

DESIGN

27 MAY 2021



CHRISTIE'S









DESIGN

AUCTION

27 MAY 2021
At 10.00 AM
(Lots 201-342)

20 Rockefeller Plaza
New York, NY 10020

HOW TO BID

VIEWING

POST-SALE

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 such bids at or above the reserve.

AUCTIONEERS

Tash Perrin (#1039052)
Rahul Kadakia (#1005929)

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries,
this sale should be referred to as
PEACOCK-19741

CONDITIONS OF SALE

This auction is subject to the Important
Notices and Conditions of Sale set forth in
this catalogue.

ACKNOWLEDGEMENTS

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CHRISTIE'S



PROPERTY FROM A STORIED MANHATTAN COLLECTION

201 CLAUDE LALANNE (1924-2019)

Candelabrum, 1999



gilt-bronze, galvanized copper
impressed *LALANNE CL 99 1/1*
34 in. (86.3 cm) high; 23 in. (58.4 cm) wide

\$100,000-150,000



PROPERTY FROM A STORIED MANHATTAN COLLECTION

202 CLAUDE LALANNE (1924-2019)

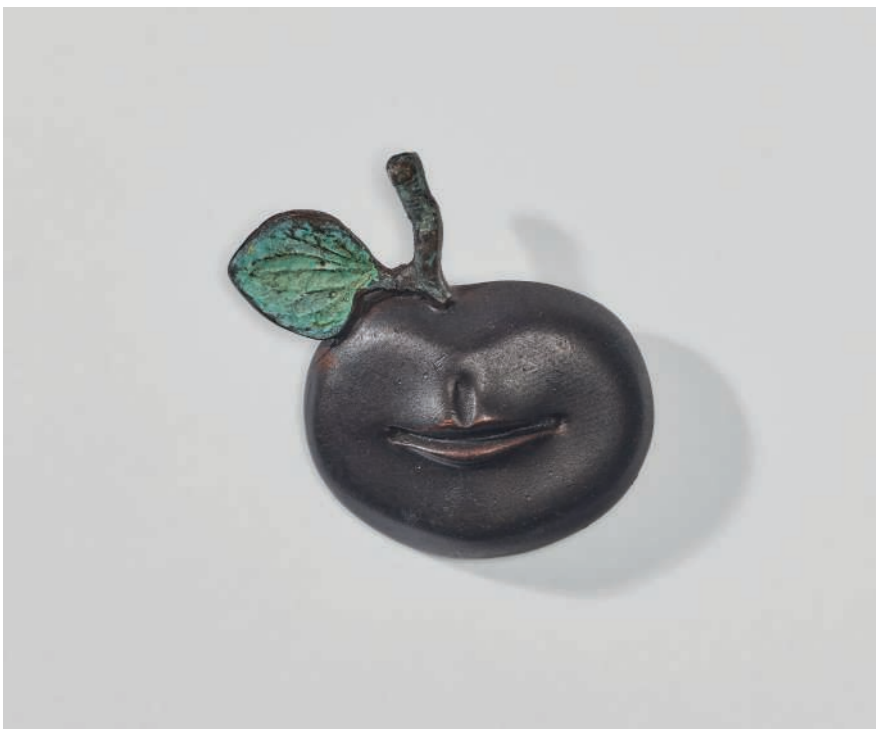
Candelabrum, 1999



gilt-bronze, galvanized copper
number 5 from an edition of 8 A
impressed *LALANNE CL 99 5/8 A*
34 in. (86.3 cm) high; 23 in. (58.4 cm) wide




\$100,000-150,000



PROPERTY OF A WEST COAST COLLECTOR

203 CLAUDE LALANNE (1925-2019)
'Pomme Bouche' Brooch, circa 1996


 produced by Arthus-Bertrand, Paris
patinated bronze
impressed *CL LALANNE A-B PARIS*
1½ x 1¼ in. (4 x 6 cm)

\$1,000-1,500




PROPERTY FROM AN AMERICAN COLLECTION

204 CLAUDE LALANNE (1925-2019)
'La Dormeuse', 1974

 unique
gilt bronze, galvanized copper
with tag impressed *CL LALANNE 74 1/1*
13 x 19 x 13½ in. (33 x 48.2 x 34.3 cm)

\$50,000-70,000

205 FRANÇOIS-XAVIER LALANNE
(1927-2008)

 *'Rhinocéros', 1981*
produced by Artcurial, Paris
number 126 from an edition of 150
enamelled cast iron
impressed *FxI 81 126/150 ARTCURIAL*
9½ x 21½ x 6½ in. (24.5 x 55 x 16.5 cm)

\$35,000-45,000





206 FRANÇOIS-XAVIER LALANNE (1927-2008)

'Brochet,' circa 1973



number 23 from an edition of 50
patinated sheet copper, cherrywood, brass
impressed *FxL 23/50*
9 x 38½ x 5½ in. (23 x 97.5 x 14 cm)

\$120,000-150,000



PROPERTY FROM AN AMERICAN COLLECTION

207 CLAUDE LALANNE (1925-2019)

Pair of 'Pieds Lotus', 1985

i patinated bronze
each impressed *LALANNE 85*
2¾ x 5 x 2¼ in. (7 x 12.6 x 5.7 cm) (each)

\$15,000-20,000

208 JEAN DUNAND (1877-1942)

Pair of Boxes, circa 1920

i gilt and lacquered wood
each signed *JEAN DUNAND*
6 x 13¾ x 7¾ in. (15.2 x 35 x 19.7 cm) (each)

\$15,000-20,000



209 CLAUDE LALANNE (1925-2019)


'Buste de Capucine', designed circa 1978

i executed by Bocquel Fondateur, Bréauté
gilt patinated bronze
first artist proof from an edition of 8 plus 4 artist proofs
impressed *C.L. LALANNE 1/4 EA bocquel fondeur*
12⅜ x 10¾ x 5⅞ in. (31.5 x 27.4 x 14.8 cm)

\$20,000-30,000

210 CLÉMENT ROUSSEAU (1872-1950)

Guéridon, circa 1925

 palmwood, shagreen, mother-of-pearl, ivorine
signed *Clément Rousseau*
21¼ in. (54 cm) high; 28 in. (71.2 cm) diameter of top

\$100,000-150,000



AN ENQUIRING EYE: PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTOR

211 OTTO PRUTSCHER (1880 - 1949)

Five Wine Glasses, circa 1907

i produced by Meyr's Neffe, Bohemia for
Bakalowits & Söhne, Vienna
flashed and cut glass
8½ (20.6 cm) high; 3¼ in. (8.3 cm) diameter

\$15,000-20,000

AN ENQUIRING EYE: PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTOR

212 OTTO PRUTSCHER (1880 - 1949)

Three Wine glasses, circa 1907

i produced by Meyr's Neffe, Bohemia for
Bakalowits & Söhne, Vienna
flashed and cut glass
8¼ in. (21 cm) high; 3 in. (7.6 cm) diameter

\$9,000-12,000





AN ENQUIRING EYE: PROPERTY FROM A
DISTINGUISHED PRIVATE COLLECTOR

213 JOSEF HOFFMANN (1870-1956)
Unique Chandelier, Model
i *No. M0409, for Dr. Hermann*
Wittgenstein, Vienna, circa 1906

hammered silvered brass, glass
53¾ in. (136.5 cm) drop; 13½ in. (34.3 cm)
square

\$200,000-300,000





AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

214 OTTO WAGNER (1841-1918)
Desk, designed for the Österreichische Postsparkasse, Vienna, circa 1906
 produced by Gebrüder Thonet, Vienna
 stamped *ALEX ALBERT*
 ebonized beech, aluminum, leather
 42 x 42 x 24½ in. (107 x 107 x 62.2 cm)
\$20,000-30,000

