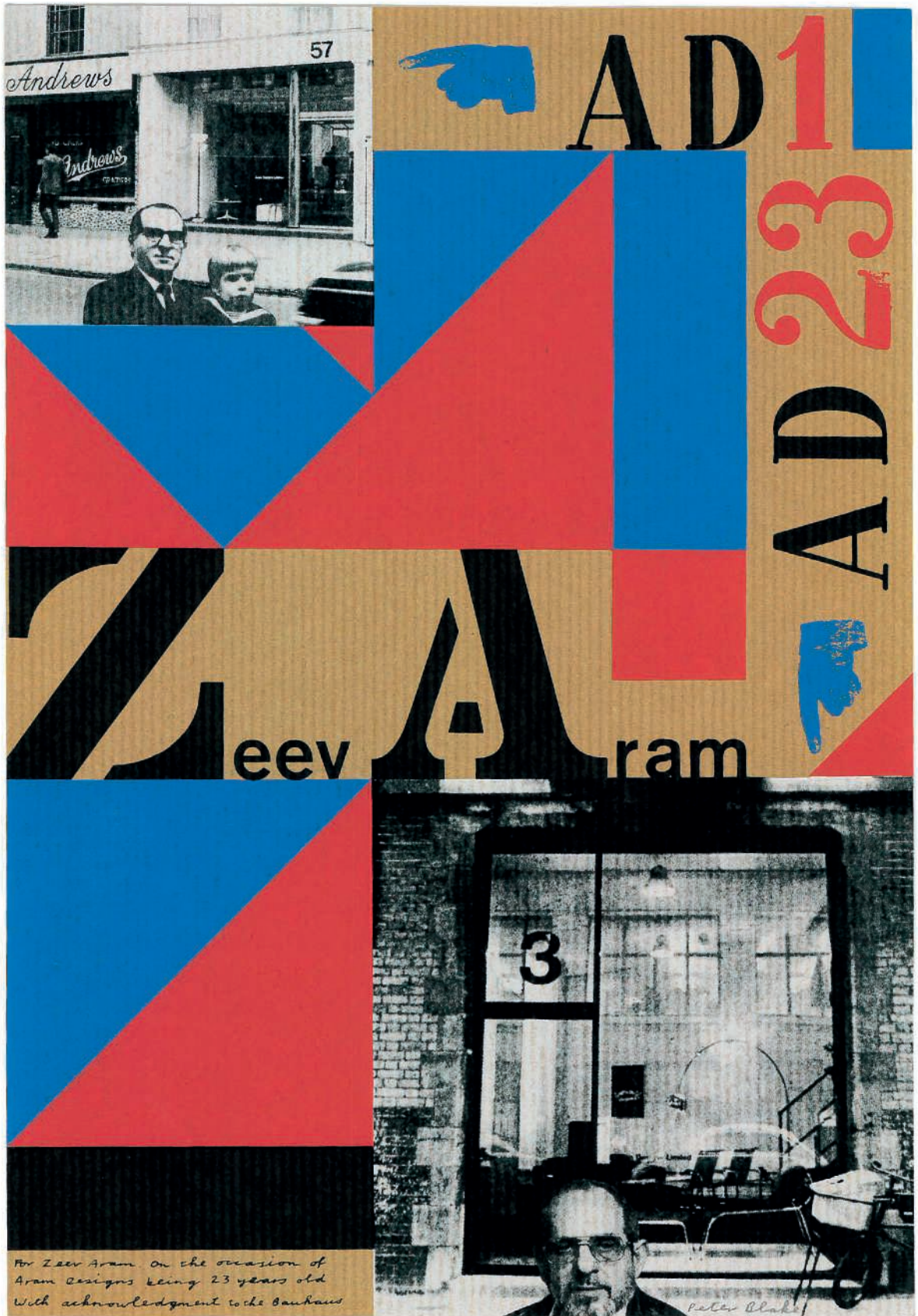
Zeev Aram – a force of nature, genial, engaging, and sharply focused, with a ready smile, a sparkle in his eye, and a warm, canny sense of humour – is the ever-curious, inspired and inspiring creative entrepreneur behind Aram Design. This London-based contract and private retail store for furniture, lighting, and furnishings, today operating from a large showroom in Convent Garden, has been in business since 1964, when a young Zeev opened his first retail outlet on the King's Road, Chelsea. Trained and with experience as an architect, his ambition was directed to the promotion of the best modern furniture, including the finest Italian design and 20th century classics by architects such as Le Corbusier and Marcel Breuer, whose work was too little known and not easily available in Britain.

Aram was the right man at the right time, as increasing prosperity created a wider and better informed market for well-designed furnishings. Design was on the cultural agenda, not least thanks to such broad-audience media as the new colour magazines issued by the weekend papers. This new consumer appetite was served by features such as the cover story 'Taste 64' in *The Sunday Times Colour Magazine* in Aram's launch year, a new dawn for design in Britain.

The business was and has continued to be defined by Zeev Aram's sensibility and sure eye. While known as an internationalist – he was the first to show Shiro Kuramata in the West – he has also always scouted for promising local talent. To celebrate the 21st anniversary, the 'coming of age' of the gallery, Aram had the idea to invite leading British painters, sculptors and architects, plus a couple of emerging designers to create prototype furniture models and stage an exhibition of the resulting pieces. 'I wanted to prove that originality and innovative design is possible in this country,' he told an interviewer at the time of the exhibition. 'We don't always have to look abroad – there is plenty of talent here.' An invitation designed by Peter Blake, showing Aram and the King's Road shop façade, announced the opening, albeit in 1987, two years later than originally planned. The exhibition received considerable and very positive press coverage, though for most of the pieces no or only a very limited production followed.

Christie's is honoured to present at auction this selection of the inventive and individualistic original prototypes from this landmark exhibition.

Philippe Garner



Peter Blake's screenprinted invitation for the AD23 exhibition, Aram Designs Ltd., London, 1987.

JASPER MORRISON (B. 1959)

An important 'Thinking Man's' prototype armchair, 1987

for Aram Designs Ltd., London, UK, welded steel and steel rod,
red oxide primer with annotations

26¾ high x 24¾ wide x 36¼ in. deep (67 x 63 x 92 cm.)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

“There is a need for experimentation in design and then there is a need for realising experiments. A fine balance of the two is vital to the well being of the designer.”

Jasper Morrison

EXHIBITED:

AD23 Collection, Aram Designs Ltd., London, 7 April–22 May 1987.

LITERATURE:

'The Aram Collection', *Blueprint*, April 1987, p. 43 illustrated;
'A Londra: Progetti per Zeev Aram', *Domus*, no. 685, July 1987, p. 15, fig. 2, illustrated;
'Jasper Morrison 1985–1988', *Domus*, no. 694, May 1988, p. 75 illustrated;
L. Jackson, *Modern British Furniture, Design Since 1945*, London, 2013, p. 280, fig. 317, for the related model produced by Cappellini.

Morrison's 'Thinking Man's' Chair is amongst the most iconic of his early works, produced shortly after he established his own design practice, and unites several motivations that continue to remain representative of his refined, minimalist understanding of design. Although the elongated tubular rear support, extending to form the arms might suggest a flirtation with Post-Modernism, the underlying personality of the chair is one that is guided by the industrialised aesthetic of the of the early Modernist designers, the French architect Robert Mallet-Stevens and the 1930s British manufacturer of tubular steel furniture P.E.L. included. Chancing upon an antique chair that had had its cushion removed for repair, Morrison resolved to design a chair that was all structure and with no closed surfaces. Utilising both tubular and flat steel strips, the elegant utilitarianism of the chair was enhanced by the application of an overall, matt red oxide primer painted finish. Feeling that the design still appeared a little too raw, Morrison then chose to add the dimensions and other calibrations in chalk, which was sealed using hairspray. Referencing the distinctive, circular flat armrests, Morrison initially anointed the chair as the 'Drinking Man's', before adjusting to the present title, inspired by Peterson's archaic advertising slogan for 'The *Thinking Man's* Pipe'.

This important prototype was exhibited at Aram's 23rd Anniversary Exhibition where it was noticed by Giulio Cappellini, who subsequently acquired the rights to produce the chair.



■ 223

JASPER MORRISON (B. 1959)

A 'Ribbed' dining table, 1987

for Aram Designs Ltd., UK, London, limited production, steamed beech,
nickel-plated tubular and strip steel, glass
29½ high x 35½ long x 72¾ in. wide (74 x 90 x 185 cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

“When I saw the Eileen Gray exhibition it was a kind of revelation in that I understood what she was doing, I could speak the language, and was so impressed by her work that I decided on a career in furniture design.”

Jasper Morrison

EXHIBITED:

AD23 Collection, Aram Designs Ltd., London, 7 April-22 May 1987.

LITERATURE:

'Jasper Morrison 1985-1988', *Domus*, no. 694, May 1988, p. 77, illustrated.

Morrison credits a visit to an Eileen Gray exhibition in the early 1970s as influencing his decision to pursue a career in furniture and design. Although largely overlooked in the decades since her 1920s height, an auction of her works in 1972 revived popular interest, prompting museums to review and to add to their holdings of this uniquely important designer. Commenting later upon Gray's sense for visual clarity, Morrison notes "I think it was the structural arrangements, I could figure them out, knew why she was doing it, appreciated the lines and it all just made perfect sense to me." In his appreciation for Gray, Morrison found Zeev Aram to be a fellow enthusiast, the latter having been a personal friend of the designer, and the holder to the licenses for all of Gray's work. With nickelled-metal sabots and stretchers mounted upon Modernist structure, the present lot reveals echoes of Morrison's appreciation for this legendary and pioneering designer.



HOWARD HODGKIN (1932-2017)

Two unique 'Liberty Room' tables, 1984

for Aram Designs Ltd., London, UK, from the production of 6,
partially hand-painted Finnish birch plywood
each 20 high x 29% long x 18 in. wide (51 x 76 x 45.8 cm.)

(2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

“I wanted to make a strong little table you could use to stand on to mend something around the house, and use the way plywood absorbs ink spills.”

Howard Hodgkin



'Artisans: Howard Hodgkin', *Sunday Times*, April 1987
© Photograph by Snowden / Trunk Archive

EXHIBITED:

Arts Council of Great Britain, 'Four Rooms', Liberty & Co., London, 10 February-10 March 1984.

LITERATURE:

H. Hodgkin, M.C. Chamowicz, R. Hamilton and A. Caro, *Four Rooms*, exh. cat., Arts Council of Great Britain, London, 1984, n.p.;

S. Collway, *Liberty of London, Masters of Style & Decoration*, London, 1992, p. 215.

Conceived by four contemporary artists, Howard Hodgkin, Marc Camille Chaimowicz, Richard Hamilton and Anthony Caro, *The Four Rooms* exhibition was presented at Liberty & Co., London, in 1984. The four installations inspired very different atmospheres from one another, the playful and colourful display of Howard Hodgkin clashing with the minimalistic interior furnishings by Hamilton, featuring bare walls and a few functional objects lacking any sign of decorative value, or with the ascetic room by Chaimowicz and the Cubist sculptural display by Caro.



