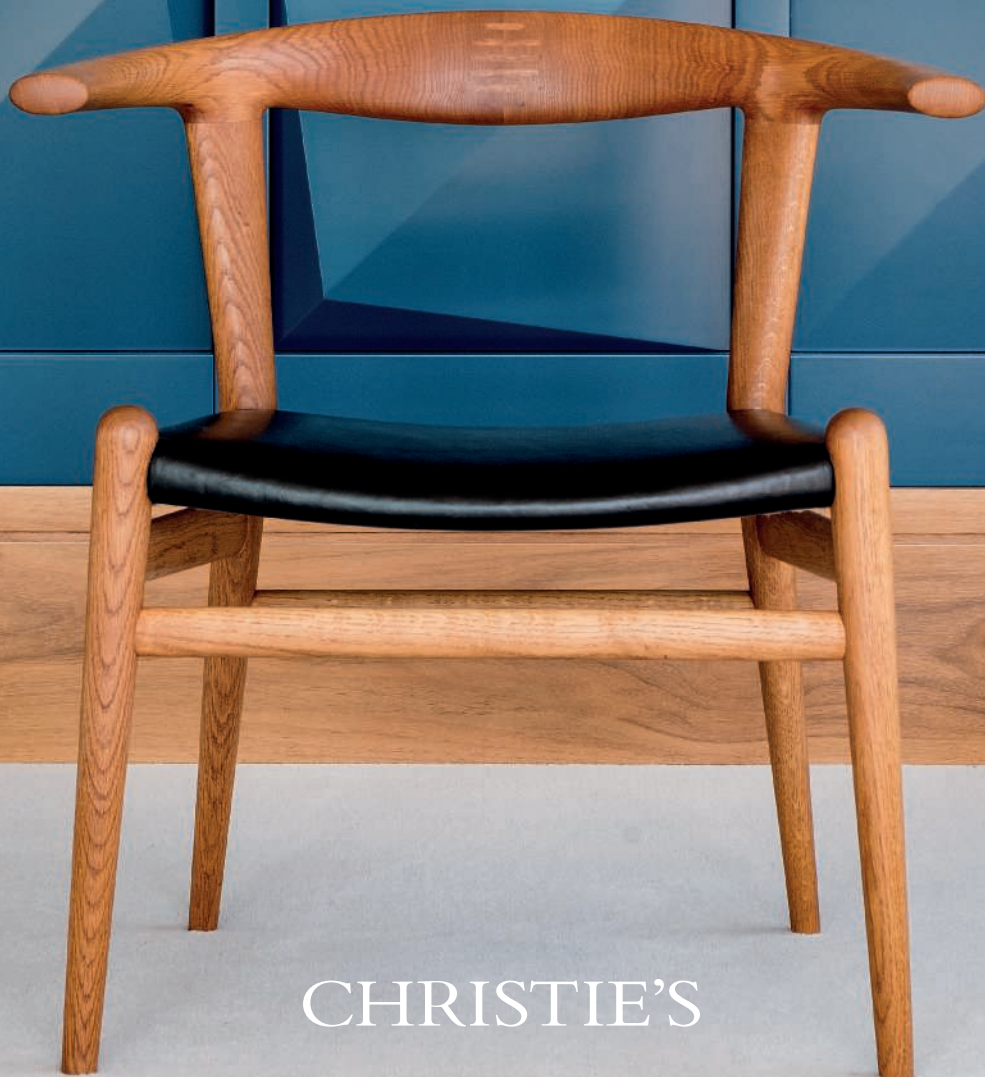


DESIGN

London 16 October 2019



CHRISTIE'S



Lot 105

DESIGN

AUCTION

Wednesday 16 October 2019
at 2.30 pm

8 King Street, St. James's
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VIEWING

Friday	11 October	9.00 am - 4.30 pm
Saturday	12 October	12.00 pm - 5.00 pm
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Monday	14 October	9.00 am - 4.30 pm & 6.00 pm - 8.30 pm
Tuesday	15 October	9.00 am - 8.00 pm
Wednesday	16 October	9.00 am - 12.00 pm

AUCTIONEERS

Jeremy Morrison
Sarah Reynolds

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Front cover: Lot 149
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Lot 219

DESIGN

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Lot 244

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PROPERTY FROM A PARISIAN PRIVATE COLLECTOR (LOTS 101-133)

Selected and assembled over a twenty-year period, the collection that follows includes short, limited editions, alongside unique and bespoke works. Swift and sure to recognise the emergence of a new sensitivity in contemporary design, the pieces were individually secured for the home of the Parisian collector, uniting a new generation of French creators who sought not to look towards technology and conceptualism, but who preferred to investigate themes of nature, fantasy and legend - to alchemic effect. In so doing, the exponents of this diverse yet inquisitive new movement reflected a reawakening of the themes that had guided Art Nouveau a century before, albeit one that was now invested with allegory and the surreal.

Almost all of the works here presented summon nature as inspiration – insect-like forms, coral, trees or simply branches, lily-pads and seaweed, now static in bronze to invoke the imagination of Jules Verne, the botanic textures of Emile Gallé, or the muscular permanence of Hector Guimard's Métro. From the polished calamander cabinet's surface (lot 118), softened bronze thorns emerge, offering living presence to the apparently static, in concert with the root-like tendrils that probe inquisitively from a convex mirror (lot 101). Elsewhere, a rabbit (lot 106) beguiles the spectator towards Lewis Carroll's subterranean wonderland, as crab-like stools observe, anchored by inertia.

If nature, through Art Nouveau, is to provide one point of vantage then the mythologies of the Antique, as diffused through the Surrealist eyes that inspired a new generation of designer-decorators in the 1930s, Jean-Michel Frank, Eugène Printz and Marc Du Plantier included, provide further. Graeco-Roman bronze chairs (lot 110) and laurel-wreath bowls, an altar-like console of ceremonial ebonised elegance (lot 111), paused static by the Minotaur immovable atop his serpentine gilded labyrinth (lot 119). As panorama and as detail, the myriad trails of this collection reveal it as cinematic in scope, the spectator as Jean Cocteau's Orpheus, between one dreamlike world and another.



Lot 101, 111, 128

■101

HERVÉ VAN DER STRAETEN (B. 1965)

'Etoile', a unique large mirror, 2003

patinated cast bronze, convex mirrored glass

82¾ in. diameter (210 cm.)

reverse with applied designer's brass monogram label *HV*

£30,000-50,000

US\$37,000-61,000

€34,000-56,000

HK\$288,000-480,000

艾尔维·范·德·施特雷滕 (B. 1965)

“星空”，独特的大镜子，2003年

PROVENANCE:

Commissioned directly from the designer by the present owner, 2003.

A graduate of the Ecole des Beaux-Arts, Paris, van der Straeten practised originally as a jewellery designer before embracing furniture and lighting design. International clients have included Dior and Guerlain, and his works have been purchased by Mobilier National, and the Musée des Arts Décoratifs, Paris. In 2007 van der Straeten's workshop was identified as a 'Living Heritage Business' by France's Ministry of Culture, and in 2008 the designer was named as Chevalier de l'Ordre des Arts et des Lettres.

Christie's would like to thank Olivia Palazzolo from Atelier Hervé van der Straeten for her assistance with the cataloguing of this lot.





PROPERTY FROM A PARISIAN PRIVATE COLLECTOR

■102

HERVÉ VAN DER STRAETEN (B. 1965)

An 'Anneau' console, 2002

patinated bronze, ebonised pear wood, two lateral drawers
number 1 from the edition of 30
31 x 47¼ x 11½ in. (79 x 120 x 29 cm.)

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

HK\$144,000-192,000

艾尔维·范·德·施特雷滕 (B. 1965)

“圆环”小桌, 2002年

PROVENANCE:

Acquired directly from the designer by the present owner, 2002.

EXHIBITED:

Enchaînements, Galerie van der Straeten, Paris, 28 November 2002-15 March 2003.

Christie's would like to thank Olivia Palazzolo from Atelier Hervé van der Straeten for her assistance with the cataloguing of this lot.





■103

HERVÉ VAN DER STRAETEN (B. 1965)

A 'Palissandre' ceiling light, 2002

bronze, painted wood, crystal
number 1 from the edition of 20
59 x 25½ in. diameter (150 x 65 cm.)

£15,000-25,000
US\$19,000-31,000
€17,000-28,000
HK\$144,000-192,000

艾尔维·范·德·施特雷滕 (B. 1965)
“红木”吊灯, 2002年

PROVENANCE:
Acquired directly from the designer by the present owner, 2002.