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

215 OTTO WAGNER (1841-1918)
Side Chair, designed for the Österreichische Postsparkasse, Vienna, circa 1906
 produced by Gebrüder Thonet, Vienna
 stained beech, plywood, leather upholstery
 branded *THONET* and with manufacturer's paper label *THONET/Wien*
 31 x 22 x 22 in. (79 x 56 x 22 cm)
\$2,000-3,000

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

216 OTTO WAGNER (1841-1918)
Wall Clock, circa 1905
 executed by k.u.k. Hoftischlerei Alex Albert, Vienna,
 the movement likely by W. Bauer
 ebonized beech, glass, enameled aluminum dial
 32 x 10 x 4¾ in. (84.1 x 25.4 x 12 cm)
\$7,000-9,000





AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

217 JOSEF HOFFMANN (1870-1956)

Lidded Box and Pair of Vases, circa 1927



executed by Wiener Werkstätte, Vienna
 silver
 box stamped *WIENER WERKSTATTE*, with artist's
 monogram *JH*, 900 purity mark and Austrian assay mark
 vases: 6¼ x 4½ x 4½ in. (15.4 x 10.4 x 10.4 cm) (each)
 box: 2¾ x 4 x 4 in. (5.8 x 10.1 x 10.1 cm)

\$10,000-15,000



AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

218 OTTO WAGNER (1841-1918)

Armchair, model no. 6518, designed for the



Österreichische Postsparkasse, Vienna, circa 1905
 produced by Gebrüder Thonet, Vienna, Austria
 stained beech, plywood, aluminum
 branded *THONET* and with paper label *THONET/Wien*
 35 x 16½ x 16 in. (88.7 x 46.2 x 40.7 cm)

\$7,000-9,000



AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

219 ADOLF LOOS (1870-1933)
Rare Mantel Clock, circa 1900

i brass, steel, beveled glass
19½ x 16½ x 9¼ in. (49.5 x 41.9 x 24.7 cm)

\$100,000-150,000

220 JEAN-MICHEL FRANK (1895-1941)
Four-Panel Screen, circa 1930

i straw marquetry, wood, brass
each panel: 41 $\frac{3}{8}$ x 11 $\frac{7}{8}$ x 1 in. (105 x 30 x 3 cm)

\$30,000-50,000





221 JEAN-MICHEL FRANK (1895-1941)
Pair of Guéridons, circa 1930

i painted iron
25¾ in. (65.5 cm) high; 15½ in. (39.8 cm) diameter (each)

\$25,000-35,000

223 JEAN-MICHEL FRANK (1895-1941)
Pair of Armchairs, circa 1930

i sycamore, fabric upholstery
24½ x 26 x 24½ in. (60 x 61 x 67 cm) (each)

\$20,000-30,000

222 JEAN-MICHEL FRANK (1895-1941)
Pair of Side Chairs, circa 1930


i executed by Chanaux & Pelletier, Paris
sycamore, fabric upholstery
each impressed *J.M. FRANK* and *CP*
32 x 19¾ x 23½ in. (81.2 x 50.1 x 58.7 cm) (each)

\$15,000-20,000



224 MARCEL COARD (1889-1974)

Guéridon, circa 1930

 executed by Chanaux & Pelletier, Paris
ebonized pearwood, shagreen

impressed CP


25¼ x 19½ x 19.6 in. (64 x 50 x 50 cm)

\$100,000-150,000



225 ANDRÉ ARBUS (1903-1969)


Display Box, circa 1935

 mounts designed by Hubert Yencesse (1900-1987)
shagreen, silvered bronze
14 x 15½ x 8⅞ in. (35.6 x 39.4 x 20.6 cm)

\$15,000-20,000

226 SERGE ROCHE (1898-1988)

Side Table, circa 1935

 ebonized wood
28½ x 30 x 21½ in. (97.6 x 76.3 x 54.5 cm)

\$15,000-20,000





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

227 ANDRÉ GROULT (1884-1966)
Armchair and Side Chair, circa 1935

i painted and gilt wood, fabric upholstery
armchair: 39 x 24¾ x 20 in. (99 x 63 x 51 cm)
side chair: 39 x 19 x 18½ in. (99 x 48.2 x 47 cm)

\$7,000-9,000

PROPERTY OF A DISTINGUISHED COLLECTOR

228 FRENCH
Cabinet, circa 1930

i shagreen, gilt bronze, sycamore
opens to three shelves, two drawers
63 x 82¾ x 18¾ in. (160 x 210.18 x 47.6 cm)

\$25,000-30,000



PROPERTY FROM THE COLLECTION OF PAUL W. DOLL, JR.

229 REMBRANDT BUGATTI (1884-1916)
'ÉLÉPHANT D'ASIE EN MARCHE
(PETIT MODÈLE)', CIRCA 1909-1910



patinated bronze
signed, numbered and stamped with foundry mark *R. Bugatti. (9)*
CIRE PERDUE A.A. HÉBRARD
5½ x 8.2 x 2¾ in. (13.5 x 21 x 7 cm)





230 JEAN DUNAND (1877-1942)
Footed Coupe, circa 1912
hammered pewter
impressed *JEAN DUNAND 5648*
6 in (15.2 cm) high; 11¼ in.(30 cm) diameter

\$2,000-3,000



~231 ÉMILE-JACQUES RUHLMANN (1879-1933)
Guéridon, circa 1925
rosewood, silvered bronze
branded *Ruhlmann*
21¼ (54.6 cm) high; 29½ in. (75 cm) diameter

\$30,000-50,000

232 ÉMILE-JACQUES RUHLMANN (1879-1933)
'Marozeau' Daybed, circa 1925
Macassar ebony, ivorine, silvered bronze, fabric upholstery
38½ x 85¾ x 39⅞ in. (97.8 x 217.8 x 99.7 cm)

\$60,000-80,000



233 DIEGO GIACOMETTI (1902-1985)
'Atlante' (small model), circa 1963
gilt bronze
impressed *DIEGO DG*
7½ inches (19 cm) high; 2¼ in. (5.7 cm) diameter

\$15,000-20,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

234 ALBERT CHEURET (1884-1966)
Rare Chandelier, circa 1925
alabaster, bronze
signed *a.cheuret*
32½ in. (82.5 cm) drop; 33 in. (83.8 cm) diameter

\$25,000-35,000



AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

235 ÉMILE-JACQUES RUHLMANN (1879-1933)
'Double Colonettes' Low Table, circa 1925

i Macassar ebony, ivorine
19¼ in. (48.8 cm) high; 31½ in. (80 cm) diameter of top

\$30,000-50,000



AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

236 ÉMILE-JACQUES RUHLMANN
(1879-1933)

i *'Ducharne' Armchair, circa 1925*
rosewood, silvered bronze, leather upholstery
32¾ x 23½ x 28 in. (83.1 x 59.6 x 71 cm)

\$8,000-12,000

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

237 ÉMILE-JACQUES RUHLMANN
(1879-1933)

i *'Russo' Armchair, circa 1925*
rosewood, leather upholstery
35¼ x 25¼ x 23½ in. (89.5 x 64.1 x 59.7 cm)

\$8,000-12,000





238 JEAN-ÉMILE PUIFORCAT (1897-1945)

Pair of Footed Dishes, circa 1925

i silver
each stamped *JEAN E PUIFORCAT* with silver
assay marks
2 in. (5.1 cm) high; 9 in. (23 cm) diameter (each)

\$1,500-2,500

239 JEAN-ÉMILE PUIFORCAT (1897-1945)

Tray, circa 1925

i vermeil
stamped *JEAN E PUIFORCAT* with assay marks
13 in. (33 cm) square

\$1,500-2,500



240 PAUL DUPRÉ-LAFON (1900-1971)

Table Lamp, circa 1930

i produced by Hermès, Paris
stacked leather, vellum shade
stamped *HERMÈS-PARIS DÉPOSÉ*
23 in. (58.4 cm) high including shade

\$8,000-12,000





241 PAUL DUPRÉ-LAFON (1900-1971)

Illuminated Drop-Leaf Console Table, circa 1940



Macassar ebony, nickel-plated metal, frosted glass
with two extension leaves

This console can transform to several different configurations. The first, as shown, details the table folded in its smallest form. Two arms can be lifted on either side of the table, increasing its depth.