■ 225

ALLEN JONES (B. 1937)

A 'Love Seat' prototype, 1987

for Aram Designs Ltd., London, UK,
partially ebonised Finnish birch plywood
43½ high x 43¼ long x 31½ in. wide (110.5 x 110 x 80 cm.)

£60,000–90,000

\$79,000–120,000

€68,000–100,000

“Aram's invitation to design a piece of furniture has given me the opportunity to introduce 'functionality' into my sculptural pre-occupations. A love seat, like a bench, has a social connotation but with a vital difference, the former implies intercourse whilst the latter, discourse. Either way it is an act of imagination.”

Allen Jones



EXHIBITED:

AD 23 Collection, Aram Designs Ltd., London, 7 April–22 May 1987.

LITERATURE:

'Stick'n Stones', *Time Out*, April 1987, n.p., illustrated;

'Artisans: Allen Jones', *Sunday Times*, April 1987, n.p., illustrated;

'Design', *Harpers & Queen*, May 1987, p. 183, illustrated.

Domus, no. 827, June 2000, p. 73, for the related model produced by Dino Gavina.



ALLEN JONES (B. 1937)

'The Red Lamp', 1985

for Aram Designs Ltd, London, UK, from the edition of 4, reinforced glass-fibre resin, with hand-painted motif, silkscreen-printed paper shade
74¾ high x 26¾ in. diameter (190 x 68 cm.)

£15,000-25,000

\$20,000-33,000

€17,000-28,000

“In 1964, Joan Miro visited my studio in Wandsworth Common and complimented me on a painting that incidentally had been inspired by one of his own works that I had recently seen in the Guggenheim Museum, New York. In both cases a large vertical gesture of red paint was the central motif - a mark that became identified, for me, with the 'Life Force'. This can be traced in various disguises throughout my work sometimes with female attributes, sometimes as a spear or spermatozoa and even as my nose! The painting of 1984 was called Figure Falling (Wallraf Richartz Museum Cologne). In a sense the lamp I have designed for Aram stands this idea on its head.”

Allen Jones



'Artisans: Allen Jones', *Sunday Times*, April 1987
© Photograph by Snowden / Trunk Archive

EXHIBITED:

AD 23 Collection, Aram Designs Ltd., London, 7 April-22 May 1987.

LITERATURE:

'Artisans: Allen Jones', *Sunday Times*, April 1987, another example illustrated.



“A room without furniture, an empty house, a desert island – starting from scratch with a few packing cases.

In any of these situations the sculptor, after a lifetime of improvising, will reach for his tools. They are contained in a shallow box with a linen hinge and a rope handle. Another box contains the essentials of life – soap & salt, a towel and two mugs. To hang these minimal items on the wall a grill is made with the same dimension as the boxes.

The grill also acts as a backrest for the boxes now transformed into a chair. Being geometric these boxes may evolve into a bed or, with additions stack to become a major storage unit.

Like the raw material itself, each part has a strength and individual identity and peculiar honesty, like Shaker furniture. Using basic box wood, an improvised look with the woodwork bearing the stamps of its travels or provenance, one is reminded of early still life constructions of Picasso or Rodchenko.”

Eduardo Paolozzi



'Artisans: Eduardo Paolozzi', *Sunday Times*, April 1987
© Photograph by Snowdon / Trunk Archive

■ 227

EDUARDO PAOLOZZI (1924-2005)

A 'Sculptor's Chair'

and the unique 'Sculptor's Chair' prototype, 1987

for Aram Designs Ltd., London, UK,
the prototype of found and salvaged materials, pine, beech, rope, linen,
nylon cord, metal hooks and nails, hammer;
together with the 'Sculptor's Chair', for Aram Designs Ltd., London, UK,
from the production of 2,
beech, birch plywood, bridle leather, metal hooks and clasps;
both chairs with demountable backs and removable drawers with lids;
together with a handmade wooden maquette contained within
a painted wood box
each 46½ high x 24¾ wide x 22½ in. deep (108 x 63 x 57 cm.)
model 5½ in. high (13 cm.)

(4)

£80,000-120,000

\$110,000-160,000

€90,000-130,000

EXHIBITED:

AD 23 Collection, Aram Designs Ltd., London, 7 April-22 May 1987.

LITERATURE:

'Artisans: Eduardo Paolozzi', *Sunday Times*, April 1987, p. 43, illustrated;

'Design', *Harpers & Queen*, May 1987, p. 182, illustrated;

'A Londra: Progetti per Zeev Aram', *Domus*, no. 685, July 1987, p. 16, illustrated.



(maquette and box)

One of the most celebrated proponents of British Pop Art, the use of collage and of found objects proved a persistent reference for Paolozzi. His 1947 collage, *I Was a Rich Man's Plaything*, assembled cheesecake girlie photographs, images of Americana and references to the mass-advertising to establish a foundation for what was to soon evolve into the international Pop Art movement. Together with architects Peter and Alison Smithson, and fellow artist Nigel Henderson, Paolozzi collaborated to create the installation *Patio & Pavillion* for the seminal 1956 *This is Tomorrow* exhibition at London's Whitechapel Gallery. The installation featured three walls with a corrugated plastic roof surrounded by a sand patio within which were strewn the static detritus of abandonment, including bicycle parts, a battered bugle and a clock lacking hands. Paolozzi's *Sculptor's Chair* prototype is a continuum of this eloquent and intelligent narrative of found objects and improvisation, and was fashioned from discarded shipping crates salvaged from the back of the Aram store. Of parallel importance to the physical personality of the *Sculptor's Chair* are Paolozzi's own observations, noted on the previous page. Paolozzi imagines the chair as a metaphorical entity representative of a reductive existence, and by implication reactive towards those same currents of mass-market consumerism, branding and advertising that have prevailed to distract modern society.

This unique work is accompanied by the artist's miniature maquette, now having lost the lattice back however retaining his miniature Christmas-cracker plastic tools to the inside of one drawer, the whole retained in an improvised box. The final refined, cabinet-maker executed version of the *Sculptor's Chair* was produced in just two examples.



228

PETER BLAKE (B. 1932)

A unique 'Simple' table, 1987

for Aram Designs Ltd, London, UK, polychrome-stained
Finnish birch plywood
14¾ high x 24¾ in. square (37.5 x 62.5 cm.)

£6,000–8,000

\$7,900–10,000

€6,800–9,000

EXHIBITED:

AD 23 Collection, Aram Designs Ltd., London, 7 April–22 May 1987.

LITERATURE:

'Artisans: Peter Blake', *Sunday Times*, April 1987, p. 42, illustrated.



'Artisans: Peter Blake', *Sunday Times*, April 1987
© Photograph by Snowdon / Trunk Archive





“When I was asked by Zeev Aram to design a piece of furniture for his exhibition, my first thought was, which is the simplest furniture - a table. So I designed a table. I wanted it to be very basic, as though a child had drawn it. Like a kitchen table”.

Peter Blake

■ 229

PETER BLAKE (B. 1932)

A unique 'Step' table lamp, 1987

for Aram Designs Ltd, London, UK,
polychrome-stained Finnish birch plywood, paper shade
57 high x 13 in. square (145 x 33 cm.)

£4,000-6,000

\$5,300-7,800

€4,500-6,700

EXHIBITED:

AD 23 Collection, Aram Designs Ltd., London, 7 April-22 May 1987.

LITERATURE:

'Stick'n Stones', *Time Out*, April 1987, n.p., illustrated;

'A Londra: Progetti per Zeev Aram', *Domus*, no. 685, July 1987, p. 16, illustrated.

■ 230

PETER BLAKE (B. 1932)

A unique 'Simple' console table, 1987

for Aram Designs Ltd., London, UK,
white-stained Finnish birch plywood
28½ high x 72¾ wide x 16½ in. deep (72.5 x 185 x 42 cm.)
interior ink stamped twice *ARAM DESIGNS LIMITED*

£10,000-15,000

\$14,000-20,000

€12,000-17,000

EXHIBITED:

AD 23 Collection, Aram Designs Ltd., London, 7 April-22 May 1987.



■ 231

PETER BLAKE (B. 1932)

A unique 'Step' standard lamp, 1987

for Aram Designs Ltd., London, UK,
white-stained Finnish birch plywood, fabric shade
57 in. high (145 cm.)

£6,000-8,000

\$7,900-10,000

€6,800-9,000

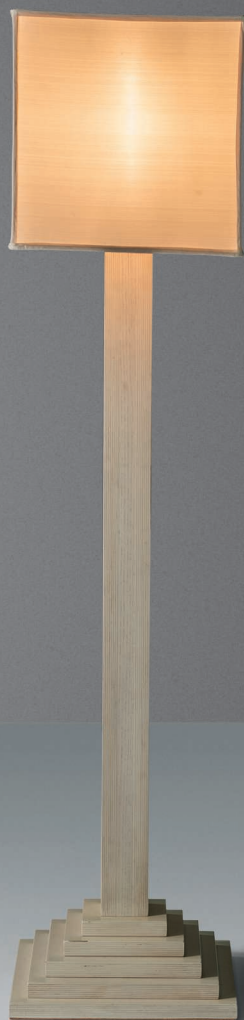
EXHIBITED:

AD 23 Collection, Aram Designs Ltd., London, 7 April-22 May 1987.

LITERATURE:

'Sticks'n Stones', *Time Out*, April 1987, n.p., illustrated;

'A Londra: Progetti per Zeev Aram', *Domus*, no. 685, July 1987,
p. 15, fig. 4, illustrated.



■ 232

CHARLES JENCKS (B. 1939)

A unique 'Light Table', 1985

for Aram Designs Ltd, London, UK, painted Medite, paper
16 $\frac{3}{8}$ high x 19 $\frac{3}{8}$ in. square (50 x 43 cm.)
underside handwritten with *Charles Jencks/December/1985/Light Table*

£4,000–6,000

\$5,300–7,800

€4,500–6,700

EXHIBITED:

Charles Jencks Symbolic Furniture, Aram Designs Limited, London,
1–22 November 1985

LITERATURE:

Aram Designs Limited, *Charles Jencks Symbolic Furniture*, exh. cat., London,
1985, related models illustrated.