EXHIBITED:
Enchainements, Galerie van der Straeten, Paris, 28 November 2002-
15 March 2003.

Christie's would like to thank Olivia Palazzolo from Atelier Hervé van der
Straeten for her assistance with the cataloguing of this lot.

104

HERVÉ VAN DER STRAETEN (B. 1965)

'Boule', a coupe, designed 2000

cast bronze, patinated brass
11½ x 9 in. diameter (29 x 23 cm.)
underside stamped with designer's monogram *HV*

£2,000-3,000
US\$2,500-3,700
€2,300-3,300
HK\$19,200-28,800

艾尔维·范·德·施特雷滕 (B. 1965)

“红木”吊灯, 2002年

PROVENANCE:

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

LITERATURE:

Christie's would like to thank Olivia Palazzolo from Atelier Hervé van der Straeten for her assistance with the cataloguing of this lot.

105

HUBERT LE GALL (B. 1961)

A 'Marguerite 18 fleurs' low table, 2002

patinated bronze
Fonderie Fodor, Port-sur-Saône, France, number 2 from the sold out edition of 8
19¾ x 22¾ square (50 x 58 cm.)
base stamped *Le Gall 02, 2 / 8*

£8,000-12,000
US\$9,900-15,000
€8,900-13,000
HK\$76,800-115,200

休伯特·勒格尔 (B. 1961)

“十八朵雏菊”低桌, 2002年

PROVENANCE:

Acquired directly from the designer by the present owner, 2002.

LITERATURE:

Other examples illustrated:

J.-L. Gaillemain, *Hubert le Gall*, Paris, 2013, pp. 23, 169;
Hubert Le Gall, Design Unbound, exh. cat, Musée Mandet, Riom, 2014, pp. 25, 39, 41.

Christie's would like to thank Atelier Hubert Le Gall for their assistance with the cataloguing of this lot.

For an additional illustration of this lot please see the inside front cover.





■106

HUBERT LE GALL (B. 1961)

An 'Odilon 01' standard lamp, 2017

patinated cast bronze, paper shade

cast by Fonderie d'art Fusions, Les Rosiers-sur-Loire, France, first of 4 artist's

proofs for the sold out edition of 8

75 x 25 in. diameter including shade (190 x 63 cm.)

base stamped with *Le Gall, E.A. 1 / 4* and foundry mark

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

休伯特·勒格尔 (B. 1961)

“奥迪隆01”标准灯, 2017年

PROVENANCE:

Acquired directly from the designer by the present owner, 2018.

Christie's would like to thank Atelier Hubert Le Gall for their assistance with the cataloguing of this lot.



107

HUBERT LE GALL (B. 1961)

A set of five 'Mirus' candlesticks, 2003

patinated bronze, bronze, mirrored glass
cast by Fonderie Galmiche, Froidconche, France, numbers 7 and 9 from the
edition of 100 tall candlesticks, the others numbers 8, 9 and 10 from the
edition of 100
tallest 11 $\frac{1}{4}$ in. high (30 cm.)
each underside incised *Le Gall* and respectively numbered 7/100, 9/100,
8/100, 9/100 and 10/100 (5)

£8,000-12,000
US\$9,900-15,000
€8,900-13,000
HK\$76,800-115,200

休伯特·勒格尔 (B. 1961)
一套五支“Mirus”蜡烛, 2003年

PROVENANCE:

Acquired directly from the designer by the present owner, 2005.

LITERATURE:

J.-L. Gaillemain, *Hubert le Gall*, Paris, 2013, other examples illustrated pp. 87, 100.

Christie's would like to thank Atelier Hubert Le Gall for their assistance with
the cataloguing of this lot.



■108

HUBERT LE GALL (B. 1961)

A 'Flac' low table, 2000

patinated bronze

cast by Fonderie Galmiche, Froidconche, France, number 21 from the sold out edition of 25

15¼ x 52 x 48 (39 x 132 x 122 cm.)

tabletop edge stamped *Le Gall 21 / 25*

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

HK\$144,000-240,000

休伯特·勒格尔 (B. 1961)

“Flac” 低桌, 2000年

PROVENANCE:

Acquired directly from the designer by the present owner, 2000.

LITERATURE:

J.-L. Gaillemine, *Hubert le Gall*, Paris, 2013, other examples illustrated pp. 23, 89, 117.

Christie's would like to thank Atelier Hubert Le Gall for their assistance with the cataloguing of this lot.



PROPERTY FROM A PARISIAN PRIVATE COLLECTOR

109

HERVÉ VAN DER STRAETEN (B. 1965)

A unique vide-poche, 2008

partially patinated cast bronze, leather inset
1½ x 27¼ x 11¼ in. (4 x 69 x 29.5 cm.)

£2,000-3,000

US\$2,500-3,700

€2,300-3,300

HK\$19,200-28,800

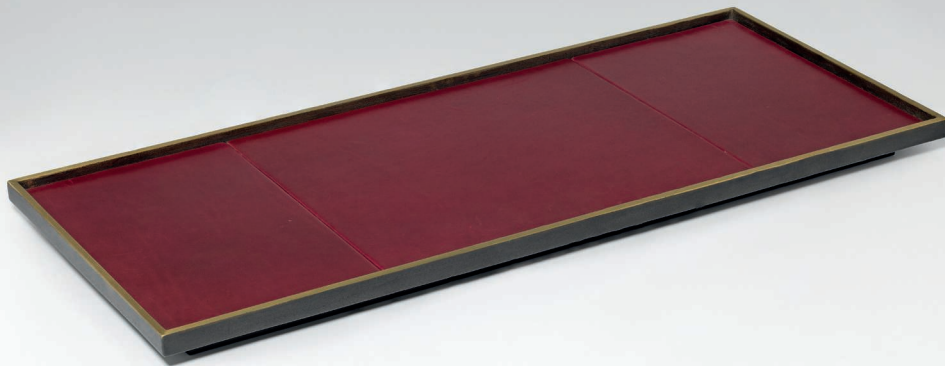
艾尔维·范·德·施特雷滕 (B. 1965)

独特的杂物碟, 2008年

PROVENANCE:

Commissioned directly from the designer by the present owner, 2008, to accompany the Buffet Noir (lot 111).

Christie's would like to thank Olivia Palazzolo from Atelier Hervé van der Straeten for her assistance with the cataloguing of this lot.



■110

LAURENCE MONTANO (B. 1954)

A pair of 'Rive Gauche' armchairs, 2000

patinated bronze, fabric upholstery

first and second of the two artist's proofs for the sold out edition of 16
each 36¼ x 25½ x 28¾ in. (92 x 65 x 73 cm.)

each stamped with designer's monogram *LM* and artist's proofs numbers 1/2,
2/2 respectively (2)

£20,000-30,000

US\$25,000-37,000

€23,000-33,000

HK\$192,000-288,000

劳伦斯·蒙塔诺 (B. 1954)

一对“左岸”扶手椅, 2000年

PROVENANCE:

Galerie Mougín, Paris;

Acquired from the above by the present owner, 2000.

Christie's would like to thank Galerie Mougín for their assistance with the
cataloguing of this lot.





■111

HERVÉ VAN DER STRAETEN (B. 1965)

'Buffet Noir', a unique cabinet, 2003

patinated bronze, ebonised pear wood, the interior with drawers and shelves
35¾ x 76¾ x 16¼ in. (91 x 195 x 41 cm.)
reverse with applied designer's brass monogram label *HV*

£30,000-50,000

US\$37,000-61,000

€34,000-56,000

HK\$288,000-480,000

艾尔维·范·德·施特雷滕 (B. 1965)

“黑柜子”，独特的柜子，2003年

PROVENANCE:

Commissioned directly from the designer by the present owner, 2003.

Christie's would like to thank Olivia Palazzolo from Atelier Hervé van der Straeten for her assistance with the cataloguing of this lot.



112

HERVÉ VAN DER STRAETEN (B. 1965)

A unique pair of vide-poches, 2002

patinated bronze
each 18 x 8 in. (46 x 20 cm.)

£2,000-3,000
US\$2,500-3,700
€2,300-3,300
HK\$19,200-28,800

艾尔维·范·德·施特雷滕 (B. 1965)
一对独特的杂物碟, 2002年

PROVENANCE:
Commissioned directly from the designer by the present owner, 2002, to accompany the *Anneau* console (lot 102).