Finally, the table is accompanied by two leaves which extend its overall length.

open: 27¾ x 71 x 29½ in. (70.5 x 180.4 x 74.3 cm)

closed: 27¾ x 45½ x 14½ in. (70.5 x 115.6 x 36.2 cm)

\$40,000-60,000



242 ÉMILE-JACQUES RUHLMANN (1879-1933)
Four-Light 'Lotus' Wall Sconce, circa 1925

i silvered bronze, fabric shades
12 $\frac{5}{8}$ x 18 $\frac{3}{8}$ x 10 $\frac{1}{2}$ in. (32 x 46.7 x 26.7 cm)

\$5,000-7,000



243 ÉMILE-JACQUES RUHLMANN (1879-1933)
Set of Four 'Van Beuningen' Side Chairs, circa 1925

i pearwood, fabric upholstery
30 x 16 $\frac{1}{4}$ x 17 $\frac{3}{4}$ in. (76.2 x 41 x 43.7 cm) (each)

\$12,000-18,000



244 ÉMILE-JACQUES RUHLMANN (1879-1933)
Low Table, circa 1925

i burlled amboyna, shagreen
branded *Ruhlmann*
21 in. (53.5 cm) high; 27 $\frac{1}{2}$ in. (70 cm) diameter

\$40,000-60,000



245 JAEGER-LECOULTRE
*'Luxhora Duoface' Desk Lamp and
Clock, circa 1930*
chromium-plated metal, marble, onyx
stamped with manufacturer's mark *JAEGER*
8½ in. (21.6 cm) high
\$8,000-12,000




246 ÉMILE-JACQUES RUHLMANN (1879-1933)
'Ledroua' Armchair, circa 1925
Macassar ebony, silvered bronze, fabric upholstery
32¾ x 22½ x 25½ in. (83.3 x 57.1 x 64.4 cm)
\$10,000-15,000



247 ÉMILE-JACQUES RUHLMANN (1879-1933)
Writing Desk, circa 1928
rosewood, silvered bronze, brass
branded *Ruhlmann*
29¾ x 39 x 23½ in. (75.5 x 99 x 60 cm)
\$20,000-30,000

248 ÉMILE-JACQUES RUHLMANN (1879-1933)

Eight 'Drouant' Side Chairs, circa 1930


 walnut, gilt-bronze, leather upholstery
three branded *Ruhlmann*
31 x 16 x 18 in. (78.8 x 40.7 x 45.7 cm) (each)

\$40,000-60,000



249 ÉMILE-JACQUES RUHLMANN (1879-1933)

'Jette-habits' Clothes Rack, circa 1925

 oak, patinated metal
41½ x 47½ x 18 in. (105.5 x 120.7 x 45.7 cm)

\$18,000-24,000

250 PIERRE CHAREAU (1883-1950)
Stool, Model No. SN1, circa 1925

i sycamore, leather upholstery
14 x 18½ x 11¼ in. (35 x 47 x 30.3 cm)

\$10,000-15,000

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

251 PIERRE CHAREAU (1883-1950)
Pair of Wall Sconces, model no. 'La550', circa 1927

i patinated iron, alabaster
13¾ x 13 x 4 in. (33.9 x 33 x 10 cm) (each)


\$40,000-60,000





252 MARC DU PLANTIER (1901-1975)

'Égyptien' Daybed, circa 1935

 gilt iron, fabric upholstery
33½ x 81¾ x 45 in. (85 x 208 x 114.5 cm)

\$100,000-150,000

PROPERTY OF
AN AMERICAN
COLLECTOR





PROPERTY OF AN AMERICAN COLLECTOR

253 ELIZABETH GAROUSTE (B. 1949)
AND MATTIA BONETTI (B. 1953)

i *'Koala' Armchair, circa 1995*

produced by BGH Editions, Paris
patinated bronze, velvet upholstery
impressed with monogram *BG*
32½ x 30½ x 29 in. (82.5 x 77.5 x 73.6 cm)

\$5,000-7,000

PROPERTY OF AN AMERICAN COLLECTOR

254 ICO PARISI (1916-1996)
Sofa, circa 1960

i produced by Alberto Colombo, Cantù
lacquered wood, velvet upholstery
33 x 105 x 51 (83.8 x 266.7 x 129.5 cm)

\$15,000-20,000



PROPERTY OF AN AMERICAN COLLECTOR

255 ÉMILE-JACQUES RUHLMANN (1879-1933)
'Vautheret' Cabinet, circa 1925

i rosewood, marble, gilt bronze
branded *Ruhlmann*
44 x 63 x 21 in. (111.7 x 160 x 53 cm)

\$50,000-70,000



In situ view of Chicago waterfront property. Artwork: Peter Halley, *Gold Prison*, 2005. © Peter Halley.

PROPERTY OF AN AMERICAN COLLECTOR

257 ANGELO LELII (1911-1979)
'Vela' Ceiling Light, circa 1950

i painted metal, brass
31 in. (78.7 cm) drop; 31 x 33 in. (78.4 x 83.8 cm)

\$10,000-15,000



PROPERTY OF AN AMERICAN COLLECTOR

256 FONTANA ARTE
Coffee Table, circa 1940

i design attributed to Melchiorre Bega, produced by Fontana Arte
pearwood, bronze, crystal glass
24 x 49½ x 28 in. (58.4 x 125.7 x 71.1 cm)

\$20,000-30,000





PROPERTY OF AN AMERICAN COLLECTOR

258 T.H. ROBSJOHN-GIBBINGS (1905-1976)
'Klismos' Side Chair, designed 1961

i manufactured by Saridis, Athens
Greek walnut, leather twine
with brass manufacturer's label *Designed by T.H.
Robsjohn-Gibbings Manufactured by Saridis of Athens*
35¼ x 21 x 29¼ in. (90 x 53.3 x 74.3 cm)

\$5,000-7,000

PROPERTY OF AN AMERICAN COLLECTOR

259 TOR WOLFENSTEIN
Sofa, circa 1940

i manufactured by Ditzingers, Stockholm, Sweden
birch, velvet upholstery
35 x 78 x 35 in. (88.9 x 198.1 x 88.9 cm)

\$10,000-15,000



PROPERTY OF AN AMERICAN COLLECTOR

~260 JULES LELEU (1883-1961)
Cabinet, circa 1930

i rosewood, silvered bronze
signed on inlaid plaque *J. Leleu 2526*
69 x 47½ x 19 in. (175 x 119.6 x 48.2 cm)

\$10,000-15,000





PROPERTY OF AN AMERICAN COLLECTOR

261 PIETRO CHIESA (1892-1948)

Floor Lamp, circa 1940

i executed by Fontana Arte, Italy
brass, frosted glass
74¼ in. (189.2 cm) high; 30 in. (76.5 cm)
diameter of shade

\$6,000-8,000



PROPERTY OF AN AMERICAN COLLECTOR

262 HANS WEGNER (1914-2007)

Swivel Chair, model no. PP 502, designed

i *circa 1955, executed 2003*
manufactured by PP Møbler, Denmark
teak, leather, chromium-plated steel
stamped with manufacturer's mark 2003 PP MØBLER

DANMARK DESIGN: Hans J. Wegner
29 x 28¾ x 21 (73.6 x 73 x 53.3 cm)

\$5,000-7,000



PROPERTY OF AN AMERICAN COLLECTOR

263 PIERRE PAULIN (B. 1927)

Executive Desk, model no. 250, circa 1975

i manufactured by Dassas, France
burmese teak, polished stainless steel
29½ x 71 x 36 in. (74.9 x 180.3 x 91.4 cm)

\$8,000-12,000



In situ view of Chicago waterfront property.
 Artwork: Ori Gersht, *Against the Tide, Diptych Monks*. © 2021 Ori Gersht / Artists Rights Society (ARS), New York / DACS, London.