■ 233

CHARLES JENCKS (B. 1939)

A unique 'Window Seat Window' chair, 1985

for Aram Designs Ltd, London, UK, painted wood, mirrored glass
35 $\frac{3}{4}$ high x 17 $\frac{7}{8}$ wide x 19 $\frac{1}{4}$ in. deep (91 x 45.5 x 49 cm.)
reverse stencilled *WINDOW/SEAT/WINDOW*

£15,000–20,000

\$20,000–26,000

€17,000–22,000

EXHIBITED:

Charles Jencks Symbolic Furniture, Arad Designs Limited, London,
1–22 November 1985.

LITERATURE:

Arad Designs Limited, *Charles Jencks Symbolic Furniture*, exh. cat., London,
1985, illustrated.



“It is a curious aspect of reality that there is a fortuitous connection between the archetypal chair, with its square legs and back, and the archetypal sash window, with its four-square panes of glass. Here this odd connection is followed through in all its strangeness by consistently transforming one object into the other”.

Charles Jencks



■ 234

CHARLES JENCKS (B. 1939)

A unique centre table, 1985

for Aram Designs Ltd., London, plywood, with overall *trompe l'œil*
hand-painted surfaces
29½ high x 55 long x 29½ in. wide (75 x 140 x 75 cm.)
underside engraved *Jel & SA.*

£5,000–8,000

\$6,600–10,000

€5,700–9,000

EXHIBITED:

Charles Jencks Symbolic Furniture, Aram Designs Limited, London,
1–22 November 1985

■ 235

CHARLES JENCKS (B. 1939)

A unique set of six 'Dice Table-Seats', 1985

for Aram Designs Ltd, London, UK, Medite, with overall *trompe l'œil*
hand-painted surfaces
each 17¾ high x 13¼ in. square (45 x 33.5 cm.)

(6)

£8,000–12,000

\$11,000–16,000

€9,000–13,000

EXHIBITED:

Charles Jencks Symbolic Furniture, Aram Designs Limited, London, 1–22
November 1985.

LITERATURE:

Aram Designs Limited, *Charles Jencks Symbolic Furniture*, exh. cat., London,
1985, the model illustrated.



Born in Baltimore in 1939, Jencks is a landscape designer, architectural historian and cultural theorist whose influential writings have astutely analysed shifts in architectural styles over the last fifty years. His reference, *The Language of Post-Modern Architecture* (1977), argued that the new architectural style focussed on forms derived from the imagination, the body, from nature and from the city context, opposed to the rectilinear functionalism of mid-twentieth century Modernism. More recently, in *Iconic Buildings* (2005), Jencks argued that the new millennium has revealed a new type of architecture – the iconic landmark building – dramatic structures that demand instant fame to describe commercial, social and celebrity forces.

Originally conceived by Jencks for his London home, these designs were individually considered for integration within the spatial and conceptual microcosms represented by different sections of the house. From these

originals, Aram Designs collaborated with Jencks to produce what they aspired to be an edition for retail. One example of each design was produced, and was presented for display at Aram's store in 1985, under the banner *Symbolist Furniture*. Beyond these initial samples, no further examples were commissioned.

The conceptual references of the collection were diverse, invoking references to Ancient Egypt, Biedermeier furniture and, as revealed by *Window-Seat-Window*, the early Modernism of Josef Hoffmann and Charles Rennie Mackintosh. Surface treatments included *trompe l'œil* techniques, or mirrored surfaces that aspired to engage a sense of ambiguity. The *Symbolist Furniture* collection must be celebrated as a unique and exemplary manifestation of Post-Modernism.



■ 236

PIERS GOUGH (B. 1946)

A 'Chaise Langue' divan, 1987

for Aram Design Ltd, London, UK, from the production of two, folded, welded and perforated painted steel, leather upholstery
27½ high x 85¾ wide x 23¾ in. deep (70 x 217 x 60 cm.)

£15,000-25,000

\$20,000-33,000

€17,000-28,000

“Zeev and his organization make designing furniture a piece of cake. The difficult part has been thinking of a name. *Torroja*; ½ *Nelson*; *Ro-Ro*; *Italic*; *Carlino*. But it seems invidious to single out one hero: Gehry, Jujol, Starck, Guimard? Anyway it would be post rationalising the influences. In fact this sensuous sheet steel idea started with our office front entrance desk, where it looked like a ribbon of paper coming out of a typewriter and has been developed from there. If only architecture was so easy.”

Piers Gough

EXHIBITED:

AD23 Collection, Aram Designs Ltd., London, 7 April-22 May 1987.

Establishing his own practice CZWG in 1975, Gough remains one of the most celebrated architects of recent decades, and was one of the leading exponents of Post-Modernist style in Britain during the 1980s. In February 2018, his 1988 townhouse for Janet Street-Porter was acknowledged as a significant example of Post-Modernist architecture, and was awarded Grade II preservation listing.

With characteristic Post-Modernist irony, it can be assumed that the deliberately misspelt title of this work misappropriates the French for tongue, to reference the ribbon-like structure. Two examples of the present model were produced. The present example with blue-grey painted finish, and another example with pink-painted finish that was retained by the architect.

Two examples of the present model were produced. The present example with blue-grey painted finish, and another example with pink-painted finish that was retained by the architect.

237 No Lot



PROPERTY FORMERLY IN THE COLLECTION
OF JACK PRITCHARD

■ 238

MARCEL BREUER (1902-1981)

A set of three nesting tables, circa 1935

manufactured by Venesta, Estonia, for the Isokon Furniture Company Ltd., London, birch-laminated plywood together with a set of three nesting tables of matching design, manufactured by Remploy, circa 1965, beech-laminated plywood 14¾ high x 24 long x 17¾ in. wide (37.5 x 61 x 45 cm.) underside of each birch table impressed *MADE IN ESTONIA*, one marked in pencil *Isokon Furniture Company*

£3,000-5,000

\$4,000-6,500

€3,400-5,600

PROVENANCE:
Jack Pritchard, UK;
Zeev Aram, gifted by the above circa 1965.

LITERATURE:
Other examples of this model illustrated:
C. Wilk, *Marcel Breuer Furniture and Interiors*, exh. cat., The Museum of Modern Art, New York, 1981, p. 134, fig. 131;
M. Droste, M. Ludewig and Bauhaus Archiv, *Marcel Breuer Design*, Germany, 1994, p. 135, no. 55.

The present tables were gifted to Zeev Aram by Jack Pritchard circa 1965. Like Aram after him, Pritchard was instrumental in democratising progressive international design to the British market. Through the establishment of his London-based company Isokon in the 1930s, Pritchard provided a creative platform to émigré Bauhaus designers to include Marcel Breuer, Walter Gropius and Laszlo Moholy-Nagy, establishing the narrative of progressive modernism that endures to the present day.

(6)



VARIOUS PROPERTIES

■ 239

GERALD SUMMERS (1899–1967)

A rare armchair, designed 1934

manufactured by Makers of Simple Furniture, UK, cut and bent sheet of birch-laminated plywood
30½ high x 23¾ wide x 35½ in. deep (76 x 60 x 90 cm.)

£25,000–35,000

\$33,000–46,000

€29,000–39,000

PROVENANCE:

Wilfred Randolph Brown, The Chase, Great Sutton, circa 1935;
Private Collection;
Bonhams, Knightsbridge, 19 October 2011, lot 108;
Acquired from the above by the present owner.

LITERATURE:

Other examples of this model illustrated:

Art et Décoration, 1934, p. 59;

Design for Today, June 1934, p. 222;

Architectural Review, December 1935, p. 19;

D.E. Ostergard (ed.), *Bent Wood and Metal Furniture: 1850-1946*, exh. cat., The American Federation of Art, New York, 1987, p. 158, fig. 5-65;

M. Deese, 'Gerald Summer and Makers of Simple Furniture', *Journal of Design History*, vol. 5, no. 3, 1992, p. 184;

A. von Vegesack, et al., (eds), *100 Masterpieces from the Vitra Design Museum Collection*, exh. cat., Vitra Design Museum, Weil am Rhein, 1996, pp. 110-11;

C. Wilk, *Plywood, A Material Story*, exh. cat., Victoria & Albert Museum, London, 2017, p. 155.

The portfolio of furnishings created by the visionary British designer Gerald Summers, for his short-lived company Makers of Simple Furniture, is punctuated by works that expressed a resolutely inquisitive aesthetic matched only rigorous technical expertise. Cut and folded from a single sheet of birch plywood and dispensing with any extraneous fixings, the chair remains unsurpassed as an example of furniture sculpted from a single medium. Catering to an elite London-based market, and despite critical acclaim production costs were high and it is acknowledged that very few examples were in fact sold. Benefitting from full provenance, the present example is rare to retain the majority of its original bone-white tinted lacquer.



GRETA-LISA
JÄDERHOLM-SNELLMAN
(1894-1973)

A rare vase, designed 1937

produced by Riihimäki Lasi Oy, Riihimäki, Finland, coloured glass
11 high x 11 in. diameter (28 x 28 cm.)

Christie's would like to thank Kaisa Koivisto, Chief Curator of The Finnish Glass Museum, for her assistance with the cataloguing of this lot.

£3,000-5,000

\$4,000-6,500

€3,400-5,600

LITERATURE:

J. Hawkins Opie, *Scandinavia: Ceramics & Glass in the Twentieth Century*, exh. cat., Victoria & Albert Museum, London, 1989, p. 71, no. 192 for the example of this design held in the collections of the Victoria & Albert Museum, and acquired directly from the designer at Heal's Mansard Gallery, London, 1937.

Greta-Lisa Jäderholm-Snellman enjoyed an active and diverse career in glass and ceramics design, working both in her native Finland and in France where she exhibited at the *Paris Exposition Internationale*, 1937. That same year she curated an exhibition of her designs at Heal's in London from which certain works, including a smaller example (21 cm.) of this model, were acquired by the Victoria & Albert Museum. Delivered in the characteristic late 1930-40s blue tint of the Riihimäki glassworks, this example is of an unrecorded large scale, significantly larger than the examples produced for retail.



241

ALVAR AALTO AND OTTO KORHONEN (1889-1976, 1884-1935)

A set of six 'Aikamme Tuote' (Chair of Our Time) rare and early stackable chairs, circa 1931

manufactured by O.Y. Huonekalu- ja Rakennustyötehdas AB, Finland,
stained birch, stained birch plywood
each 32¾ high x 18¾ wide x 20½ in. deep (80 x 48 x 52 cm.)

(6)

£15,000-25,000

\$20,000-33,000

€17,000-28,000

LITERATURE:

P. Tuukkanen (ed.), *Alvar Aalto Designer*, Vammala, 2002, p. 69 another example illustrated.

The present model can be confirmed as amongst the earliest, experimental chair designs by Aalto. Produced in limited batches, the form is amongst the first to feature a single-sheet plywood seat and its stackable nature anticipates the celebrated model '611' chair that was to remain a mainstay of the manufacturer's catalogue over the ensuing decades. The patents for this and the ensuing model '611' chair were filed by Otto Korhonen, the manufacturer, and whose technical expertise most likely guided Aalto with this functionalist form. It should be noted that during this early period as a relative unknown Aalto's name as collaborative designer was not acknowledged, as revealed by the marketing of the furniture that he designed for the Frankfurt 'Minimum Apartment' exhibition in 1930. The present model is rare and to date only single examples have been presented to the collector's market.