Christie's would like to thank Olivia Palazzolo from Atelier Hervé van der Straeten for her assistance with the cataloguing of this lot.

113

HUBERT LE GALL (B. 1961)

A 'Polyèdres' ceiling light, designed 2006

gold leaf covered steel
manufactured by Atelier Hubert Le Gall, France
53 x 49 in. diameter (145 x 109 cm.)

£5,000-7,000
US\$6,200-8,600
€5,600-7,800
HK\$48,000-67,200

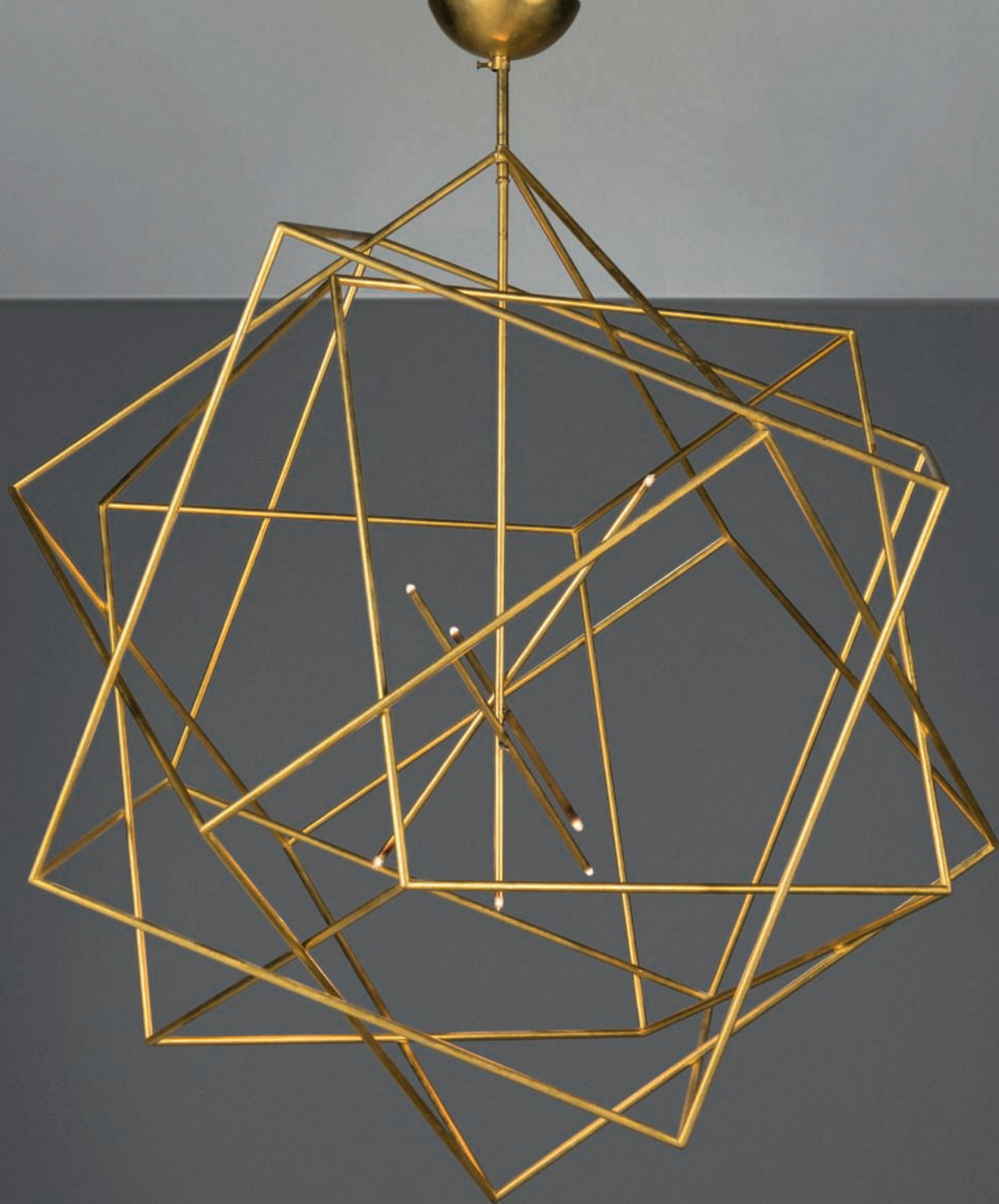
休伯特·勒格尔 (B. 1961)
“多面体”吊灯, 设计于2006年

PROVENANCE:
Acquired directly from the designer by the present owner, 2007.

LITERATURE:
Other examples illustrated:
J.-L. Gaillemine, *Hubert le Gall*, Paris, 2013, pp. 98, 150-51, 189;
Hubert Le Gall, Design Unbound, exh. cat, Musée Mandet, Riom, 2014, p. 17.

Christie's would like to thank Atelier Hubert Le Gall for their assistance with the cataloguing of this lot.





PROPERTY FROM A PARISIAN PRIVATE COLLECTOR

■114

CLAUDIU FILIMON (B. 1956)

A unique console, 2007

patinated bronze, glass
32¾ x 97 x 16½ in. (83 x 246.5 x 42 cm.)

£3,000-5,000

US\$3,700-6,100

€3,400-5,600

HK\$28,800-48,000

克劳迪乌·菲利蒙 (B. 1956)

独特的小桌, 2007年

PROVENANCE:

Commissioned directly from the designer by the present owner, 2007.

Christie's would like to thank Claudiu Filimon for his assistance with the cataloguing of this lot.



CLAUDIU FILIMON (B. 1956)

A 'Mon Choux' table lamp, 2014

patinated cast bronze, fabric shade
 number 1 from the edition of 2 plus 2 artist's proofs
 16½ x 7 in. diameter (42 x 18 cm.)
 side incised *Filimon 1/2*

£2,000-3,000**US\$2,500-3,700****€2,300-3,300****HK\$19,200-28,800**

克劳迪乌·菲利蒙 (B. 1956)

“亲爱的”台灯, 2014年

PROVENANCE:

Acquired directly from the designer by the present owner, 2018.

Christie's would like to thank Claudiu Filimon for his assistance with the cataloguing of this lot.



■116

FRANCK EVENNOU (B. 1958)

A 'Loukhoun' stool, designed 1993

patinated cast bronze, fabric upholstery
manufactured by Galerie Avant-Scène, Paris
16½ x 21¼ in. diameter (42 x 54 cm.)
side stamped *FE*

£1,000-2,000

US\$1,300-2,500

€1,200-2,200

HK\$9,600-19,200

弗朗克·埃文诺 (B. 1958)

“Loukhoun” 高脚凳, 设计于1993年

PROVENANCE:

Galerie Avant-Scène, Paris;

Acquired from the above by the present owner, 2004.

Christies would like to thank Elisabeth Delacarte of Galerie Avant-Scène, Paris, for her assistance with the cataloguing of this lot.

117

HÉLÈNE DE SAINT LAGER (B. 1957)

A pair of table lamps, 2003

patinated cast bronze, dried vegetable sponge
cast by Fonderie d'art Figini, Fontenay-Trésigny, France, from the sold out
edition of 8 plus 4 artist's proofs
each 32¼ x 19 in. diameter (82 x 48 cm.)
underside of one stamped with foundry mark *FIGINI*

(2)

£8,000-12,000

US\$9,900-15,000

€8,900-13,000

HK\$76,800-115,200

艾莲娜·德·圣拉格尔 (B. 1957)

一对台灯, 2003年

PROVENANCE:

Acquired directly from the designer by the present owner, 2003.

A graduate of the Ecole du Louvre, Paris, de Saint Lager has produced
bespoke commissions for private clients in addition to furnishings for the
Schiaparelli boutique, Paris, and the Dior boutiques, Seoul and Hong Kong.

Christie's would like to thank Hélène de Saint Lager for her assistance with
the cataloguing of this lot.





■118

HERVÉ VAN DER STRAETEN (B. 1965)

'Epines', a unique cabinet, 2002

coromandel veneer, ebonised wood, patinated bronze, bronze, the interior fitted with adjustable shelves

66¾ x 33½ x 13¾ in. (169.5 x 85 x 35 cm.)

reverse with applied brass monogram label HV

£30,000-50,000

US\$37,000-61,000

€34,000-56,000

HK\$288,000-480,000

艾尔维·范·德·施特雷滕 (B. 1965)

“荆棘”，独特的柜子，2002年



Enchaînements, Galerie van der Straeten, Paris, invitation to the vernissage, 28 November 2002, showing sketch of the present lot.