PROPERTY OF AN AMERICAN COLLECTOR

264 MODERNIST
Mirror, circa 1920

i nickel-plated bronze, passementerie, mirrored glass
 1 x 32½ x 23½ in. (2.5 x 50.8 x 59.7 cm)

\$1,500-2,000

PROPERTY OF AN AMERICAN COLLECTOR

265 ATTRIBUTED TO JULES LELEU (1883-1961)
Pair of Armchairs, circa 1930

i Macassar ebony, fabric upholstery
 33½ x 23¾ x 21 in. (85.1 x 60.5 x 53.3 cm) (each)

\$3,000-5,000



PROPERTY OF AN INTERNATIONAL COLLECTOR

266 HANS WEGNER (1914-2007)

'Easy' chair, model no. JH521, circa 1953

i executed by cabinetmaker Johannes Hansen, Copenhagen, Denmark
oak, leather, Loro Piana cashmere upholstery
39 x 34½ x 25 in. (90.9 x 87.5 x 64.3 cm)

\$35,000-45,000



PROPERTY OF AN AMERICAN COLLECTOR

268 KAARE KLINT (1888-1954)

Low Table, model no. 6687, circa 1930

i manufactured by Rud. Rasmussen Cabinetmakers, Denmark
teak
20½ (52.2 cm) high; 38½ in. (97.7 cm) diameter

\$1,000-1,500

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

269 EJVIND A. JOHANSSON (1923-2002)

Sofa, circa 1950

i produced by Cabinetmaker Ludvig Pontoppidan, Denmark
mahogany, wool upholstery
30½ x 26¼ x 80 in. (77.4 x 66.6 x 203.2 cm)

\$12,000-18,000



PROPERTY OF AN AMERICAN COLLECTOR

267 EJNER LARSEN (1917-1987) AND AKSEL BENDER MADSEN

(1916-2000)

i *'Metropolitan' Chair, circa 1950*

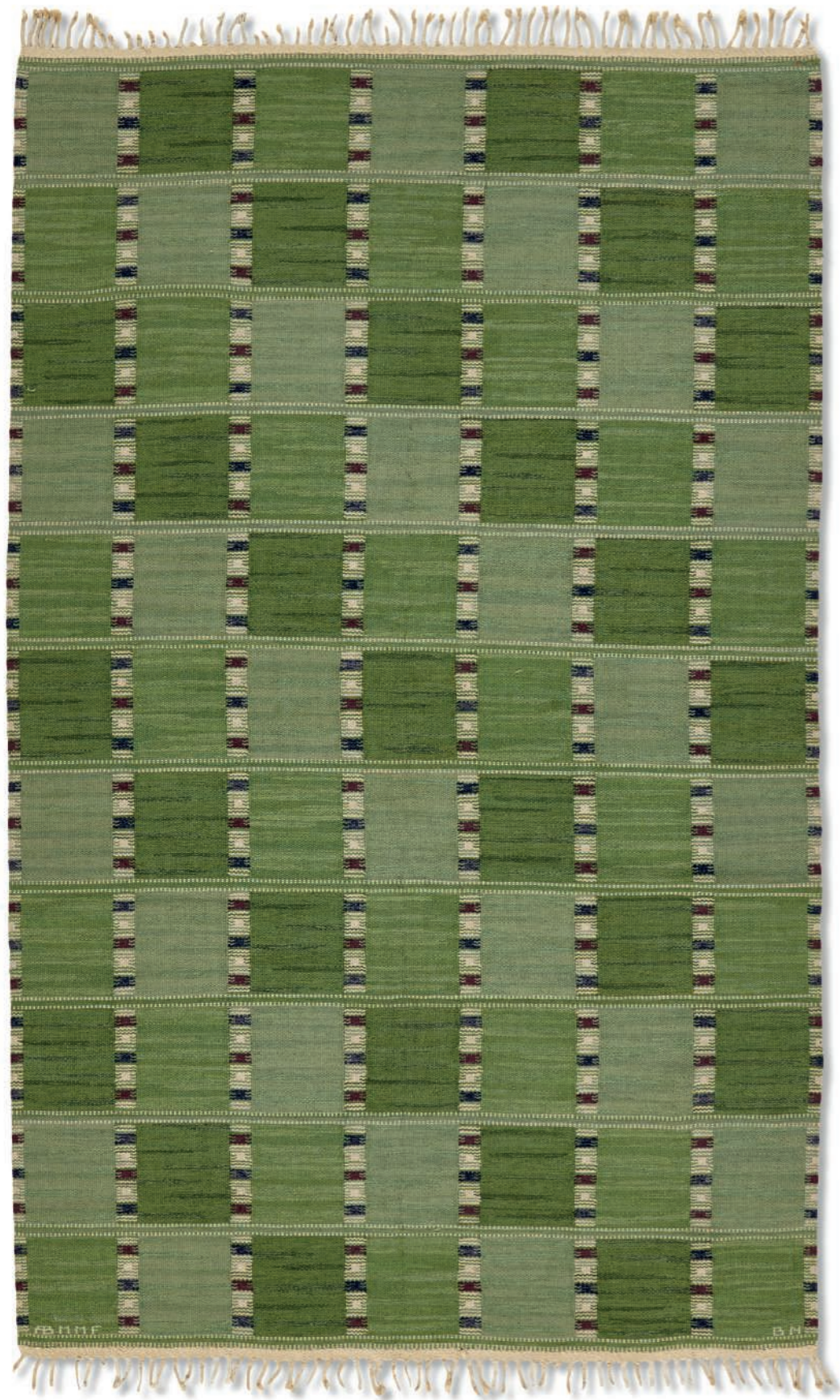
executed by cabinetmaker Willy Beck, Denmark
leatherwork by master saddler Dahlman, Denmark
teak, leather upholstery

impressed DAHLMAN

31¼ x 30½ x 19⅝ in. (79.5 x 77.5 x 50 cm)

\$10,000-15,000





PROPERTY OF A GENTLEMAN

270 BARBRO NILSSON (1899-1983)
'Falurutan, Grön' Carpet, designed 1952

i executed by *Märta Måås-Fjetterström workshop*, Båstad, Sweden
hand-woven wool flatweave on linen warps
woven with *BN* and *AB MMF*
118 in. x 72 in. (300 cm. x 183 cm.)