243

■ 242

ALVAR AALTO (1898-1976)

A standard lamp, model no. A 809, designed 1950s

manufactured by Valaistustyö Ky, Helsinki, Finland, painted aluminium, brass, leather

65¾ in. high (166 cm.)

top of stem stamped *Valaistustyö A 809*

£4,000-6,000

\$5,300-7,800

€4,500-6,700

LITERATURE:

Other examples of this model illustrated:

K. Mikonranta, *Golden Bell and Beehive, Lighting Fittings designed by Alvar and Aino Aalto*, Vammala, 2002, n.p., fig. C;

T. Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 187.

■ 243

ALVAR AALTO (1898-1976)

A desk lamp, model no. A704, designed 1950s

manufactured by Valaistustyö Ky, Helsinki, Finland, perforated painted metal, leather-bound metal

15¾ in. high (39 cm.)

shade interior impressed *A 704/Valaistustyö*

£6,000-8,000

\$7,900-10,000

€6,800-9,000

LITERATURE:

Other examples of this model illustrated:

T. Kellein, ed., *alvar & aino aalto. design collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 190;

Hundred Years of Finnish Design, from the Rafaela & Kaj Forsblom Collection, exh. cat., Nationalmuseum Design, Stockholm, 2017, pp. 116, 183.

■ 244

ALVAR AALTO (1898-1976)

A pair of 'Paimio' armchairs, model no. 41/8-3, designed 1932, executed 1950s

manufactured by Artek, Finland, painted and varnished laminated birch plywood, birch

each 25¾ high x wide 23¾ x 33½ in. deep (65.7 x 60.5 x 85 cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

LITERATURE:

Other examples of this model illustrated:

P. Tuukkanen, (ed.), *Alvar Aalto Designer*, Vammala, 2002, pp. 18, 71, p. 165;

C. Wilk, *Plywood, A Material Story*, exh. cat., Victoria & Albert Museum, London, 2017, p. 150.



■ 245

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

An early folding screen, model no. FSW1, designed 1946

manufactured by Evans Products Co. Ltd., USA, birch laminated plywood,
canvas
64 high x 61 in. wide fully extended (162.5 x 155 cm.)

£3,000-5,000

\$4,000-6,500

€3,400-5,600

LITERATURE:

C. Ince and L. Johnson, *The World of Charles and Ray Eames*, exh. cat.,
Barbican Centre, London, 2015, p. 52, another example illustrated.



■ 246

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

An 'Eames Storage Unit', model no. 426-C, circa 1952

manufactured by Herman Miller Ltd., Zeeland, Michigan, USA, plywood, birch-laminated plywood, chromium-plated steel, painted steel
58 high x 47 wide x 17 in. deep (147.5 x 119.5 x 43 cm.)

interior of top drawer with manufacturer's paper label *herman miller/furniture company/zeeland michigan/DESIGNED BY CHARLES EAMES*

£10,000–15,000

\$14,000–20,000

€12,000–17,000

LITERATURE:

C. Ince and L. Johnson, *The World of Charles and Ray Eames*, exh. cat., Barbican Centre, London, 2015, p. 257, another example illustrated.





■ 247

POUL HENNINGSEN (1894-1967)

A rare 'Star' ceiling light, with type 2/2 shades, 1931-37

manufactured by Louis Poulsen, Copenhagen, Denmark,
nickel-plated metal, coloured glass
35.5 high x 19 in. diameter (90 x 48 cm.)
each light socket impressed with *P.H.-2/PATENTED*

£16,000-20,000

\$21,000-26,000

€18,000-22,000

LITERATURE:

T. Jørstian and P. E. Munk Nielsen (eds), *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, p. 194 for a related model illustrated.



■ 248

FOLKE BENSOW (1886-1971)

A pair of stools, model no. 1, circa 1925

painted cast iron
each 19½ high x 24¾ long x 13¾ in. wide (49 x 62 x 34 cm.)

The present lot model was designed in 1923-1924 and exhibited the following year at the 1925 Paris *Exposition Internationale des Arts Décoratifs et Industriels Modernes*.

£18,000-25,000

\$24,000-33,000

€21,000-28,000

LITERATURE:

Other examples of this model illustrated:

E. Wettergren, *L'Art décoratif moderne en Suède*, Malmö, 1925, p. 132;

C. Björk, *Nåfveqvarns Bruk - Konstnärer och arkitekter till industrin*, Christian Björk, 2013;

G. Ivanov, *Swedish Grace*, Stockholm, 2017, p. 452.



249

POUL HENNINGSEN (1894-1967)

A rare adjustable piano lamp, with model no. 2/2 shades, designed 1931

manufactured by Louis Poulsen, Copenhagen, Denmark,
patinated metal, painted glass, Bakelite
16½ in. high (42 cm.)
light socket impressed with *P.H.-2* and *PATENTED*

£30,000-40,000

\$40,000-52,000

€34,000-45,000

LITERATURE:

Other examples of this model illustrated:

T. Jørstian and P.E. Munk Nielsen, *PH 100 Light*, exh. cat., Danish Museum of Art & Design, Copenhagen, 1994, p. 14, fig. 1;

T. Jørstian and P.E. Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, p. 186.



■ ~ 250

JACOB KJÆR (1896-1957)

A partner's desk, designed 1945

executed by master cabinetmaker Jacob Kjær, Copenhagen, Denmark,
rosewood veneer, rosewood, brass
29¼ high x 65 wide x 35.5 in. deep (74 x 165 x 90 cm.)
Article 10 reference number EU 1109-3214/15

The present design was first exhibited at the 1945 Cabinetmaker's Guild
Exhibition at the Danish Museum of Art & Design, Copenhagen.

£12,000-18,000

\$16,000-23,000

€14,000-20,000

LITERATURE:

Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Volulme 3, 1937-1946*,
Copenhagen, 2017, p. 265 for another example illustrated.

■ 251

PAAVO TYNELL (1890-1973)

*A pair of standard lamps, model no. 6096,
designed circa 1953*

manufactured by Taito Oy, Helsinki, Finland,
painted cast metal, brass, cane, linen shades
each 61 in. high (155 cm.)

one light fixture stamped 6096/TAITO

(2)

£7,000-10,000

\$9,200-13,000

€7,900-11,000

LITERATURE:

Other examples of this model illustrated:

Valaisimia Idman, Idman sales catalogue, no. 135, 1953, p. 46;

*Finland House Lighting, harmony in lighting for harmony in living, original
designs by Paavo Tynell*, sales catalogue, New York, p. 31.





■ 252

PAAVO TYNELL (1890-1973)

A standard lamp, model no. 9628, designed circa 1954

manufactured by Taito Oy, Finland, brass, perforated brass, cane
55½ in. high (140 cm.)
impressed *TAITO*

£10,000-15,000

\$14,000-20,000

€12,000-17,000

LITERATURE:

Valaisimia, Idman sales catalogue, no. 1936, 1954, p. 57, another example illustrated.



■ 253

KAARE KLINT (1888-1954)

A pair of 'Easy' armchairs, model no. 5313, designed 1934

executed by master cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark, mahogany, leather
each 32¼ high x 27½ wide x 27.5 in. deep (82 x 69 x 70 cm.)

£16,000–20,000

\$21,000–26,000

€18,000–22,000

LITERATURE:

Other examples of this model illustrated:

G. Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 29;

G. Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 361, 364 ;

G. Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 35.



■ 254

KAARE KLINT (1888-1954)

A sofa, model no. 4118, designed 1930

executed by master cabinetmakers Rud. Rasmussen A/S,
Copenhagen, Denmark, mahogany, leather
34 ¼ high x 78¾ wide x 30¾ in. deep (87 x 199 x 78.5 cm.)

£25,000-35,000

\$33,000-46,000

€29,000-39,000

"This beautiful settee by Kaare Klint has style and poise. The mature expression of form makes it one of the best exponents of modern furniture making"

from *Berlingske Efternavis*, 1937

LITERATURE:

Other examples of the model illustrated:

G. Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*,
Copenhagen, 1987, p. 29;

B.B. Laursen, S. Matz and C. Holmsted Olesen, (eds), *Mesterværker: 100 års
dansk møbelsnedkeri*, Copenhagen, 2000, p. 136;

G. Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, p. 39;

G. Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, pp. 259, 267.



255

HANS WEGNER (1914-2007)

An early set of eight dining chairs, circa 1942

executed by master cabinetmaker A. Mikael Laursen, Aarhus, Denmark,
ash, horsehair upholstery, leather piping
each 33¼ high x 19¾ wide x 19¾ in. deep (85 x 50 x 50 cm.)

£4,000-6,000

\$5,300-7,800

€4,500-6,700

LITERATURE:

Nyt Tidsskrift for Kunstindustri, no. 9, 1942, pp. 140-42
another example illustrated.



256

PAAVO TYNELL (1890-1973)

A pair of desk lamps, model no. 9224, designed circa 1954

manufactured by Taito Oy, Helsinki, Finland,
brass, cane, leather, painted aluminium
each 20½ in. high (52 cm.)
one base stamped TAITO

(2)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

LITERATURE:

Other examples of this model illustrated:

Valaisimia, Idman sales catalogue, no. 136, 1954, p. 52;

Idman, KoristevalaisinlNettelo, Idman sales catalogue, no. 142, 1960, n.p.;

Finland House Lighting, harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, p. 27.



■ 257

KAARE KLINT (1888-1954)

A set of six 'Red' dining chairs, model no. 3758, designed 1927

executed by master cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark, Cuban mahogany, original Niger leather, brass
each 33¼ high x 20¾ wide x 19 in. deep (85 x 53 x 48 cm.)
underside of each with manufacturer's paper label *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN*, two handwritten with serial number 12342, four with 13252 (6)

£8,000-12,000

\$11,000-16,000

€9,000-13,000

LITERATURE:

Other examples of this model illustrated:

G. Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*,

Copenhagen, 1987, pp. 120-21, 169;

G. Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 229, 234, 239, 348, 400, 469;

G. Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 30.

The present model was originally designed for the Danish Museum of Art and Design's lecture room in Copenhagen.

■ 258

BARBRO NILSSON (1899-1983)

'Falurutan, grön', a rug, designed 1952

handwoven by Maja Jansson at Märta Måås-Fjetterström AB, Båstad, Sweden, wool on linen warp
90½ long x 60½ in. wide (230 x 154 cm.)
woven with manufacturer's mark *AB MMF* and artist's initials *BN*

Christie's would like to thank Martin Chard Uscito from Märta Måås-Fjetterström AB for his assistance with the cataloguing of the present lot.