PROVENANCE:

Acquired directly from the designer by the present owner, 2002.

EXHIBITED:

Enchaînements, Galerie van der Straeten, Paris, 28 November 2002-15 March 2003.

Featuring a richly-veneered coromandel surface to the case, the present cabinet, a unique work, acknowledges both Surrealism and nature through the insertion of bronze thorns to the surface, which appear as if growing from the flat plane of the structure. Supported on heavy bronze platforms, the cabinet transcends precedents, establishing it as one of the most intriguing of van der Straeten's portfolio.

Christie's would like to thank Olivia Palazzolo from Atelier Hervé van der Straeten for her assistance with the cataloguing of this lot.



*“Where my furniture pieces take on the appearance of animals,
it is usually only by borrowing their attributes. Still chests,
cabinets, consoles or chairs, and not yet bulls, horses, rabbits
or other beasts, I play with references and symbols to better
conceal them, so they can discreetly slip into the house”*

HUBERT LE GALL



■119

HUBERT LE GALL (B. 1961)

A 'Cabinet Taureau', 2002

patinated and gold painted bronze, gold leaf covered drawers
cast by Fonderie Galmiche, Froidconche, France, number 1 from the edition
of 8
55½ x 46 x 21¼ in. (141 x 117 x 54 cm.)
side stamped *Le Gall 02/1/8*.

£150,000-180,000

US\$190,000-220,000

€170,000-200,000

HK\$1,440,000-1,728,000

休伯特·勒格尔 (B. 1961)

“牛头柜”，2002年



PROVENANCE:

Acquired directly from the designer by the present owner, 2002.

LITERATURE:

Other examples illustrated:

J.-L. Gaillemin, *Hubert le Gall*, Paris, 2013, pp. 102-03, 157, 179;
Hubert Le Gall, Design Unbound, exh. cat, Musée Mandet, Riom, 2014,
pp. 18-19, 57.

Le Gall's *Cabinet Taureau*, created in 2002 and of which the present example is the first from the edition of 8, is an important masterpiece within the designer's oeuvre. Of monumental scale and presence, the deep-black patinated bronze case opens to reveal a luminous golden interior within which drawers internally red-lacquered are concealed, as if the cloak of a toreador. The process of engagement with the work parallels entry into a labyrinth, the serpentine golden tail channelled into the surface of the doors leading the spectator both inwards and within, and upwards towards the mask of the bull that presides atop. The *Cabinet Taureau* delivers reference to ancient myth and legend, and offers acknowledgment to the Surrealist review *Minotaure*, revealing Le Gall as one of the most imaginative designers of his generation.

Christie's would like to thank Atelier Hubert Le Gall for their assistance with the cataloguing of this lot.

For an additional illustration of this lot please see the back cover.



120

HUBERT LE GALL (B. 1961)

A 'Géode' table lamp, 2001

black patinated bronze, the interior with applied gold leaf
cast by Fonderie d'art Figini, Fontenay-Trésigny, France, number 3 from the
sold out edition of 25 and 4 artist's proofs
14¼ in. high (36 cm.)
incised *Le Gall 3 / 25*

£7,000-9,000
US\$8,600-11,000
€7,800-10,000
HK\$67,200-86,400

休伯特·勒格尔 (B. 1961)
“晶洞”台灯, 2001年

PROVENANCE:
Acquired directly from the designer by the present owner, 2001.

LITERATURE:
Other examples illustrated:
J.-L. Gaillemain, *Hubert le Gall*, Paris, 2013, pp. 47, 157, 179;
Hubert Le Gall, Design Unbound, exh. cat, Musée Mandet, Riom, 2014, p. 20.

Christie's would like to thank Atelier Hubert Le Gall for their assistance with
the cataloguing of this lot.

121

HUBERT LE GALL (B. 1961)

A 'Géode' table lamp, 2001

brown patinated bronze, the interior with applied gold leaf
cast by Fonderie d'art Figini, Fontenay-Trésigny, France, number 24 from the
sold out edition of 25 and 4 artist's proofs
14½ in. high (37 cm.)
side incised *Le Gall 24 / 25*

£7,000-9,000
US\$8,600-11,000
€7,800-10,000
HK\$67,200-86,400

休伯特·勒格尔 (B. 1961)
“晶洞”台灯, 2001年

PROVENANCE:
Acquired directly from the designer by the present owner, 2001.

LITERATURE:
Other examples illustrated:
J.-L. Gaillemain, *Hubert le Gall*, Paris, 2013, pp. 47, 157, 179;
Hubert Le Gall, Design Unbound, exh. cat, Musée Mandet, Riom, 2014, p. 20.

Christie's would like to thank Atelier Hubert Le Gall for their assistance with
the cataloguing of this lot.



122

JACQUES JARRIGE (B. 1962)

An 'Osselet' stool, late 1990s

painted wood
18¾ high x 14¼ in. square (47.5 x 36 cm.)
interior incised JJ

£2,000-3,000

US\$2,500-3,700

€2,300-3,300

HK\$19,200-28,800

雅克·贾里格(B. 1962)

“小骨”凳子, 90年代后期

PROVENANCE:

Frédéric de Luca, Paris;

Acquired from the above by the present owner, 2006.

Christie's would like to thank Véronique Sainten of Cat-Berro Galerie, Paris,
for her assistance with the cataloguing of this lot.



PROPERTY FROM A PARISIAN PRIVATE COLLECTOR

■123

HERVÉ VAN DER STRAETEN (B. 1965)

A 'Psychose' console, 2008

enamelled composite materials
from the edition of 40
34½ x 82¼ x 25½ in. (87 x 209 x 65 cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-33,000

HK\$192,000-288,000

艾尔维·范·德·施特雷滕 (B. 1965)

“狂热”小桌, 2008年

PROVENANCE:

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

EXHIBITED:

Distortion, Galerie van der Straeten, Paris, 2008.

Christie's would like to thank Olivia Palazzolo from Atelier Hervé van der Straeten for her assistance with the cataloguing of this lot.





■124

HERVÉ VAN DER STRAETEN (B. 1965)

A 'Confusion' ceiling light, 2008

painted steel, patinated bronze
from the first, sold out red edition of 20
63 x 39½ in. diameter (160 x 100 cm.)
bronze shade stamped HV

£30,000-50,000

US\$37,000-61,000

€34,000-56,000

HK\$288,000-480,000

艾尔维·范·德·施特雷滕 (B. 1965)

“困惑”吊灯, 2008年

PROVENANCE:

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

Christie's would like to thank Olivia Palazzolo from Atelier Hervé van der Straeten for her assistance with the cataloguing of this lot.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■125

HUBERT LE GALL (B. 1961)

An 'Anthémis Rouge et Or' chest of drawers, 2002

painted wood, gilt metal, beech
executed by Atelier Hubert Le Gall, France, number 1 from the sold out edition
of 8
39¾ x 40½ x 23 in. (100 x 103 x 58.5 cm.)
top of drawer incised with *Le Gall 1 / 8 2002*

£45,000-65,000

US\$56,000-80,000

€50,000-72,000

HK\$432,000-624,000

休伯特·勒格尔 (B. 1961)

“红金菊” 抽屉柜, 2002年

*“Flowers run over all four sides to better conceal the function.
The chest of drawers is intended as a piece of sculpture. The
bronze flowers are treated like a black and white silkscreen.
They’re supposed to be paintings. The chest of drawers is
playing hide and seek”*

HUBERT LE GALL

PROVENANCE:

Acquired directly from the designer by the present owner, 2002.

LITERATURE:

J.-L. Gaillemain, *Hubert le Gall*, Paris, 2013, another example illustrated p. 181.

For Le Gall, the archetypal personality of flowers are often the starting point of many conceptions, initiated by the ‘Marguerites’ series of tables (lot 105) first developed in 1998. An early fascination for Baroque and for Biedermeier furniture is revealed by the densely-populated bronze mounts and Chinese-red lacquered surfaces that adorn this, the larger of the two cabinets from the Anthemis series.

Christie's would like to thank Atelier Hubert Le Gall for their assistance with the cataloguing of this lot.