\$4,000-6,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

271 FLEMMING LASSEN (1902-1984)
Sofa and Pair of Armchairs, circa 1935

i produced by Cabinetmaker *Jacob Kjær*, Denmark
Cuban mahogany, fabric upholstery
Sofa: 29¾ x 72½ x 22½ in. (75.5 x 184 x 57 cm)
Armchairs, each: 33 x 29 x 23½ in. (84 x 74 x 23.6 cm)

\$30,000-40,000



272 PIERRE PAULIN (1927-2009)
Two Armchairs, model no. F444, 1963

i produced by Artifort, Maastricht, Netherlands
stainless steel, leather
37¼ x 31½ x 27½ in. (94.5 x 80 x 70 cm) each

\$3,000-5,000



273 ALEXANDRE NOLL (1890-1970)
Charger, circa 1950

i carved sycamore
signed A. Noll
2 x 16¾ x 14½ in. (5.1 x 42.5 x 36.7 cm)

\$4,000-6,000



PROPERTY FROM THE COLLECTION OF ALONZO ESTER

274 ALMA ALLEN (B. 1970)
'Untitled' (Stool), circa 2000

i walnut
11½ x 15¼ in. (29.2 x 38.7 cm)

\$3,000-5,000

PROPERTY FROM THE COLLECTION OF ALONZO ESTER

275 AMERICAN
*Large Bench, for the Hollywood
Trading Company, Los Angeles, 2004*

i executed by Alma Allen, Los Angeles
salvaged, chip-carved oak
5½ x 153¾ x 20 in. (13.9 x 390.5 x 50.8 cm)

\$20,000-30,000

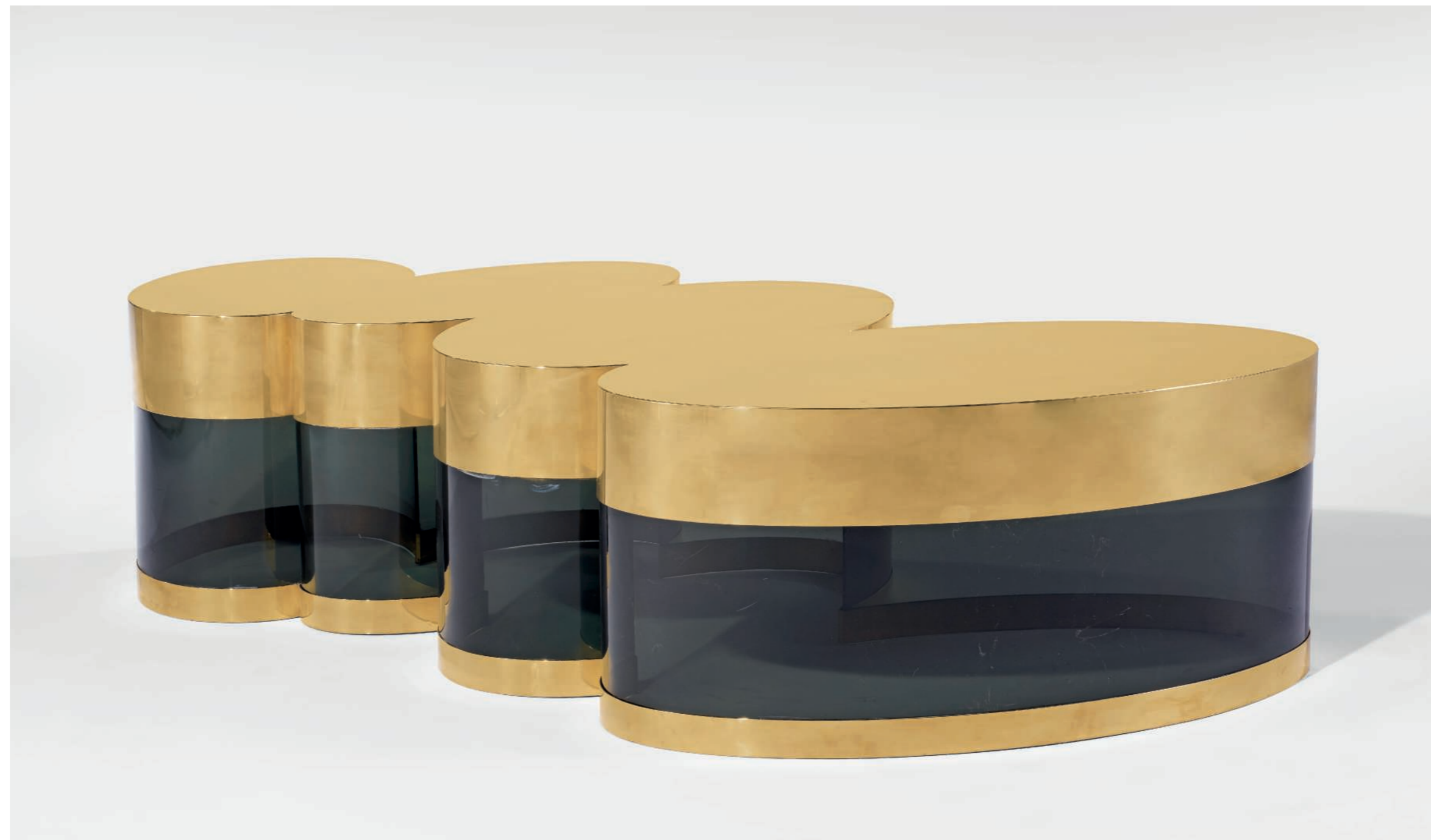


PROPERTY FROM THE COLLECTION OF ALONZO ESTER

276 COMMUNE DESIGN
Pair of Benches, 2004


i executed by Alma Allen, Los Angeles
walnut
16¾ x 50 x 11¾ in. (42.5 x 127 x 29.7 cm) (each)

\$7,000-9,000



PROPERTY OF A NEW YORK COLLECTOR


277 NANCY LORENZ (B. 1962)
'Purple Gold Pour Box', 2019

 gold leaf, gesso, paulownia
signed *Lorenz 2019*
4 x 5½ x 5 in. (10.2 x 14 x 12.7 cm)

\$1,500-2,000


PROPERTY OF A NEW YORK COLLECTOR

278 NANCY LORENZ (B. 1962)
'White Gold Pour Box', 2018

 gold leaf, gesso, paulownia
signed and dated *Lorenz 2018*
5 x 5 x 4½ in. (12.7 x 12.7 x 11.5 cm)

\$1,500-2,000

279 GUY DE ROUGEMONT (B. 1935)
'Nuage' Low Table, circa 1970

 polished brass, colored Plexiglass
18½ x 73½ x 42 in. (46.2 x 186.2 x 106.7 cm)

\$80,000-120,000



PROPERTY FROM A DISTINGUISHED MIDWEST COLLECTION

280 HERVÉ VAN DER STRAETEN (B. 1965)
Custom 'Wedding' Console, model no. 462, 2017

i Ziricote, patinated bronze
30 $\frac{1}{8}$ x 45 $\frac{1}{4}$ x 11 $\frac{3}{4}$ in. (77.8 x 115 x 30 cm)

\$20,000-30,000

PROPERTY FROM A DISTINGUISHED MIDWEST COLLECTION

281 HERVÉ VAN DER STRAETEN (B.1965)
Custom 'Bubble Gum' Table, model no. 477, 2017

i Spectrolite brown granite, patinated bronze
29 $\frac{3}{4}$ in. (75 cm) high; 63 in. (160 cm) diameter of top

\$40,000-60,000





282 PIERO FORNASETTI (1913-1988)
Optic Mirror, circa 1960
i brass, mirrored glass
with paper label *Fornasetti Milano - Made in Italy*
2 x 19½ x 15 in. (50.5 x 38.2 cm)
\$3,000-5,000

PROPERTY OF A NEW YORK GENTLEMAN

283 SILAS SEANDEL (B.1937)
Bench, circa 2010
i brushed stainless steel
etched *Silas Seandel*
15 x 59 x 15 in. (38 x 99 x 38 cm)
\$7,000-9,000





284 MASSIMO MICHELUZZI (B.1956)
Tall Vase, 2017

i executed by Anfora, Murano, Italy
hand-blown and carved iridescent glass
signed and dated *Massimo Micheluzzi MURANO*
2017
20½ x 10 x 10 in. (52.1 x 25.4 x 25.4 cm)

\$2,000-3,000



285 MASSIMO MICHELUZZI (B.1956)
Murrine Vase, 2016

i executed by Anfora, Murano, Italy
hand-blown and carved glass
signed and dated *Massimo Micheluzzi MURANO*
2016
8½ in. (20.6) high; 8½ in. (20.6 cm) diameter

\$2,500-3,500



286 MASSIMO MICHELUZZI (B.1956)
'Murrine' Vase, 2019

i executed by Anfora, Murano, Italy
hand-blown and carved glass
signed and dated *Massimo Micheluzzi MURANO*
2019
10¼ in. (26 cm) high; 8 in. (20.1 cm) diameter