£5,000-8,000

\$6,600-10,000

€5,700-9,000

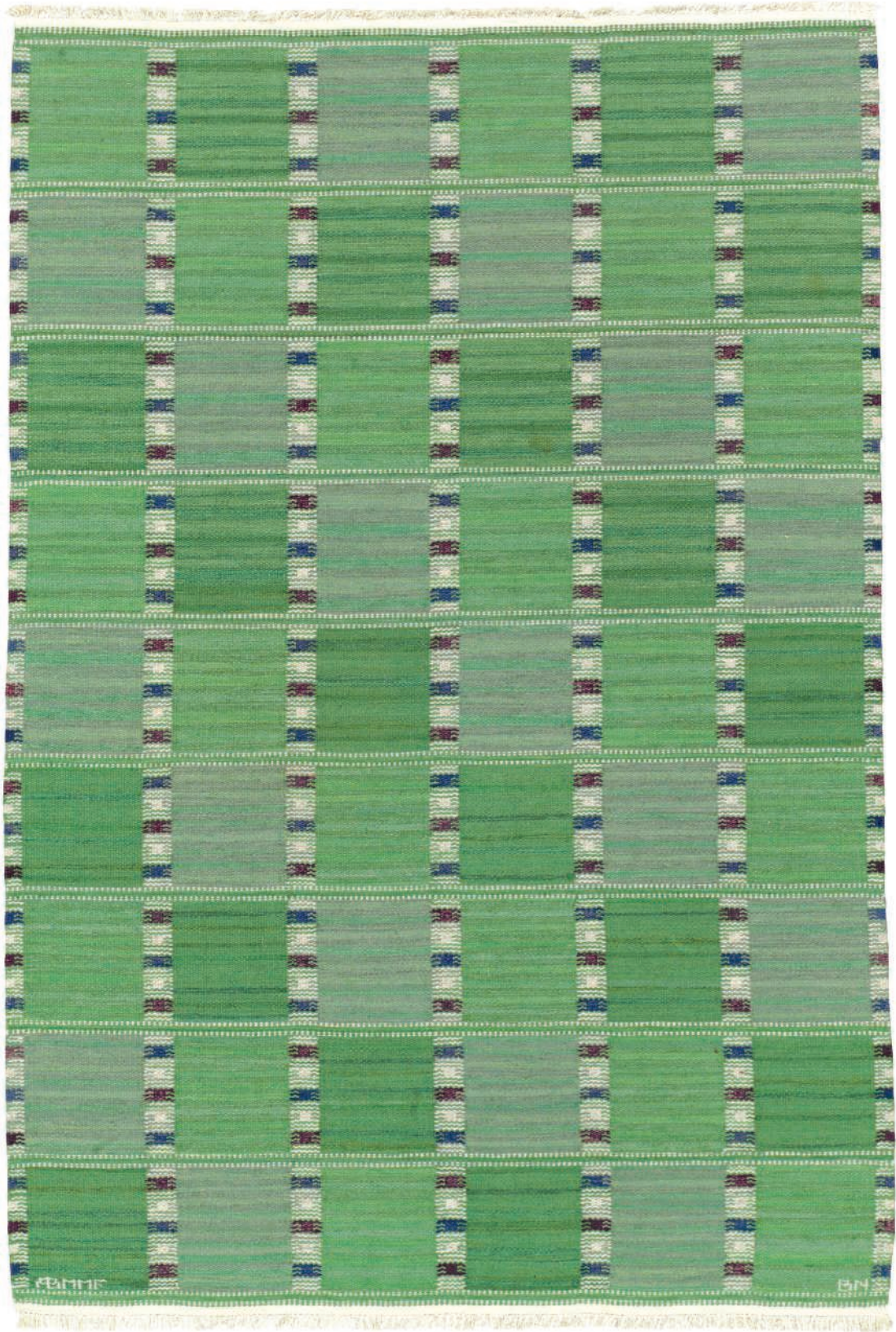
LITERATURE:

Other examples of this model illustrated:

V. Sten Møller, *En bok om Barbro Nilsson*, Stockholm, 1977, p. 68;

M. Castenfors, B. Nilsson, A. Granlund, et al, eds, *Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström*, exh. cat., Liljevalchs Konsthall, Stockholm, 2009, p. 153.





■ 259

CARLO BUGATTI (1856-1940)

A rare pair of thrones, circa 1900

ebonised walnut, vellum, pierced copper, bone and pewter inlay
each 5 $\frac{1}{2}$ high x 31 $\frac{1}{8}$ wide x 23 $\frac{3}{4}$ in. deep (154 x 79 x 60.3 cm.)
indistinctly signed *Bugatti*

(2)

£35,000-40,000

\$46,000-52,000

€40,000-45,000



(signature)

LITERATURE:

Other examples of this model illustrated:

P. Dejean, *Carlo, Rembrandt, Ettore, Jean Bugatti*, Paris, 1981, pp. 32, 44, 83;

Carlo Bugatti au Musée d'Orsay - Catalogue Sommaire Illustré du Fonds d'Archives et des Collections, Paris, 2001, p. 97, fig. 8.53;

M.-M. Massé, *Carlo Bugatti*, exh. cat., Musée d'Orsay, Paris, 2001, p. 53, cat. no. 27.



■ 260

CARLO BUGATTI (1856-1940)

A chair, circa 1908

ebonised wood, copper, pewter, vellum, silk
52¼ high x 16 wide x 16½ in. deep (132 x 41 x 42 cm.)

£7,000-9,000

\$9,200-12,000

€7,900-10,000

LITERATURE:

Other examples of this model illustrated:

P. Dejean, *Carlo, Rembrandt, Ettore, Jean Bugatti*, Paris, 1981, p. 86;

Carlo Bugatti, exh. cat., Musée d'Orsay, 2001, Paris, p. 10, cat. no. 36.



■ 261

CARLO BUGATTI (1856-1940)

A corner chair, circa 1902

polished and stained walnut, vellum, pewter, bone, rope
28¾ high x 21 wide x 21 in. deep (73 x 53 x 53 cm.)

£4,000-6,000

\$5,300-7,800

€4,500-6,700



CARLO BUGATTI (1856-1940)

A bench, circa 1900

carved and ebonised wood, walnut, pewter inlay, hand-decorated vellum, copper, brass, silk
 33½ high x 54½ wide x 21¾ in. deep (85 x 138 x 55 cm.)

£12,000-18,000

\$16,000-23,000

€14,000-20,000

LITERATURE:

Other examples of this model illustrated:

P. Spadini, M.P. Maino, *Bugatti, Carlo, Rembrandt, Ettore*, exh. cat., Galleria dell'Emporio Floreale, 1976, p. 31;

P. Dejean, *Carlo, Rembrandt, Ettore, Jean Bugatti*, Paris, 1981, p. 84 for a similar example;

M.-M. Massé, *Carlo Bugatti au Musée d'Orsay - Catalogue Sommaire Illustré du Fonds d'Archives et des Collections*, Paris, 2001, p. 90 fig. 8.3 for a similar example.



263

CARLO BUGATTI (1856-1940)

A selette, circa 1902

walnut, copper, pewter, mahogany and copper inlay,
hand-painted vellum
47¾ high x 18 in. square (121 x 46 cm.)

£15,000–25,000

\$20,000–33,000

€17,000–28,000

LITERATURE:

Other examples of this model illustrated:

P. Dejean, *Carlo, Rembrandt, Ettore, Jean Bugatti*, Paris, 1981, p. 90;

M.-M. Massé, *Carlo Bugatti au Musée d'Orsay - Catalogue Sommaire Illustré du Fonds d'Archives et des Collections*, Paris, 2001, p. 91 fig. 8.11 for a similar example;

Carlo Bugatti, exh. cat., Musée d'Orsay, Paris, 2001, p. 27, cat. no. 32.



A MASTERWORK BY RENÉ LALIQUE

René Lalique was the most celebrated glass maker and designer of his era. Having first enjoyed a highly successful career as a freelance jewellery designer, and whose clients included Cartier, Boucheron, and the actress Sarah Bernhardt, he then turned his attention to exploring glass as a medium in the first decade of the 20th century. Besides designing works for commercial production, he experimented with the technical and vitreous properties of this material. This included using the *cire perdue*, or lost wax method, an ancient technique that employed a one-use mould for casting unique pieces. The complex, crafted process commenced with the sculpting of a wax or plaster model then inserted into a clay mould, into which molten glass was poured. Upon heating the wax surround was drained, to reveal the finished model that was enhanced by the exceptionally fine and detailed surface that this meticulous process delivered.

Cire perdue items are distinguished by an absence of mould lines and by their unpolished surface, and in many instances retain the fingerprints of the maker, celebrating their artisanal manufacture. It is however labour intensive and technically challenging, and furthermore the unique mould could only be used once. To facilitate the smooth running of the process Lalique employed Maurice Bergelin to oversee the mould workshop and his arrival in 1912 ushered in a greater success rate of works emerging intact, as well as a significantly increased volume of production. The present vase is an early piece following Bergelin's appointment executed in October or November 1913. Of impressive scale and presence, and with carefully and sensitively modelled highlights, the present lot is amongst the largest of the *cire perdue* works Lalique designed. Furthermore, this impressive example can be contextualised to the pivotal moment in Lalique's career that followed his first glass exhibition at the *Salon de la Société Nationale des Beaux-Arts* in 1911, and to the point when he was starting to receive broader international commissions for his glass works, including his windows for the Coty Building on New York's Fifth Avenue, 1912.

Only two other examples of the 'Roses' vase are cited in Felix Marcilhac's catalogue raisonné. The location of one referenced as CP47 is confirmed, however but the whereabouts of the other, identified as CP53 remains unrecorded. The spray roses were modelled by Lalique's brother-in-law, the sculptor, Auguste Ledru.