PROPERTY FROM A PARISIAN PRIVATE COLLECTOR

■126

MARK BRAZIER-JONES (B. 1956)

A unique 'Seaweed' side table, circa 1996

patinated cast bronze, marble
28¼ x 15¼ in. diameter (72 x 40 cm.)
underside signed in the cast *Mark Brazier-Jones/Herts-England*

£2,000-3,000
US\$2,500-3,700
€2,300-3,300
HK\$19,200-28,800

马克·布拉齐尔·琼斯(B. 1956)
独特的“海藻”边桌, 约1996年

PROVENANCE:
Galerie Avant-Scène, Paris;
Acquired from the above by the present owner, 2005.

The designer's studio have confirmed that this example featuring a green inset stone top is a unique variation of this design.

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





■127

FRANCK EVENNOU (B. 1958)

A 'Darjeena' chandelier, 1999

patinated bronze, clear and frosted crystal
cast by Fonderie Fodor, Port-sur-Saône, France, number 3 from the edition of 8
63 x 24 in. diameter (160 x 61 cm.)
side stamped *FEvennou 99, 3 / 8*

£5,000-8,000
US\$6,200-9,800
€5,600-8,900
HK\$48,000-76,800

弗朗克·埃文诺 (B. 1958)
“Darjeena” 枝形吊灯, 1999年

PROVENANCE:

Galerie Avant-Scène, Paris;
Acquired from the above by the present owner, 2000.

Christies would like to thank Elisabeth Delacarte of Galerie Avant-Scène, Paris, for her assistance with the cataloguing of this lot.



128

HERVÉ VAN DER STRAETEN (B. 1965)

A 'Palmes' bowl, designed 1992

patinated cast bronze

8¾ x 12 in. diameter (22 x 30 cm.)

underside stamped with designer's monogram *HV*

£2,000-3,000

US\$2,500-3,700

€2,300-3,300

HK\$19,200-28,800

艾尔维·范·德·施特雷滕 (B. 1965)

“棕榈叶”碗, 设计于1992年

PROVENANCE:

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

Christie's would like to thank Olivia Palazzolo from Atelier Hervé van der Straeten for her assistance with the cataloguing of this lot.

■129

FRANCK EVENNOU (B. 1958)

A 'Zorak' planter, from the 'Bronze, l'Esprit Collection', 1999

cast bronze, hammered pewter
manufactured by Galerie Avant-Scène, Paris, number 1 from the edition of 8
and 4 artist's proofs
27½ x 20½ in. diameter (70 x 52 cm.)
side stamped *FE 99, 1/8*

£3,000-5,000
US\$3,700-6,100
€3,400-5,600
HK\$28,800-48,000

弗朗克·埃文诺 (B. 1958)
“Zorak” 花盆, 1999年

PROVENANCE:
Galerie Avant-Scène, Paris;
Acquired from the above by the present owner, 2004.

Christies would like to thank Elisabeth Delacarte of Galerie Avant-Scène,
Paris, for her assistance with the cataloguing of this lot.



■130

CLAUDIU FILIMON (B. 1956)

'Sideboard et Scarabées', a unique sideboard, 2010

engraved patinated copper, patinated cast bronze scarab handles, oak
30 x 78¾ x 20 in. (76 x 200 x 51 cm.)

£3,000-5,000

US\$3,700-6,100

€3,400-5,600

HK\$28,800-48,000

克劳迪乌·菲利蒙 (B. 1956)

“餐柜和甲虫”，独特的餐柜，2010年

PROVENANCE:

Commissioned directly from the designer by the present owner, 2010.

Christie's would like to thank Claudiu Filimon for his assistance with the cataloguing of this lot.

■131

FRANCK EVENNOU (B. 1958)

A 'Valak' hall stand, from the 'Bronze, l'Esprit Collection', 1999

patinated bronze
manufactured by Galerie Avant-Scène, Paris, from the edition of 8 plus 4
artist's proofs
78¾ in. high (200 cm.)
side stamped FE

£5,000-8,000

US\$6,200-9,800

€5,600-8,900

HK\$48,000-76,800

弗朗克·埃文诺 (B. 1958)

“华劣克”大厅衣帽架，来自“青铜，收藏家精神”，1999年

PROVENANCE:

Galerie Avant-Scène, Paris;

Acquired from the above by the present owner, 2004.

Christies would like to thank Elisabeth Delacarte of Galerie Avant-Scène, Paris, for her assistance with the cataloguing of this lot.





PROPERTY FROM A PARISIAN PRIVATE COLLECTOR

■132

ANDRÉ DUBREUIL (B. 1951)

A 'Frou Frou' stool, designed 2000

patinated bronze, fabric upholstery
by A.D. Decorative Arts Ltd, London, from the 2000 production of 5
15¼ x 27½ in. diameter (40 x 70 cm.)

£3,000-5,000
US\$3,700-6,100
€3,400-5,600
HK\$28,800-48,000

安德烈·杜布鲁伊 (B. 1951)
“Frou Frou” 高脚凳, 设计于2000年

PROVENANCE:
Galerie Mougín, Paris;
Acquired from the above by the present owner, 2004.

LITERATURE:
J.-L. Gaillemín, *André Dubreuil, Poète du fer*, Paris, 2016, another example
illustrated fig. 195.

■133

HÉLÈNE DE SAINT LAGER (B. 1957)

'African', a unique carpet, 2003

hand-knotted cut-pile and bouclé wool on linen warp
executed by manufacture de Tapis de Bourgogne, Moroges, France
150¼ x 112¼ in. (382 x 285 cm.)
woven with designer's initials HSL

£7,000-10,000
US\$8,600-12,000
€7,800-11,000
HK\$67,200-96,000

艾莲娜·德·圣拉格尔 (B. 1957)
“非洲”, 独特的地毯, 2003

PROVENANCE:
Commissioned directly from the designer by the present owner, 2003.

Christie's would like to thank Hélène de Saint Lager for her assistance with
the cataloguing of this lot.





λ134

EDMUND DE WAAL (B. 1964)

A lidded vessel, circa 2000

porcelain, celadon glaze
11 x 8 $\frac{1}{4}$ in. diameter (28 x 22 cm.)
impressed inventory marks

£5,000-7,000

US\$6,200-8,600

€5,600-7,800

HK\$48,000-67,200

埃德蒙·德·瓦尔 (B. 1964)

“树枝罐子”，约2000年

Christie's would like to thank Jemima Johnson from the Edmund de Waal studio for her assistance with the cataloguing of this lot.



λ135

EDMUND DE WAAL (B. 1964)

A lidded jar, a bowl and a plinth, circa 2004

porcelain, celadon glaze
lidded jar 7 x 5½ in. diameter (18.5 x 14 cm.)
bowl 2¼ x 5½ in. diameter (6 x 14 cm.)
plinth 2¼ x 4¼ in. diameter (7 x 12 cm.)
each with impressed inventory marks

£2,000-3,000
US\$2,500-3,700
€2,300-3,300
HK\$19,200-28,800

埃德蒙·德·瓦尔 (B. 1964)
有盖罐子、碗和底座, 约2004年

PROVENANCE:
For the lidded jar:
Galerie Besson, London;
Acquired from the above by the present owner.

Christie's would like to thank Jemima Johnson from the Edmund de Waal studio for her assistance with the cataloguing of this lot.

λ136

EDMUND DE WAAL (B. 1964)

'A jar for a branch', circa 2001

porcelain, celadon glaze
17 x 5¼ in. diameter (43.5 x 13.5 cm.)
impressed inventory marks

£3,000-5,000
US\$3,700-6,100
€3,400-5,600
HK\$28,800-48,000

埃德蒙·德·瓦尔 (B. 1964)
有盖容器, 约2001年

Christie's would like to thank Jemima Johnson from the Edmund de Waal studio for her assistance with the cataloguing of this lot.

(3)





λ137

EDMUND DE WAAL (B. 1964)

Two teapots and two cups, circa 2001

porcelain, celadon glaze, metal wire
tallest teapot 12½ in. high (32 cm.)
tallest cup 4½ in. high (11.5 cm.)
each impressed with inventory marks

(4)

£4,000-6,000

US\$5,000-7,400

€4,500-6,700

HK\$38,400-57,600

埃德蒙·德·瓦尔 (B. 1964)

两个茶壶和两个杯子, 约2001年

Christie's would like to thank Jemima Johnson from the Edmund de Waal studio for her assistance with the cataloguing of this lot.



λ138

EDMUND DE WAAL (B. 1964)

A large bowl, circa 2004

porcelain, celadon glaze
7 x 16½ in. diameter (18 x 42 cm.)
impressed inventory marks

£5,000-7,000

US\$6,200-8,600

€5,600-7,800

HK\$48,000-67,200

埃德蒙·德·瓦尔 (B. 1964)

一个大碗, 约2004年

Christie's would like to thank Jemima Johnson from the Edmund de Waal studio for her assistance with the cataloguing of this lot.