\$2,500-3,500



287 MASSIMO MICHELUZZI (B.1956)
'Murrine' Vase, 2017

i executed by Anfora, Murano, Italy
hand-blown and carved glass
signed and dated *Massimo Micheluzzi*
MURANO 2017
8½ (21.6 cm) high; 12 in. (30.5 cm) diameter

\$3,000-5,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

288 C.J. WEINSTEIN
Chandelier, circa 1930

i clear, frosted glass, silvered metal
28 in. (71.2 cm) diameter

\$6,000-8,000

289 MARTIN SZEKELY (B. 1956)

'G.L.' Desk, 2006

i produced by Galerie kreO, Paris
Corian, aluminum honeycomb, resin
number 7 from an edition of 8 plus two artist proofs and two prototypes
signed and dated *MARTIN SZEKELY 2006 7/8*
28¾ x 53½ x 24½ in. (73 x 135 x 62.5 cm)


\$10,000-15,000





PROPERTY FROM A MANHATTAN COLLECTION

290 HUMBERTO CAMPANA (B. 1953) AND FERNANDO CAMPANA (B. 1961)
'Filigrana' Low Table, from the 'Brazilian Baroque' Series, 2013

 manufactured by Galleria O. Project for Giustini/Stagetti, Rome
from an edition of 12 plus 2 artist's proofs
gilded bronze, bamboo
14¾ in. (38 cm) high; 39¾ in. (100 cm) diameter

\$25,000-35,000

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

291 CARLO BUGATTI (1856-1940)

Lidded Box, circa 1902

i painted and gilt vellum, patinated bronze, velvet-lined interior
6 x 19¼ x 6 in. (15.2 x 50.2 x 15.2 cm)

\$15,000-20,000

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

292 CARLO MOLLINO (1905-1973)

Side Chair, designed for the Casa Del Sole,

i *Cervina, circa 1953*

chestnut, oak, brass
36½ x 14½ x 18 in. (92.7 x 36.7 x 45.8 cm)

\$25,000-35,000





PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

293 THE HAAS BROTHERS (B. 1984)
Unique 'Mid Singer' Table Lamp, 2013

i brass, fused Plexiglass
signed *THE HAAS BROTHERS 2013*
20½ in. (52 cm) high

\$15,000-20,000

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

294 THE HAAS BROTHERS (B. 1984)
Unique 'Prick Jagger' Floor Lamp, 2014

i epoxy, acrylic, beads, glass
stamped *THE HAAS BROTHERS 2014*
69½ in. (176.5 cm) high

\$30,000-50,000





PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

295 MAISON DESNY
Floor Lamp, circa 1930

i nickel-plated brass
stamped *Made in France/desny Paris/ Déposé*
79½ in. (201.9 cm) high

\$30,000-50,000

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

296 WILLIAM HAINES (1900-1973)
Bench, circa 1930

i patinated metal, leather upholstery
21¼ x 112¾ x 30 in. (54 x 286.3 x 76.2 cm)

\$10,000-15,000





PROPERTY FROM AN IMPORTANT WEST
COAST COLLECTION

297 FRANK LLOYD WRIGHT

(1867-1959)

i *Monumental Vase, designed
for Susan Lawrence Dana,
Springfield, circa 1902*

produced by Teco, Chicago
glazed earthenware
impressed with producer's mark five
times and 329
24 in. (60.9 cm) high

\$30,000-50,000

PROPERTY FROM AN IMPORTANT WEST
COAST COLLECTION

298 TECO

Sand Jar, circa 1904

i glazed earthenware
15 in. (38.1 cm) high; 10¼ in. (26 cm)
diameter

\$20,000-30,000

PROPERTY FROM A IMPORTANT WEST
COAST COLLECTION

299 TIFFANY STUDIOS AND

WILLIAM B. MUNDIE (1863-
1939)

i *'Acorn' Table Lamp, circa 1910*

base produced by Teco, Chicago
leaded glass, patinated bronze, glazed
earthenware
shade impressed *TIFFANY STUDIOS NEW
YORK*

base numbered *no. 271*
18¾ in. (47.6 cm) high; 15¼ in. (39.3 cm)
diameter of shade

\$8,000-10,000





300 YOICHI OHIRA (B.1946)
Unique 'La Pioggia di un Inverno' Vase, 2003
executed by master glass blower Livio Serena and master cutter and grinder Giacomo Barbini for Anfora, Murano, Italy
hand-blown glass canes with powder inserts, *inciso* surface incised and dated with artist's cipher *Yoichi Ohira m.l Serena m. g.*
Barbini, 1/1 unico Friday 14 -11-2003 murano
12 $\frac{7}{8}$ in. (32.7 cm) high; 8 $\frac{1}{4}$ in. (21 cm) diameter

\$18,000-24,000

301 YOICHI OHIRA (B.1946)
Unique 'Laguna' Vase, 1999
executed by master glass blower Livio Serena and master cutter and grinder Giacomo Barbini for Anfora, Murano, Italy
polished hand-blown glass canes with powder inserts
engraved artist's cipher *Yoichi Ohira - m. l. Serena 1/1 unico*
Wednesday 4 February 1999 murano
10 $\frac{3}{4}$ in. (26.3 cm) high; 6 $\frac{1}{2}$ in. (16.6 cm) diameter

\$10,000-15,000



302 NICOLA L. (1932-2018)
'Les Amants' Cabinet, 1969
plywood
signed and dated *Nicola 1969*
83 x 46 x 18 $\frac{3}{4}$ in. (210.8 x 116.8 x 47.6 cm)

\$10,000-15,000





PROPERTY FROM A MIDWEST COLLECTION

303 GEORGE NAKASHIMA (1905-1990)

'Conoid' Bench, 1965



American black walnut, hickory

Highly figured heart-cut slab with sap grain, free edges and fissure bridged by a butterfly joint.
inscribed with original owner's name

29¾ x 80½ x 39¼ in. (75.5 x 204.5 x 99.5 cm)

\$25,000-35,000





PROPERTY OF AN AMERICAN COLLECTOR

306 GEORGE NAKASHIMA (1905-1990)
Hanging Wall Case, 1965

i American black walnut
Overhanging joined slab top with cantilevered free edge,
sap grain and dovetail joinery.
inscribed with original owner's name
14¼ x 71½ x 14¾ in. (36.3 x 181.5 x 37.5 cm)

\$10,000-15,000

PROPERTY FROM THE COLLECTION OF CHRISTOPHER
ENGLISH WALLING

304 GEORGE NAKASHIMA (1905-1990)
*Two 'Wepman' Occasional Tables,
circa 1960*

i walnut
13¾ x 18¾ x 18½ (34.9 x 47.6 x 46.9 cm)

\$4,000-6,000

PROPERTY FROM A CALIFORNIA COLLECTION

305 GEORGE NAKASHIMA (1905-1990)
'Conoid' Lounge Chair, 1981

i American black walnut, hickory, fabric upholstery
33½ x 34½ x 30½ in. (85 x 87.6 x 77.4 cm)

\$12,000-18,000






PROPERTY OF A NEW ENGLAND FAMILY

307 GEORGE NAKASHIMA (1905-1990)


Pair of Table Lamps, 1990

 executed by Mira Nakashima, July 1990
American black walnut, dogwood, parchment shades
each inscribed with original owner's name
18½ in. (47 cm) high; 10 in. (25.4 cm) diameter of shade

\$7,000-9,000

308 GEORGE NAKASHIMA (1905-1990)

Low Table, 1966

 American black walnut
Single slab with expressive free edges and knot detail.
13½ x 82¾ x 23 in. (34.3 x 210.3 x 58.4 cm)