Today, and as they were at the time of original execution, *cire perdue* vases remain among the most prized and sought after works by René Lalique. In many instances they were acquired by Lalique's most significant clients, including Calouste Gulbenkian, the businessman, who's collection is now on public display at the Gulbenkian Museum, Lisbon, Portugal.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

264

RENE LALIQUE (1860-1945)

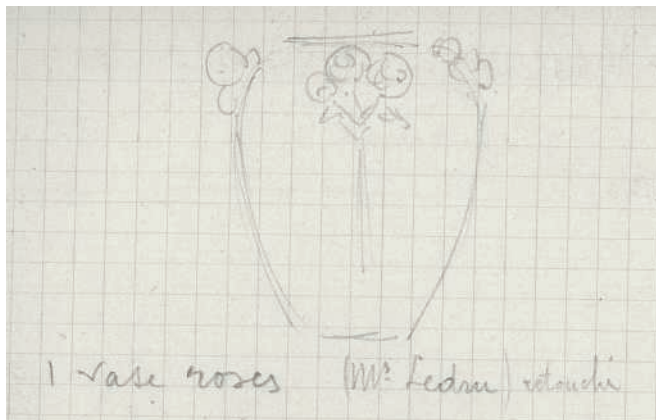
*'Roses', a rare and exceptional cire perdue vase,
no. CP 48, designed 1913*

glass with sepia staining
12 $\frac{3}{8}$ in. (31.4 cm.) high
wheel-engraved *LALIQUE*

£300,000-500,000

\$400,000-650,000

€340,000-560,000



Drawing by Maurice Bergelin © LALIQUE S.A.

PROVENANCE:

Private European Collection;
Christie's London, *Art Nouveau, Art Deco and Studio Pottery*,
8 March 1976, lot 141;
Private Collections;
Christie's New York, *Important 20th Century Decorative Arts*,
31 March 1998, lot 23;
Acquired from the above by the present owner.

LITERATURE:

F. Marchilac, *René Lalique: Maître-Verrier 1860-1945*, Paris, 2011,
p. 986, illustrated.



VARIOUS PROPERTIES

265

RENÉ LALIQUE (1860-1945)

*'Épines formant quatre pieds',
a rare cire perdue vase, no. CP 377,
designed 1921*

clear glass with sepia staining
8 high x 6¼ in. diameter (20.3 x 16 cm.)
underside incised in the mould with 30 9 - 21

£70,000-90,000

\$92,000-120,000

€79,000-100,000

LITERATURE:

F. Marilhac, *René Lalique 1860-1945, Maître-Verrier*, Paris, 2011, p. 1031,
no. CP 377.

Employed on vases, scent bottles, a mirror and a box, thorns were a favoured yet uncommon motif theme in Lalique's *œuvre*. The present lot, however, is unique amongst Lalique's important *cire perdue* series to feature this ornament. Here Lalique has taken sharp spines and prickles and retained their sense of their cruelty by modelling them in high relief but simultaneously transformed them into a work of extreme beauty. The quatrefoil sectional arrangement of the briars is reminiscent of Gothic cathedral arches and tracery. Within the curving forms Lalique seems to emphasise the void and in so doing causes space to almost become both tangible and tactile.



■ 266

FRANCOIS-RAOUL LARCHE (1860-1912)

*'Les Roseaux', a rare and monumental illuminating sculpture,
circa 1900*

cast by Fonderie Siot-Decauville, Paris, France
patinated bronze
59% in. high (151.5 cm.)
cast signed RAUL . LARCHE, SIOT . FONDEUR . PARIS
and further stamped G904

£20,000-30,000

\$27,000-39,000

€23,000-34,000

LITERATURE:

Siot-Decauville, *Bronzes & Objets D'Art*, period catalogue, Paris,
undated, p. 11 for the model illustrated.

Acclaimed for his large scale public sculptures, the noted Art Nouveau sculptor François-Raoul Larche is today perhaps best known for his three bronze figural table lamps featuring the American dancer Loie Fuller, which were produced by the leading Parisian foundry Siot-Decauville. The current lot is of a far larger scale and the model is illustrated in a period Siot-Decauville catalogue which details that it was available in two sizes, one approximately 73 cm. high and the other variant approximately 160 cm. high, as shown here, which could also be electrified for lighting. Whilst three examples of the smaller version have sold at international auctions since 1991, no other large-scale version of this work is currently documented. Bronze figural works of this scale and calibre from the Art Nouveau period are exceptionally rare.



CLAIRE-JEANNE-ROBERTE
COLINET (1880-1950)

'Theban Dancer', circa 1925

marble, gilt and cold-painted bronze
19¼ high x 23¼ wide x 7.5 in. deep (49 x 59 x 19 cm.)
engraved CL.J.R. Colinet

£10,000-15,000

\$14,000-20,000

€12,000-17,000

LITERATURE:

Other examples of this model illustrated:
V. Arwas, *Art Deco Sculpture, Chryselephantine Statuettes of the Twenties and Thirties*, 1975, p. 54 for an example in ivory and bronze;
V. Arwas, *Art Deco Sculpture*, London, 1992, p. 78
for an example in ivory and bronze;
B. Catley, *Art Deco and Other Figures*, Woodbridge, 1978, p. 115
for an example in ivory and bronze.



268

DEMÉTRE CHIPARUS (1886-1947)

'Cleopatra', circa 1925

silvered, patinated and cold-painted bronze, marble, onyx
12¼ high x 21½ wide x 8 in. deep (31 x 54.5 x 20.5 cm.)
side engraved *D.H. Chiparus*

£10,000–15,000

\$14,000–20,000

€12,000–17,000

LITERATURE:

Other examples of this model illustrated:

B. Catley, *Art Deco and other Figures*, Woodbridge, 1978, p. 84;

A. Shayo, *Chiparus, Master of Art Deco*, New York, 1993, p. 108, pl. 40.



* 269

DEMÉTRE CHIPARUS (1886-1947)

'Danseuse Phénicienne', circa 1925

partially silvered and cold-painted bronze, marble
22 $\frac{7}{8}$ in. high (58 cm.)
base engraved *DH Chiparus*

£12,000-18,000

\$16,000-23,000

€14,000-20,000

LITERATURE:

Other examples of the model;

B. Catley, *Art Deco and other Figures*, Woodbridge, 1978, p. 86;

V. Arwas, *Art Deco Sculpture*, London, 1992, p. 64;

A. Shayo, *Chiparus, Master of Art Deco*, New York, 1993, p. 176, pl. 107.

270

PAUL PHILIPPE (1870-1930)

A rare figural lamp, circa 1930

cast by Rosenthal und Maeder (R.U.M.), Berlin, Germany, gilt cast bronze,
together with original shade frame, marble
18 $\frac{1}{4}$ in. high to top of figures (44 cm.) 37 in. high overall (85 cm.)
signed in the mould *Philippe.R.U.M.*

£18,000-25,000

\$24,000-33,000

€21,000-28,000





271

DEMÉTRE CHIPARUS (1886-1947)

'Antinea', circa 1925

silvered, gilt and patinated bronze, marble, onyx
28¾ in. high (67 cm.)
reverse of figure and base engraved *D.H. Chiparus*

£18,000-25,000

\$24,000-33,000

€21,000-28,000

LITERATURE:

Other examples of this model illustrated:

B. Catley, *Art Deco and other Figures*, Woodbridge, 1978, p. 97
for the model with ivory;

V. Arwas, *Art Deco Sculpture*, London, 1992, p. 47;

A. Shayo, *Chiparus, Master of Art Deco*, New York, 1993,
p. 153, pl. 84 for the model with ivory.



* 272

BRUNO ZACH (1891-1935)

'The Riding Crop', circa 1925

patinated cast bronze, marble
33 $\frac{7}{8}$ in. high (86 cm.)
signed in the cast *Bruno Zach*

£40,000-70,000

\$53,000-91,000

€45,000-79,000

LITERATURE:

B. Catley, *Art Deco and Other Figures*, Woodbridge, 1978,
p. 305 for a similar model.



273

LÉO LAPORTE-BLAIRSY
(1867-1923)

'La Voie Lactée', a figural lamp, circa 1904

silvered bronze, cased glass carved with stars and clouds

16½ in. high (42 cm.)

signed in cast *LEO LAPORTE BLAIRS, SUSSE FS EDT PARIS,*

foundry mark *SUSSE FRERES EDITEURS PARIS*

£25,000-35,000

\$33,000-46,000

€29,000-39,000

PROVENANCE:

Private Collection, by repute acquired in 1911;

Thence by descent to the present owner.

LITERATURE:

A. Duncan, *The Paris Salons 1895-1914, Vol. V: Objets D'Art & Metalware,*

Woodbridge, 1999, p. 367, another example illustrated.





■ 274

PABLO GARGALLO (1881-1934)

A rare mirror, 1903-1905

produced by Esteva Figueras y Sesd Hoyos, Barcelona, Spain,
hand-painted plaster, wood, mirrored glass
30½ high x 39 in. wide (52 x 99 cm.)
inscribed *P. Gargallo*, lower-right corner moulded with manufacturer's seal
Esteva/Figueras/y sesd/Hoyos/82

£7,000-9,000
\$9,200-12,000
€7,900-10,000

LITERATURE:

P. Gargallo-Anguera, P. Dagen, *Pablo Gargallo Catalogue Raisonné*, Paris, 1998,
p. 65, no. 10 another example illustrated.

Of the few examples of the present model known to exist, one is currently
retained in the permanent collection of the Museu d'Art Moderne, Barcelona,
one in the Museo Nacional Centro de Arte Reina Sofía, Madrid.

PROPERTY FROM A GERMAN PRIVATE COLLECTION

■ 275

ATTRIBUTED TO LOUIS MAJORELLE

A display cabinet, circa 1905

carved mahogany, oak, gonçalo alves
91½ high x 47¾ wide x 19½ in. deep (232 x 121 x 50 cm.)

£7,000-10,000
\$9,200-13,000
€7,900-11,000

PROVENANCE:

Ader Picard Tajan, Monte Carlo, 16 December 1978, lot 334;
Acquired from the above by the present owner.