λ139

EDMUND DE WAAL (B. 1964)

A set of three pots, circa 2005

porcelain, white glaze

stacked: 3¼ x 4¼ in. diameter (8.5 x 11 cm.)

(3)

£4,000-6,000

US\$5,000-7,400

€4,500-6,700

HK\$38,400-57,600

埃德蒙·德·瓦尔 (B. 1964)

一套三个茶壶, 约2005年

Christie's would like to thank Jemima Johnson from the Edmund de Waal studio for her assistance with the cataloguing of this lot.



λ140

EDMUND DE WAAL (B. 1964)

Two large open vessels, circa 1996

porcelain, celadon glaze

7 x 9½ in. diameter (18 x 24 cm.)

4 x 10½ in. diameter (10 x 27.5 cm.)

shorter vessel impressed with inventory marks

(2)

£4,000-6,000

US\$5,000-7,400

€4,500-6,700

HK\$38,400-57,600

埃德蒙·德·瓦尔 (B. 1964)

两个大敞口容器, 约1996年

PROVENANCE:

For the short vessel:

Galerie Besson, London;

Acquired from the above by the present owner.

Christie's would like to thank Jemima Johnson from the Edmund de Waal studio for her assistance with the cataloguing of this lot.





■141

MARC NEWSON (B. 1963)

A 'Black Hole' table, 2000

carbon-fibre
produced by Marc Newson Ltd., London, number 1 from the edition of 10 plus 2
prototypes and 2 artist's proofs
28½ x 39½ x 98½ in. (72 x 100 x 250 cm.)
underside signed *Newson* and numbered *1 / 10*

£30,000-50,000

US\$37,000-61,000

€34,000-56,000

HK\$288,000-480,000

马克·纽森 (B. 1963)

“黑洞”桌子, 2000年

PROVENANCE:

Phillips de Pury & Co., London, 24 April 2008, lot 135;
Acquired from the above, private collection, London;
Thence by descent to the present owner.

Newson's Black Hole Table endures as a defining example of the designer's abilities to celebrate the properties of new, synthetic or extruded materials. Often these are associated with the aviation industry, and have included aluminium, neoprene rubber, Micarta, and in the case of the present example, carbon-fibre. The process for the production of carbon-fibre was originally patented by the Ministry of Defence in the early 1960s, with a concession to manufacture being granted to Rolls Royce Aviation, and to Courtauld's. Of extreme light weight and strength, the synthetically-woven DNA of carbon-fibre masquerades as the substance of Life itself - carbon - here engaged as an oblique, opaque, smooth polished sentinel of timelessness, redolent of science fiction, as befits the stylised black hole of Space.



■142

RON ARAD (B. 1951)

A 'D-Sofa', designed 1995, executed 2000

polished stainless steel
executed by Ron Arad Studio, Italy, number 10 from the edition of 20 plus 5
artist's proofs and 3 prototypes
41¼ x 82¾ x 35½ in. (105 x 210 x 90 cm.)
reverse laser etched *RON ARAD 10 / 100 1995*

£40,000-60,000

US\$50,000-74,000

€45,000-67,000

HK\$384,000-576,000

罗恩·阿拉德(B. 1951)

“D沙发”，设计于1995年，制作于2000年

LITERATURE:

Other examples illustrated:

D. Sudjic, *Ron Arad*, London, 1999, p. 78;

M. Collings, *Ron Arad Talks to Matthew Collings*, London, 2004, pp. 90-91;

P. Antonelli, J. Safran Foer, M.-L. Jousset, *Ron Arad, No Discipline*, exh. cat.,
The Centre Pompidou, Paris, 2009, pp. 104-105.

Initially envisaged as an edition of 100, the *D-Sofa* production was
confirmed as a limited edition of 20 pieces in 1997.

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



■143

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

A 'Modular Chaise Longue', 1999

walnut-veneer
from the production of 2
33½ x 62 x 39½ in. (85 x 157.5 x 100.5 cm.)

£10,000-15,000
US\$13,000-18,000
€12,000-17,000
HK\$96,000-144,000

乔布斯工作室 – 乔布斯·斯密特和尼克·提纳格尔 (B. 1969 & B. 1977)
“模块化安乐椅”，1999年

PROVENANCE:

Acquired directly from Job Smeets by the present owner, 2016.

LITERATURE:

J. Smeets, N. Tynagel, *The Book of Job*, New York, 2010, the other examples from the production illustrated pp. 22, 25.



■144

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

A 'Modular Chair', 1999

walnut veneer
from the production of 2
33 x 41 x 36½ in. (84 x 105 x 92.5)

£10,000-15,000
US\$13,000-18,000
€12,000-17,000
HK\$96,000-144,000

乔布斯工作室 – 乔布斯·斯密特和尼克·提纳格尔 (B. 1969 & B. 1977)
“模块化椅子”，1999年

PROVENANCE:

Acquired directly from Job Smeets by the present owner, 2016.

LITERATURE:

J. Smeets, N. Tynagel, *The Book of Job*, New York, 2010, the other examples from the production illustrated pp. 22, 25.



145

TADAO ANDO (B. 1941)

Set of three vases, 2012

coloured glass with a *rosetta*, *ghiaccio*, *velato* finish respectively
produced by Venini, Murano, Italy, number 24 from the edition of 30
each 22¼ in. high (57.5 cm.)
underside of each acid etched 90/VENINI/2011/Ando and further incised
venini 2012 - 24 / 30 (3)

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

HK\$144,000-192,000

安藤忠雄 (B. 1941)

三个花瓶套装, 2012年



Ω146

HIROSHI SUZUKI (B. 1961)

A unique 'Aqua-Poesy VII' vase, 2006

hammer raised and chased silver

12½ x 10½ in. diameter (32 x 27 cm.)

underside stamped with London hallmark, 999 fine silver standard mark,
personal assay mark *HS* and date mark *g*

£6,000-8,000

US\$7,400-9,800

€6,700-8,900

HK\$57,600-76,800

铃木广志 (B. 1961)

独特的“水中诗VII”花瓶，2006年



PROPERTY FROM A SOUTH KOREAN COLLECTION

*147

DAE-SUP KWON (B. 1952)

A Moon Jar, 2016

glazed porcelain

23 x 21 in. diameter (58.5 x 53 cm.)

underside incised with artist's cypher *DAE* and dated '16

£18,000-25,000

US\$23,000-31,000

€20,000-28,000

HK\$172,800-240,000

权大燮 (B.1952)

“月亮罐”，2016年

*“I try to produce work that needs no addition or subtraction.
I wish to create work that has an imposing presence but
harmonises with its surroundings regardless of where and
when it is displayed. It should give peace of mind and a sense
of comfort to all who look at it.”*

DAE-SUP KWON

PROVENANCE:

Kongkan Gallery, Busan;

Acquired from the above by the present owner.

LITERATURE:

For a discussion of Kwon Dae-sup and his work:

D. Kwon, *Taste Contemporary*, www.tastecontemporary.com/dae-sup-kwon/

Korea Now! in Paris, Contemporary Korean Crafts Exhibition 2015, exh. cat.,

Musée des Arts Décoratifs, Paris, 2015, pp. 34-35.

Originally trained as a painter, Kwon has only produced moon jars since the late 1970s after a defining encounter with a white porcelain moon jar from the Joseon Dynasty at an antique shop in Seoul. Originally made during the 17 and 18th centuries, the shape of the moon is echoed in the spherical form of the work, suggestive of the lunar cycle and the circle of life. The moon jar is a unique product of Korea's rich ceramic culture with a long, illustrious history and Kwon is considered its latter-day master.