\$15,000-20,000





PROPERTY OF A NEW ENGLAND FAMILY

309 GEORGE NAKASHIMA (1905-1990)

Pair of 'Greenrock' Stools, 1986



American black walnut, silk upholstery
each signed and dated *George Nakashima, Nov 14 1986*
14¾ x 18½ x 20¼ in. (37.5 x 47 x 51.5 cm) each

\$10,000-15,000

PROPERTY FROM A NEW YORK COLLECTION

310 GEORGE NAKASHIMA (1905-1990)

Sculpture, from the International Paper



Headquarters, New York, circa 1980

English walnut root
inscribed *IP*
26½ x 30½ x 6½ in. (67.3 x 77.5 x 16.5 cm)

\$20,000-30,000





PROPERTY FROM THE COLLECTION OF CHRISTOPHER ENGLISH WALLING

311 GEORGE NAKASHIMA (1905-1990)
Rare 'Conoid' Desk, 1968

i American walnut, hickory
23¾ x 73 x 75 (60.3 x 185.4 x 190.5 cm)

\$80,000-120,000

PROPERTY OF A NEW ENGLAND FAMILY

312 GEORGE NAKASHIMA (1905-1990)

Set of Eight 'Conoid' Dining Chairs, 1987



commissioned and produced by George Nakashima, 1987, two later completed by Mira Nakashima, July 1990

American black walnut

six inscribed with original owners name and dated *December 2,*

1987, two inscribed *1 piece seat* and one signed *Mira*

35½ x 19⅞ x 22 in. (90.2 x 50.5 x 55.8 cm) each

\$20,000-30,000



PROPERTY OF A NEW ENGLAND FAMILY

313 GEORGE NAKASHIMA (1905-1990)

'Minguren' Dining Table, 1987



American black walnut


Book-matched slab top with sap grain free edges joined by three butterflies.

inscribed with original owner's name


27½ x 72¼ x 43.5 (69.8 x 183.5 x 110.5 cm)

\$25,000-35,000



314 HARRY BERTOIA (1915-1978)
Untitled (Sonambient), circa 1970-1971
 beryllium copper, bronze
61 x 12 x 12 in. (154.8 x 30.6 x 30.6 cm)

\$40,000-60,000

315 HARRY BERTOIA (1915-1978)
Untitled (Sonambient), circa 1970-1971


beryllium copper, bronze
39 x 9 x 9 (99.1 x 22.7 x 22.7 cm)

\$20,000-30,000



PROPERTY OF A NORTHEAST COLLECTOR

316 MARCEL BREUER (1902-1981)
*Pedestal Dining Table, designed for the
Cohen House, Orange, New Jersey, 1971*
designed in collaboration with Herbert Beckhard
Texas Pink granite
29 in. (73.6 cm) high; 72 in. (182.8 cm) diameter

\$40,000-60,000

PROPERTY FROM AN IMPORTANT BAUHAUS COLLECTION, ITALY

317 MARCEL BREUER (1902-1981)

Side Table, model no. 'B 18', circa 1931

i manufactured by Gebrüder Thonet, Berlin
chromium-plated tubular steel, rubber, glass
19¼ x 23½ x 23½ in. (49 x 60 x 60 cm)

\$4,000-6,000

PROPERTY FROM AN IMPORTANT BAUHAUS COLLECTION, ITALY

318 LUDWIG MIES VAN DER ROHE (1886-1969)

Table, model no. MR 515, designed 1931-32

i manufactured by Gebrüder Thonet, Berlin
chromium-plated tubular steel, rubber, glass
19¼ in. (48.9 cm) high; 26¼ in. (66.6 cm) diameter of top


\$8,000-12,000





PROPERTY FROM AN IMPORTANT BAUHAUS COLLECTION, ITALY


319 LUDWIG MIES VAN DER ROHE (1886-1969)
Lounge Chair, model no. MR 40/5, circa 1931

 manufactured by Gebrüder Thonet, Berlin
chromium-plated tubular steel, canvas upholstery
32 x 33 x 24½ in. (81.5 x 83.7 x 62.2 cm)

\$8,000-12,000

PROPERTY FROM AN IMPORTANT BAUHAUS COLLECTION, ITALY

320 LUDWIG MIES VAN DER ROHE (1886-1969)
Low Table, model no. MR 150, designed 1930

 likely manufactured by Bamberg Metallwerkstätten, Berlin
nickel-plated steel, glass top
20¼ x 31 x 31 in. (51.5 x 78.8 x 78.8 cm)

\$30,000-50,000





321 DUTCH

Desk Lamp, circa 1920



16 x 11 x 8½ in. (40.7 x 27.9 x 21.6 cm)

\$800-1,200

PROPERTY FROM THE COLLECTION OF
FREDERIEKE SANDERS TAYLOR

322 GERRIT THOMAS RIETVELD

(1888-1964)



*'Elling' Sideboard, designed 1919,
executed circa 1974*

executed by Gerard van de Groenekan, de Bilt,
Netherlands


41 x 78¾ x 17¾ in. (104 x 200 x 45 cm)

\$30,000-50,000





323 GERRIT THOMAS RIETVELD (1888-1964)
EARLY TUBE-FRAMED 'BEUGELSTOEL' CHAIR, 1927

 executed by Gerard van de Groenekan, Utrecht, the Netherlands
tubular metal, painted plywood, painted beech
with two paper labels 'g.rietveld stuhl 1927' and 'ch.j.f.karsten churchill-laan 158 amsterdam-holland'
36 x 31 x 23 in. (91.5 x 78.6 x 58.5 cm)

\$25,000-35,000





324 ROBERT (1930-2008) AND JEAN CLOUTIER (B. 1930)

i *'Taureau à visage humain' model designed in 1970*

glazed terracotta
signed *Cloutier*
13½ x 15 x 8½ in. (34.3 x 38.1 x 22.2 cm)

\$2,000-3,000

325 CHARLOTTE PERRIAND (1903-1999)

Low Stool, circa 1950

i ash
10¼ in. (26 cm) high; 12¾ (32.4 cm) diameter

\$3,000-5,000

326 CHARLOTTE PERRIAND (1903-1999)

Low Stool, circa 1950

i painted mahogany
10½ in. (26.7 cm) high; 12¾ in. (32.4 cm) diameter

\$3,000-5,000



327 CHARLOTTE PERRIAND (1903-1999)

Wall-Mounted 'Nuage' Bookshelf, circa 1960

i aluminum, plastic, oak (oak shelves replaced)
56 x 147 x 13¼ in. (142.3 x 147 x 33.7 cm)

\$8,000-12,000



PROPERTY OF A DISTINGUISHED COLLECTOR

328 PIERRE JEANNERET (1896-1967)
'Standard' Floor Lamp, designed 1955

i teak, painted aluminum
67 x 30½ x 17 in. (170.2 x 30½ x 17 cm)

\$20,000-25,000

PROPERTY OF A DISTINGUISHED COLLECTOR

329 PIERRE JEANNERET (1896-1967)
Pair of Chauffeuses, circa 1955

i teak, hide upholstery
27¼ x 20½ x 21½ in. (69.21 x 52 x 54.6 cm) (each)

\$22,000-28,000



330 EDGAR BRANDT (1880-1960)
'La Biche dans la Forêt' Screen,
circa 1925
patinated wrought-iron
impressed *E.BRANDT*
36½ x 26½ x 12 in. (92.7 x 66.6 x 30.4 cm)
\$20,000-30,000



331 FRANCO ALBINI (1905-1977)
Pair of Armchairs, model no. PL 19,
circa 1957
manufactured by Poggi, Italy
painted steel, fabric upholstery
35¼ x 30½ x 27 in. (89.5 x 77.4 x 68.5 cm) each
\$10,000-15,000



332 JEAN BESNARD (1889-1958)

Bowl, circa 1930

i glazed earthenware
together with a patinated metal stand
signed *JEAN BESNARD FRANCE*
6 x 11½ in. (15.3 x 29.2 cm)