276

GALLÉ

A 'Landscape and Birds' table lamp, circa 1910

cameo glass, overlaid and acid-etched
21½ high x 11¼ in. diameter (54.5 x 28.5 cm.)
cameo GALLÉ to base and shade

£15,000–25,000

\$20,000–33,000

€17,000–28,000

■ -277

ÉMILE GALLÉ (1846-1904)

'Fuchsias', a vitrine, circa 1900

carved walnut, gonçalo alves, rosewood, burr walnut, walnut,
birds-eye maple, birch, glass, mirror glass
56¼ high x 25¼ wide x 14¼ in. deep (143 x 64 x 37 cm.)
inlaid Gallé

£15,000–25,000

\$20,000–33,000

€17,000–28,000

LITERATURE:

A. Duncan, *Gallé Furniture*, Woodbridge, 2012, p. 312, pl. 50 another example illustrated.





278

EMILE GALLÉ (1846-1904)

'Orchidées', a vase, circa 1903

streaked green glass, acid-etched, enamelled,
with applied decoration

23¼ high x 7½ in. diameter (59 x 19 cm.)

engraved *Cristallerie/D'E. Gallé/Nancy/*
Modele et décor déposés 19

£7,000-9,000

\$9,200-12,000

€7,900-10,000



279

GALLÉ

A 'Seaweed' vase, circa 1910

cameo glass, internally decorated, overlaid and acid-etched
13¼ high x 9 in. diameter (33.5 x 22.8 cm.)
cameo GALLÉ

£10,000–15,000

\$14,000–20,000

€12,000–17,000

280 No Lot



281

GALLÉ

'Vase aux éléphants', a mould blown vase, circa 1925

overlaid and acid etched cameo glass
15 high x 10 in. diameter (38 x 25.5 cm.)
acid etched Gallé

£25,000–35,000

\$33,000–46,000

€29,000–39,000

A. Duncan and G. de Bartha, *Glass by Gallé*, 1984, p. 33, pl. 2-b, 197, pl. 301
for another example of the model.



282

GALLÉ

A 'Seagulls' charger, circa 1927

cameo glass, overlaid and acid-etched
15¼ in. diameter (40 cm.)
cameo GALLÉ

£20,000–25,000

\$27,000–33,000

€23,000–28,000



* 283

DAUM

A 'Winter Landscape' table lamp, circa 1910

mottled glass, overlaid, acid-etched and enamelled glass, bronze mounts
18½ in. high (36.5 cm.)

shade signed in enamel *Daum Nancy* with Cross of Lorraine and base *DN* with
Cross of Lorraine

£12,000-18,000

\$16,000-23,000

€14,000-20,000



284

DAUM

A 'Mimosa' vase, circa 1908

mottled glass overlaid and etched etched,
with vitrified powders and applied decoration
17½ high x 4¾ in. diameter (44.5 x 12 cm.)
wheel engraved DAUM / NANCY with Cross of Lorraine

£25,000-35,000

\$33,000-46,000

€29,000-39,000

LITERATURE:

For similar examples:

C. Bacri, *Daum, Masters of French Decorative Glass*, London, 1993, p. 86;

B. Salmon, C. Bardin, *Daum, Collection du Musée des Beaux-Arts de Nancy*,
Nancy, 2000, no. 302.



285

GABRIEL ARGY-ROUSSEAU
(1885-1963)

'Gazelles et Fleurs', a vase, designed 1928

pâte-de-verre

3 $\frac{7}{8}$ high x 4 $\frac{3}{4}$ in. diameter (10 x 12 cm.)

signed in the mould G. ARGY-ROUSSEAU FRANCE

£10,000-15,000

\$14,000-20,000

€12,000-17,000

LITERATURE:

J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 216, no. 28.06 for another example illustrated.



286

RENÉ LALIQUE (1860-1945)

'Acanthes', a vase, no. 902, designed 1921

cased red and white stained glass
11 high x 9¼ in. diameter (28 x 23.5 cm.)
moulded R. LALIQUE

£10,000-15,000

\$14,000-20,000

€12,000-17,000

LITERATURE:

F. Marcilhac, *René Lalique 1860-1945 Maître-Verrier*, Paris, 2011, p. 417, no. 902
another example illustrated.



* 287

RENÉ LALIQUE (1860-1945)

'Inséparables', a vase, no. 1296, designed 1919

clear, frosted and blue stained glass
13¾ high x 7 in. diameter (34 x 18 cm.)
underside moulded R. LALIQUE

£7,000-10,000

\$9,200-13,000

€7,900-11,000

LITERATURE:

F. Marcilhac, *René Lalique, 1860-1945 Maître-Verrier*, Paris, 2011,
p. 414, no. 887 another example illustrated.



* 288

RENÉ LALIQUE (1860-1945)

'Frise Aigles', a vase, no. 10-925, designed 1947

clear, frosted and sepia stained glass
11¾ high x 6¾ in. diameter (30 x 17 cm.)
base engraved LALIQUE

£7,000-10,000

\$9,200-13,000

€7,900-11,000

LITERATURE:

F. Marcilhac, *René Lalique, 1860-1945 Maître-Verrier*, Paris, 2011,
p. 169, no. 10-925 another example illustrated.



* 289

RENÉ LALIQUE (1860-1945)

'Perruches', a vase, no. 876, designed 1919

electric blue and white stained glass

10 high x 9 $\frac{7}{8}$ in. diameter (25.5 x 25 cm.)

underside engraved *R.Lalique / France*, side further moulded *LALIQUE*

£12,000–18,000

\$16,000–23,000

€14,000–20,000

LITERATURE:

F. Marilhac, *René Lalique, 1860-1945 Maître-Verrier*, Paris, 2011, p. 410, no. 876 another example illustrated.





■ 290

RENÉ LALIQUE (1860-1945)

'Normandie', a chandelier, no. 2304, designed 1935

clear and frosted glass, nickel-plated metal
23¼ high x 13¾ in. square (59 x 35 cm.)
engraved *LALIQUE/FRANCE*

£15,000-25,000

\$20,000-33,000

€17,000-28,000

LITERATURE:

F. Marilhac, *René Lalique 1860-1945, Maître-Verrier*, Paris, 2011,
p. 658, no. 2304 another example illustrated.

291

RENÉ LALIQUÉ (1860-1945)

Three 'Tulipes' panels, no. 2005, designed 1925

clear and frosted glass
each 18½ high x 14½ in. wide (47 x 37 cm.)

£20,000-30,000

\$27,000-39,000

€23,000-34,000

LITERATURE:

Other examples of this model illustrated:

M.-C. Lalique, *René Lalique*, Switzerland, 1988, p. 108;

F. Marcilhac, *René Lalique, 1860-1945 Maître-Verrier*, Paris, 2011,
p. 591, no. 2005 for the wall light with the present model panel.



292

RENÉ LALIQUE (1860-1945)

'Terpsichore', a vase, no. 10-911, designed 1937

clear and frosted glass
8 high x 12½ wide x 5¼ in. deep (20.3 x 31.8 x 14.6 cm)
stencilled R. LALIQUE FRANCE

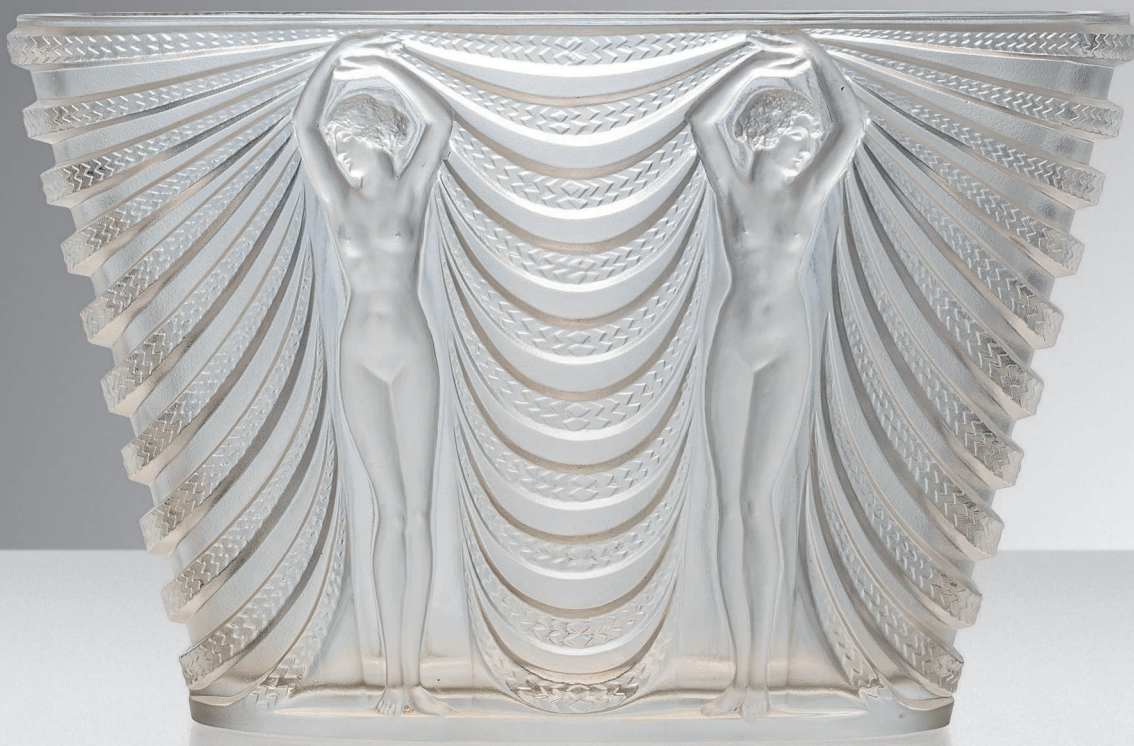
£10,000-15,000

\$14,000-20,000

€12,000-17,000

LITERATURE:

F. Marilhac, *René Lalique 1860-1945, Maître-Verrier*, Paris, 2011,
p. 467, no. 10-911 another example illustrated.



293

RENÉ LALIQUE (1860-1945)

'Thaïs', a figure, no. 834, designed 1925

deep butterscotch glass
8¼ high x 7¾ in. wide (21.5 x 19.5 cm.)
underside engraved *R. Lalique France*

£18,000–25,000

\$24,000–33,000

€21,000–28,000

LITERATURE:

F. Marcilhac, *René Lalique, 1860-1945 Maître-Verrier*, Paris, 2011,
p. 400, no. 834 for another example of the model.



294

RENÉ LALIQUE (1860-1945)

'Bouchon Mûres', a rare scent bottle, no. 495, designed 1920

clear, frosted and black glass, black enamelled and white stained

5 high x 3 $\frac{3}{8}$ wide x 1 $\frac{1}{2}$ deep (12 x 9.3 x 3.8 cm.)

underside moulded *R. LALIQUE* and engraved *R. Lalique, No. 495*

£7,000-10,000

\$9,200-13,000

€7,900-11,000

LITERATURE:

Other examples of this model illustrated:

M. Lou, G. Utt and P. Bayer, *Lalique Perfume Bottles*, New York, 1986, pp. 38, 48;

F. Marcilhac, *René Lalique 1860-1945 Maître-Verrier*, Paris, 2011, p. 329, no. 495.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR
(LOTS 295-312)

* 295

RENÉ LALIQUE (1860-1945)

'Ambre d'Orsay', a d'Orsay - 2 scent bottle, designed 1914

black and white stained glass
5¾ in. high (15.5 cm.)
moulded *Lalique Ambre d'Orsay*

£1,000-1,500
\$1,400-2,000
€1,200-1,700

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay décoré par Jansen*, 6 October 2015, lot 204.

LITERATURE:

F. Marcilhac, *René Lalique, 1860-1945 Maître-Verrier*, Paris, 2011, p. 942
another example illustrated.

* 296

RENÉ LALIQUE (1860-1945)

'Ambre Antique', a Coty - 3 scent bottle, designed 1910

moulded, blown and patinated glass
5½ in. high (14 cm.)
moulded *R.LALIQUE*

£1,000-1,500
\$1,400-2,000
€1,200-1,700

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay décoré par Jansen*, 6 October 2015, lot 207.