The process behind the moon jars is arduous and complex; the Jar is first thrown in two halves of identical diameter before being blended together as one, before the clay is completely dried. The subsequent firing is often unsuccessful as Moon Jars are prone to cracking during this process due to their size and manufacture. The surface has a milky-white sheen evocative of the glow of the full moon in the night sky, as exemplified in the present work, *Moon Jar*, 2016. Kwon creates only 4 to 6 works a year, the current work being a particularly large example. Despite their seemingly uniform shape, each is a unique study in restrained abstraction. As the artist explains,

“To appreciate a moon jar properly you should look beyond its simple shape. Although it is a plain porcelain jar, with no decorative elements whatsoever, it will seem different every time you look at it. Depending on the circumstances it will look quite different when you feel good or when you feel gloomy, when the weather is sunny or rainy and cloudy” (D. Kwon, *Op.Cit.*)

Moon Jars of this form have also long been revered as a superlative form of object and symbol by Western artists and artisans. The British potter Bernard Leach collected Korean ceramics and furniture and acquired a fine 18th century jar in Seoul in 1935 - one of only 20 examples of its type surviving from the Joseon dynasty - and gave it to the potter Lucie Rie in 1943. She kept it in her studio until her death in 1995 and it is now in the permanent collection of the British Museum.

Another example sold, Christie's, *Un/breakable*, 2 October 2018, lot 7.



■148

HANS WEGNER (1914-2007)

A rare cherry 'Valet' chair, model no. JH540, designed 1953

teak, cherry, brass, leather

executed by cabinetmakers Johannes Hansen, Copenhagen, Denmark

37 x 20 x 19¼ in. (94 x 51 x 49 cm.)

underside branded with manufacturer's mark and *JOHANNES HANSEN/
COPENHAGEN/DENMARK*

£7,000-9,000

US\$8,600-11,000

€7,800-10,000

HK\$67,200-86,400

汉斯·维纳 (1914-2007)

罕见的樱桃“男仆”椅子, 款式编号JH540, 设计于1953年

LITERATURE:

Other examples illustrated:

J. Møller Nielsen, *Wegner, en dansk møbelkunstner*, Copenhagen, 1965, p. 57;

G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 246-47;

N. Oda, *Danish Chairs*, San Francisco, 1996, pp. 116-17;

C. Holmsted Olesen, *Wegner, just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 6, 65-66, 128.



■149

HANS WEGNER (1914-2007)

A 'Long-Horned Bull' chair, model no. JH518, designed 1961

oak, leather upholstery
executed by master cabinetmakers Johannes Hansen, Copenhagen, Denmark
28¾ x 28¾ x 19¾ (73 x 78.5 x 50 cm.)
underside with manufacturer's metal label *JOHANNES HANSEN/
COPENHAGEN-DENMARK/DESIGN: H.J. WEGNER*

£5,000-8,000

US\$6,200-9,800

€5,600-8,900

HK\$48,000-76,800

汉斯·维纳 (1914-2007)

“长角牛”椅子, 款式编号JH518, 设计于1961年

LITERATURE:

Other examples illustrated:

B. Salicath, 'Omkring Danmark i Köln', *Dansk Kunsthåndværk*, no. 1,
1964-1965, p. 177, fig. 2d;

J. Møller Nielsen, *Wegner, en dansk møbelkunstner*, Copenhagen, 1965, p. 79-80;

C. H. Olesen, *Wegner, just one good chair*, exh. cat., Design Museum Denmark,
Copenhagen, 2014, p. 145.

For an additional illustration of this lot please see the front cover.



■150

HANS WEGNER (1914-2007)

An 'Architect's desk', model no. JH571, designed 1953

teak, oak, chromium-plated steel
executed by master cabinetmakers Johannes Hansen, Copenhagen, Denmark
28¾ x 86¾ x 37¾ in. (73 x 220 x 95 cm.)
underside of tabletop branded with *JOHANNES HANSEN/COPENHAGEN/
DENMARK*

£20,000-30,000

US\$25,000-37,000

€23,000-33,000

HK\$192,000-288,000

汉斯·维纳 (1914-2007)

“建筑师桌子”，款式编号JH571，设计于1953年

LITERATURE:

Other examples illustrated:

E. Hjorth, 'Deense Woonkunst, Den Permanente i Amsterdam', *Dansk Kunsthåndværk*, 1961, p. 2;

J. Møller Nielsen, *Wegner, en dansk møbelkunster*, Copenhagen, 1965, pp. 87, 107;

G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 281;

C. Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 63, 240.

For an additional illustration of this lot see inside back cover of this catalogue.



■-151

HANS WEGNER (1914-2007)

A set of ten 'Cowhorn' chairs, model no. JH505, circa 1952

teak, rosewood inlays, cane

manufactured by master cabinetmakers Johannes Hansen, Copenhagen, Denmark

each 28¾ x 23¼ x 18 in. (73 x 59 x 45.5 cm.)

Article 10 reference number EU 0909-1933/19

(10)

£50,000-80,000

US\$62,000-99,000

€56,000-89,000

HK\$480,000-768,000

汉斯·维纳 (1914-2007)

一套十张“牛角”椅子，款式编号JH505，约1952年

LITERATURE:

Other examples illustrated:

B. Salicath, 'Johannes Hansen og Hans J. Wegner', *Dansk Kunsthåndværk*, no. 6, 1964-1965, pp. 172, 177, fig. 3b;

J. Møller Nielsen, *Wegner, en dansk møbelkunstner*, Copenhagen, 1965, p. 76;

G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 213;

J. Bernsen, *Hans J Wegner, om Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, p. 75;

C. Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, p. 136.





■152

HANS WEGNER (1914-2007)

An extendable dining table, model no. JH 567, designed 1952

teak, oak, with three extending leaves
executed by master cabinetmakers Johannes Hansen, Copenhagen, Denmark
28¼ x 144 x 51¼ in. fully extended (72 x 366 x 130 cm.)

£8,000-12,000

US\$9,900-15,000

€8,900-13,000

HK\$76,800-115,200

汉斯·维纳 (1914-2007)

可延展餐桌, 款式编号JH 567, 设计于1952年

LITERATURE:

G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 4, 1957-1966*, Copenhagen, 1987, another example illustrated p. 213.



The model of the current lot as exhibited at the 1952 Copenhagen Cabinetmakers' Guild exhibition, accompanied by a set of Hans Wegner's 'Cowhorn' chairs (see lot 51).







■153

POUL HENNINGSEN (1894-1967)

An early PH 5/5 ceiling light, circa 1929

copper, nickel-plated metal
manufactured by Louis Poulsen, Copenhagen, Denmark
15¾ x 19¼ in. diameter (40 x 50 cm.)
light socket stamped *P.H.-5 PATENTED*

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

HK\$144,000-192,000

波尔·亨宁森 (1894-1967)

早期5/5吊灯, 约1929年

LITERATURE:

T. Jørstian, P.E. Munk Nielsen, *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, other examples illustrated pp. 126-27, 159.



■154

POUL HENNINGSEN (1894-1967)

An early 'Artichoke' ceiling light, designed 1957

copper, aluminium, steel
manufactured by Louis Poulsen, Copenhagen, Denmark,
22½ x 28½ in. diameter (57 x 72.5 cm.)

£8,000-12,000
US\$9,900-15,000
€8,900-13,000
HK\$76,800-115,200

波尔·亨宁森 (1894-1967)
早期“朝鲜蓟”吊灯, 设计于1957年

LITERATURE:

T. Jørstian and P.E. Munk Nielsen, *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, other examples illustrated pp. 276-78, 280-81.

■155

HANS WEGNER (1914-2007)

A pair of 'China' armchairs, model no. 4283, designed 1943, executed 1969

walnut, leather upholstery
manufactured by Fritz Hansen, Copenhagen, Denmark
each 32 x 22¼ x 22 in. (81.5 x 56.5 x 56 cm.)
underside of each with manufacturer's foil label printed *FH/MADE IN DENMARK/BY FRITZ HANSEN* and dated 1169 (2)

£8,000-12,000

US\$9,900-15,000

€8,900-13,000

HK\$76,800-115,200

汉斯·维纳 (1914-2007)

一对“中国”扶手椅, 款式编号4283, 设计于1943年, 制作于1969年

LITERATURE:

Other examples illustrated:

B. Salicath, 'Omkring Danmark i Köln', *Dansk Kunsthåndværk*, no. 1, 1964-1965, p. 177, fig. 4a;

J. Møller Nielsen, *Wegner, en dansk møbelkunstner*, Copenhagen, 1965, p. 77;

C. H. Olesen, *Wegner, just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 114, 121.





ONE HUNDRED YEARS OF MMF: A CELEBRATION

2019 celebrates the centenary of the founding by Märta Måås-Fjetterström of her eponymous company 'MMF', in Båstad, Sweden. One of the most influential Nordic textile artists of the 20th century, the studio's laboriously hand-crafted output of rugs, carpets and wall hangings are today highly sought-after by collectors and private clients for their homes, alongside works by her artistic successors at the studio, which still operates from the same premises. Over the following pages we bring together a glimpse of the creativity shown by Märta Måås-Fjetterström and the artistic designers who followed her through the 20th century, Barbro Nilsson and Marianne Richter.