\$2,000-3,000

333 JACQUES QUINET (1918-1992)

Pair of Side Tables, circa 1940

i painted wood, gilt brass
each branded *JACQUES QUINET*
21½ x 25¾ x 25¾ in. (54.6 x 65.5 x 65.5 cm) (each)

\$8,000-12,000

334 LINE VAUTRIN (1913-1997)

'La Joie de Vivre' Plate, circa 1980

i gilt bronze
impressed *LINE VAUTRIN* and *LINE*
11 in. (27.9 cm) diameter

\$8,000-12,000

PROPERTY FROM THE JACQUELINE AND PIERRE SIMON COLLECTION



335 MAISON DESNY

Vase, circa 1930

i silver-plated brass
impressed *DESNY PARIS MADE IN FRANCE*
METAL ARGENTE DEPOSE
5¼ x 4 x 1¾ in. (13.3 x 10.2 x 4.5 cm)

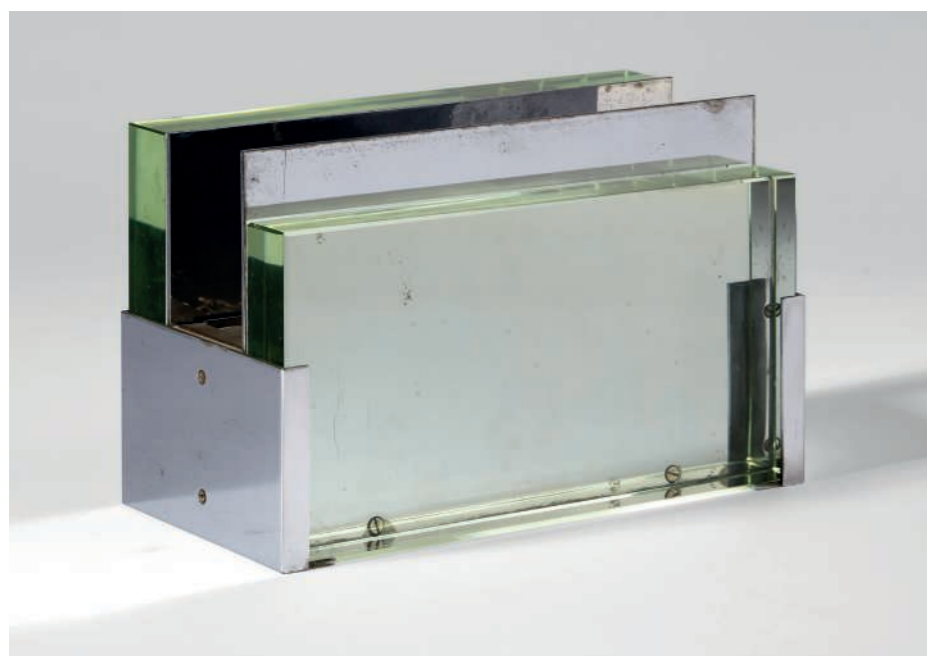
\$1,500-2,000

336 MAISON DESNY

Jardinière, circa 1930

i nickel-plated brass, glass
6 x 9¾ x 5 in. (15.3 x 24.5 x 12.6 cm)

\$3,500-5,000



337 MAISON DESNY

Adjustable Desk Lamp, circa 1935

i nickel-plated brass
12 x 11 x 8 in. (30.5 x 27.9 x 20.3 cm) as shown

\$4,000-6,000





338 FRENCH

Pair of Armchairs, circa 1950



satinwood veneer, fabric upholstery
30 x 29 x 32 in. (76.2 x 73.6 x 81.4 cm)

\$4,000-6,000



339 FRENCH

Armchair, circa 1930



oak, fabric upholstery
30½ x 32½ x 32 in. (47.5 x 82.5 x 81.3 cm)

\$1,500-2,000



340 EUGÈNE PRINTZ (1889-1948)
Set of Six Side Chairs, circa 1925

i walnut, suede upholstery
each impressed *E. PRINTZ*
32 x 17 x 18 in. (81.2 x 43.1 x 45.7 cm)

\$5,000-7,000



341 FRENCH
Bar with Four Stools, circa 1930

i mahogany, coromandel ebony, chromium-plated metal, leather
This bar conceals four chromium-plated and leather stools that tuck seamlessly beneath the top.
bar: 43¼ x 64¼ x 18 in. (110 x 163.3 x 45.7 cm)
stool: 31½ x 14¼ x 16 in. (80 x 36.2 x 40.7 cm) (each)

\$4,000-6,000

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

342 MARK BRAZIER-JONES (B. 1956)

'Ambassador' Chandelier,
designed 2011

produced by Mark Brazier-Jones Studio,
London

chromium-plated steel, glass
21¼ in. (55.2 cm) drop



Terms and Conditions

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

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

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- (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. If no report is available, assume that the gemstones may have been treated or enhanced.

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- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
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- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

- (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 begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (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 Client Services Department at **+1 212-636-2000**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at **+1 212-636-2000**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Client Service Department on **+1 212-636-2000**.

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 is **https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**.
- (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 CONDUCTING 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 or her 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**. For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York. In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**. If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES 1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

(j) **Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

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

- (i) the absence of blanks, half titles, tissue guards 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 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 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 applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the “**due date**”).

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

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

(i) Wire transfer

JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie’s Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.

(ii) Credit Card. We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.

(iii) Cash

We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.

(iv) Bank Checks

You must make these payable to Christie’s Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(v) Checks

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie’s Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie’s will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie’s Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven 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 +1 212 636 2650.

(c) If you do not collect any **lot** within thirty days following the auction we may, 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.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie’s Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes,tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie’s exports or imports the **lot** on your behalf, and if Christie’s pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie’s.

(c) **Endangered and protected species** **Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol Ⓢ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) **Lots containing Ivory or materials resembling ivory** If a **lot** contains elephant ivory, or any other

wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin** Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin “works of conventional craftsmanship” (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie’s indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold** Gold of less than 18ct does not qualify in all countries as ‘gold’ and may be refused import into those countries as ‘gold’.

(g) **Watches** Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ⓢ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie’s will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie’s may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

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

single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie’s.
authentic: authentic : a genuine example, rather than a copy or forgery of:

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

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

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

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

Christie’s Group: Christie’s International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).

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

figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.

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

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of ‘special’, ‘incidental’ or ‘consequential’ under local law.
purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’.
reserve: the confidential amount below which we will not sell a **lot**.

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

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

UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

□ Bidding by interested parties

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie’s

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

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

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

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

■ See Storage and Collection pages in the catalogue.

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

φ Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

17/02/21

⌘ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ⌘. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has made loans or advanced money to consignors or prospective purchasers 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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.
**Attributed to ...
In Christie’s qualified opinion probably a work by the artist in whole or in part.
**Studio of .../ “Workshop of ...”
In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ...”
In Christie’s qualified opinion a work of the period of the artist and showing his influence.
**Follower of ...”
In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.
**Manner of ...”
In Christie’s qualified opinion a work executed in the artist’s style but of a later date.
**After ...”
In Christie’s qualified opinion a copy (of any date) of a work of the artist.
“Signed ...”/“Dated ...”/
“Inscribed ...”
In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.
“With signature ...”/“With date ...”/
“With inscription ...”
In Christie’s qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

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

POST 1950 FURNITURE

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

23/02/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie’s by 5.00pm on the day of the sale will, at our option, be removed to Christie’s Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie’s Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie’s Post-Sale Service 24 hours in advance to book a collection time at Christie’s Fine Art Services. All collections from Christie’s Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie’s Rockefeller and Christie’s Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

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

STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS



Christie’s Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

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: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie’s Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

02/08/19



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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CHRISTIE'S

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