LITERATURE:

F. Marcilhac, *René Lalique, 1860-1945 Maître-Verrier*, Paris, 2011, p. 927
another example illustrated.



* 297

RENÉ LALIQUE
(1960-1945)

'Carnette Fleur', a scent bottle, no. 510,
designed 1911

clear, frosted and sepia stained glass
4½ in. high (11.5 cm.)
underside engraved R. Lalique France

£2,000-3,000
\$2,700-3,900
€2,300-3,400

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay
décoré par Jansen*, 6 October 2015, lot 191.

LITERATURE:

F. Marilhac, *René Lalique, 1860-1945 Maître-
Verrier*, Paris, 2011, p. 334, no. 510 another example
illustrated.

* 298

RENÉ LALIQUE
(1960-1945)

'Méchant mais charmant', a Jaytho - 1
scent bottle, designed 1929

clear and frosted glass
3 in. high (7.5 cm.)
side moulded JAYTHO and underside engraved
R. Lalique France

£1,000-1,500
\$1,400-2,000
€1,200-1,700

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay
décoré par Jansen*, 6 October 2015, lot 193.

LITERATURE:

F. Marilhac, *René Lalique, 1860-1945 Maître-
Verrier*, Paris, 2011, p. 938, another example
illustrated.

* 299

RENÉ LALIQUE
(1960-1945)

'Camille', a scent bottle, no. 516,
designed 1927

sapphire blue glass
2½ in. high (5.5 cm.)
underside engraved R. Lalique France No. 516,
moulded R. LALIQUE FRANCE

£1,200-1,800
\$1,600-2,300
€1,400-2,000

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay
décoré par Jansen*, 6 October 2015, lot 195.

LITERATURE:

F. Marilhac, *René Lalique, 1860-1945 Maître-
Verrier*, Paris, 2011, p. 335, no. 516 another example
illustrated.



* 300

RENÉ LALIQUE (1960-1945)

'Dans la Nuit', a Worth - 1 scent bottle, designed after 1924

clear glass with blue enamelling
9¾ in. high (24.8 cm.)
moulded R. LALIQUE and engraved Lalique France

£1,000-1,500
\$1,400-2,000
€1,200-1,700

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay décoré par Jansen*, 6 October 2015, lot 208.

LITERATURE:

F. Marilhac, *René Lalique, 1860-1945 Maître-Verrier*, Paris, 2011, p. 955, a similar example illustrated.



* 301

RENÉ LALIQUE (1960-1945)

'Je Reviens', a Worth scent bottle, designed 1929

blue glass, chromium-plated metal
12½ in. high (31.8 cm.)
base moulded WORTH LALIQUE MADE IN FRANCE

£800-1,200
\$1,100-1,600
€900-1,300

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay décoré par Jansen*, 6 October 2015, lot 209.

LITERATURE:

F. Marilhac, *René Lalique, 1860-1945 Maître-Verrier*, Paris, 2011, p. 952 for similar example illustrated.



* 302

RENÉ LALIQUE
(1960-1945)

'Amphitrite', a scent bottle, no. 514,
designed 1920

clear and frosted glass
3¾ in. high (9.5 cm.)
underside moulded R. LALIQUE

£1,500-2,500
\$2,000-3,300
€1,700-2,800

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay
décoré par Jansen*, 6 October 2015, lot 192.

LITERATURE:

F. Marcilhac, *René Lalique, 1860-1945 Maître-
Verrier*, Paris, 2011, p. 335, no. 514 another example
illustrated.

* 303

RENÉ LALIQUE
(1960-1945)

'Telline', a scent bottle, no. 508,
designed 1925

clear, frosted and blue stained
4 in. high (10 cm.)
moulded R. Lalique

£700-1,000
\$920-1,300
€790-1,100

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay
décoré par Jansen*, 6 October 2015, lot 205.

LITERATURE:

F. Marcilhac, *René Lalique, 1860-1945 Maître-
Verrier*, Paris, 2011, p. 333, no. 508 another
example illustrated.

* 304

RENÉ LALIQUE
(1960-1945)

'Lentilles', a scent bottle, no. 485,
designed 1912

clear, frosted and grey stained glass
1¾ in. high (4.5 cm.)
underside wheel-engraved R. LALIQUE

£800-1,200
\$1,100-1,600
€900-1,300

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay
décoré par Jansen*, 6 October 2015, lot 196.

LITERATURE:

F. Marcilhac, *René Lalique, 1860-1945 Maître-
Verrier*, Paris, 2011, p. 327, no. 485 another example
illustrated.



* 305

RENÉ LALIQUE (1860-1945)

'Serpent', a scent bottle, no. 502, designed 1920

clear, frosted and sepia stained glass
3¾ in. high (8.5 cm.)
moulded LALIQUE

£1,200-1,800

\$1,600-2,300

€1,400-2,000

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay décoré par Jansen*, 6 October 2015, lot 206.

LITERATURE:

F. Marilhac, *René Lalique, 1860-1945 Maître-Verrier*, Paris, 2011, p. 331, no. 502 another example illustrated.

* 306

RENÉ LALIQUE (1860-1945)

'Quatre Cigales', a scent bottle, no. 475, designed 1910

clear and frosted glass
4¾ in. high (10.8 cm.)
engraved R. Lalique

£2,000-3,000

\$2,700-3,900

€2,300-3,400

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay décoré par Jansen*, 6 October 2015, lot 198.

LITERATURE:

F. Marilhac, *René Lalique, 1860-1945 Maître-Verrier*, Paris, 2011, p. 325, no. 475 another example illustrated.



Ω 307

JULIEN VIARD (1883-1938)

'La Route d'Émeraude', a Isabey Viard scent bottle,
designed 1924

clear, frosted and black stained glass
5½ in. high (13 cm.)
moulded J. VIARD

£500-700

\$660-910

€570-790

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay décoré par Jansen*, 6 October
2015, lot 203.

Ω 308

JULIEN VIARD (1883-1938)

'Le Lys Noir', a Isabey Viard scent bottle,
designed 1924

clear glass with black stain, boxed
bottle: 5¼ in. high (14.5 cm.)
acid-etched ISABEY PARIS Made in France

£1,200-1,800

\$1,600-2,300

€1,400-2,000

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay décoré par Jansen*, 6 October
2015, lot 199.



* 309

LUCIEN GAILLARD (1861-1942)

A scent bottle, circa 1900

clear, frosted and grey stained glass
6 in. high (15.2 cm.)
underside engraved *L. GAILLARD*

£1,500-2,500

\$2,000-3,300

€1,700-2,800

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay décoré par Jansen*, 6 October 2015, lot 197.



Ω 310

BACCARAT

'Diorama', a Christian Dior scent bottle, designed 1949

clear, white cased glass with gilt highlights
6¾ in. high (17 cm.)
signed *Bottle Baccarat Mode*

£300-500

\$400-650

€340-560

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay décoré par Jansen*, 6 October 2015, lot 201.

Ω 311

BACCARAT

'Mon Talisman', a Gabilla scent bottle, designed 1926

clear, cased white glass with gilt highlights
4 in. high (10 cm.)
acid-etched *Baccarat France*, further marked *GABILLA/PARIS*

£1,500-2,500

\$2,000-3,300

€1,700-2,800

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay décoré par Jansen*, 6 October 2015, lot 200.



Ω 312

LOUIS SÜE (1975-1968)

'Normandie', a Jean Patou scent bottle, designed 1935

partially painted aluminium, coloured glass

3 in. high (7.5 cm.)

paper labels *EXTRAIT NORMANDIE/JEAN PATOU/ N. 779*

£2,000-3,000

\$2,700-3,900

€2,300-3,400

PROVENANCE:

Christie's Paris, *Un appartement Quai d'Orsay décoré par Jansen*, 6 October 2015, lot 202.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written

Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

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

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You

can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

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

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you 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 honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, 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 five 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, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

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

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

(iii) books not identified by title;

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

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

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

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

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

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale

Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.
(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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


2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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


(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your **warranties** in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

o

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.

λ

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

•

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

~

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

ψ

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

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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.

o **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 o next to the **lot** number.

o◆ **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 o◆.

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

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

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

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

"By ..."

In our opinion a work by the artist.

"Cast from a model by ..."

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

"Attributed ..."

In our opinion a work probably by the artist.

"In the style ..."

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

"In the manner ..."

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

"After ..."

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

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

"Stamped ..."

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

"Bearing the signature ..."/"Bearing the date ..."/"Bearing

the inscription ..."/

"Bearing the stamp ..."

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 12.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

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

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





WILLIAM NELSON COPLEY (1919-1996)

Raw Bar

acrylic on canvas in six parts, set in double-sided wooden folding screen
overall: 76 $\frac{5}{8}$ x 76 $\frac{3}{4}$ x 1 $\frac{1}{4}$ in. (194.7 x 195 x 4.6cm.)

Executed in 1982
£70,000-100,000

**POST-WAR & CONTEMPORARY ART
DAY AUCTION**

London, 5 October 2018

VIEWING

28 September – 4 October 2018
8 King Street
London SW1Y 6QT

CONTACT

Alexandra Werner
awerner@christies.com
+44 (0)20 7389 2713

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



NAPOLEONE MARTINUZZI (1892-1977)
Important 'Pulegoso' Vase, model no. 3273, circa 1928
13¾ x 13 ⅞ in. (35 x 34 cm. high)
£160,000–200,000

THINKING ITALIAN DESIGN

London, 17 October 2018

VIEWING

12–17 October 2018
8 King Street
London SW1Y 6QT

CONTACT

Simon Andrews
sandrews@christies.com
+44 (0)20 7752 3380

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CHRISTIE'S

THE COLLECTION OF
A. JERROLD PERENCHIO



DIEGO GIACOMETTI (1902-1985)
An 'Arbre au Hibou' Gueridon, circa 1980
patinated bronze, glass
impressed DIEGO with artist monogram
26 ½ in. (66.7 cm.) high, 25 ½ in. (64.8 cm.) wide, 13 ¼ in. (33.6 cm.) deep

**ALBERTO & DIEGO GIACOMETTI:
MASTERS OF DESIGN**

New York, November 2018

VIEWING

November 2018
20 Rockefeller Plaza
New York, NY 10020

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MARC NEWSON (B. 1963)
Orgone Stretch Lounge, 1993
aluminium and enamel
24¾ x 31½ x 71½ in. (63 x 80 x 181.5 cm.)
£300,000 – 500,000

**MASTERPIECES OF DESIGN
AND PHOTOGRAPHY**

London, March 2019

VIEWING

March 2019
8 King Street
London SW1Y 6QT

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