Märta's work was widely exhibited and acclaimed, including at the 1925 Exposition Internationale des Arts Décoratifs et industriels Modernes in Paris, in 1929 at the Metropolitan Museum in New York, in London in 1931 and Chicago in 1933. A prolific designer – she left some 700 designs – rugs and carpets from MMF used a number of techniques, including flat-weave (such as lots 156, 157, 158, 161, 164, 168 and 171) and also knotted pile (lot 169), as well as examples which utilised both methods in the same work to emphasise a relief effect (lot 165). After her death in 1941 the firm was saved from being sold to overseas industrial producers by becoming a limited company, and all rugs and carpets from 1942 were marked AB MMF. Barbro Nilsson was appointed Managing Director and Marianne Richter also joined the studio as a designer the same year. Whilst the studio carried on producing Märta's earlier designs, they also created new designs, all of which were made on a loom, only by hand, and today the firm continues to produce works to this time honoured method. Period examples are increasingly prized as works of artisanal virtuosity, representative of a perfect harmony between design, material and craft.

■156

BARBRO NILSSON (1899-1983)

A 'Salerno blå' carpet, designed 1948

handwoven wool on linen warp

handwoven by Märta Måås-Fjetterström AB, Båstad, Sweden

112¼ x 91½ in. (286 x 232 cm.)

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

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

HK\$144,000-192,000

巴布罗·尼尔森 (1899-1983)

“萨莱诺蓝”地毯，设计于1948年

LITERATURE:

Other examples illustrated:

T. Lundgren, *Märta Måås-Fjetterström och verkstaden i Båstad*, 1954, p. 4;

M. Castenfors, B. Nilsson, A. Granlund, et al, eds, *Märta Måås-Fjetterström,*

Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs

Konsthall, Stockholm, 2009, p. 151.



■*157

MÄRTA MÅÅS-FJETTERSTRÖM (1873-1941)

*An important large 'Grön Äng' carpet, designed 1928,
executed 1947*

handwoven wool on a linen warp
executed at Märta Måås-Fjetterström AB, Båstad, Sweden, woven by Marta
Pålsson and Lisa Jansson
212¼ x 155 in. (540.4 x 393.7 cm.)
woven with manufacturer's mark *AB MMF*

£40,000-60,000

US\$50,000-74,000

€45,000-67,000

HK\$384,000-576,000

玛塔·玛斯-福杰特斯特姆 (1873-1941)

重要的“绿色草地”地毯，设计于1928年，制作于1947年

PROVENANCE:

Nordiska Kompaniet, Stockholm;
Phillips, New York, 9 June 2015, lot 97;
Acquired from the above by the present owner.

EXHIBITED:

Märta Måås-Fjetterström, Nordiska Kompaniet, Stockholm, 1948.

LITERATURE:

Märta Måås-Fjetterström, Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs konsthall, Stockholm, 2009, another example illustrated p. 112.

On the 21st of November 1947 Märta Måås-Fjetterström AB delivered the present lot for exhibition at celebrated and influential Stockholm-based luxury department store Nordiska Kompaniet. This exceptional carpet was the largest produced of this pattern - the name for which is translated as 'Green Meadow' - and exceeded the size capable of being woven at MMF on a single loom, and consequently necessitated execution as separate sections skilfully woven together. Carpets of such large scale were amongst the most demanding and time-consuming ever produced by the studio, with the extremely limited numbers eventually produced being reflected by very high commissioning costs, most often reserved for special orders.

The present lot has been registered by Märta Måås-Fjetterström AB as number 3538 in their archives.





■158

BARBRO NILSSON (1899-1983)

A 'Falurutan grön I' carpet, designed 1952

handwoven wool on linen warp

handwoven by Märta Måås-Fjetterström AB, Båstad, Sweden

88¼ x 60 in. (225 x 150 cm.)

woven with manufacturer's mark AB MMF and artist's initials BN

£5,000-8,000

US\$6,200-9,800

€5,600-8,900

HK\$48,000-76,800

巴布罗·尼尔森 (1899-1983)

“绿色颜色框”地毯，设计于1952年

LITERATURE:

Other examples illustrated:

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

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

■159

KAARE KLINT AND EDVARD KINDT-LARSEN (1888-1954 & 1901-1982)

A 'Mix' armchair, model no. 4396, designed 1930

Cuban mahogany, Niger leather

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

31 x 26 x 31½ in. (79 x 66 x 80 cm.)

underside with manufacturer's paper label *RUD. RASMUSSENS/ SNEDKERIER/45 NØRREBROGADE/KØBENHAVN/DENMARK* handwritten with order number 31681

£18,000-25,000

US\$23,000-31,000

€20,000-28,000

HK\$172,800-240,000

卡尔·克林特和爱德华·肯特-拉尔森 (1888-1954 & 1901-1982)

“混搭”扶手椅，款式编号4396，设计于1930年

LITERATURE:

Other examples illustrated:

Nyt tidsskrift for kunstindustri, no. 5, May 1943, p. 74, fig. 6;

G. Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, p. 362;

G. Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 32.



■160

KAARE KLINT (1888-1954)

A three-seat sofa, model no. 4118, designed 1930

Cuban mahogany, Niger leather, brass nailheads
manufactured by master cabinetmakers Rud. Rasmussen A/S,
Copenhagen, Denmark
34 x 78½ x 30 in. (86 x 199 x 76 cm.)
underside with manufacturer's paper label *RUD. RASMUSSEN/
SNEDKERIER/45 NØRREBROGADE/KØBENHAVN* pencilled with order
number 30925 and architect's monogrammed paper label

£12,000-18,000
US\$15,000-22,000
€14,000-20,000
HK\$115,200-172,800

卡尔·克林特 (1888-1954)
三座沙发, 款式编号4118, 设计于1930年

LITERATURE:

Other examples illustrated:
G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen,
1987, p. 29;
F. Sieck, *Contemporary Danish Furniture Design, a short illustrated review*,
Copenhagen, 1990, p. 15;
B.B. Laursen, S. Matz and C. Holmsted Olesen, *Mesterværker: 100 års dansk
møbelsnedkeri*, Copenhagen, 2000, p. 136;
G. Harkær, *Kaare Klint, Volume 1*, Copenhagen, 2010, p. 39;
G. Harkær, *Kaare Klint, Volume 2*, Copenhagen, 2010, pp. 259, 267.

■161

BARBRO NILSSON (1899-1983)

A 'Tånga, ljus' carpet, designed 1955

handwoven wool on linen warp
handwoven by Märta Måås-Fjetterström AB, Båstad, Sweden
105 x 76¼ in. (267 x 195 cm.)
woven with manufacturer's mark *AB MMF* and artist's initials *BN*

£7,000-10,000
US\$8,600-12,000
€7,800-11,000
HK\$67,200-96,000

巴布罗·尼尔森 (1899-1983)
“Tånga, ljus” 地毯, 设计于1955年

LITERATURE:

Other examples illustrated:
V. Sten Møller, *En bok om Barbro Nilsson*, Stockholm, 1977, p. 69;
M. Castenfors, B. Nilsson, A. Granlund, *Märta Måås-Fjetterström, Märta flyger
igen! 90 år med Märta Måås-Fjetterström*, exh. cat., Liljevalchs Konsthall,
Stockholm, 2009, pp. 154-55.

For an additional illustration of this lot please see page 89.





■162

KAARE KLINT (1888-1954)

A rare custom-made double stool, 1950s

Cuban mahogany, Niger leather
executed by master cabinetmakers Rud. Rasmussen A/S,
Copenhagen, Denmark
15¾ x 75½ x 28¾ in. (40 x 192 x 73 cm.)
underside with manufacturer's paper label *RUD. RASMUSSENS/
SNEDKERIER/45 NØRREBROGADE/KØBENHAVN* handwritten with order
number 25660A

£30,000-40,000

US\$37,000-49,000

€34,000-44,000

HK\$288,000-384,000

卡尔·克林特 (1888-1954)

罕见的“添加”定制双层高脚凳, 1950年间

This extremely rare, possibly unique, bench is unrecorded and follows the form of the Additions series of chairs and stools but in extended form. Executed at the same master cabinetmaker's as the other works in the series, it seems likely to have been a specially commissioned work.

(Illustrated right: Lots 61 & 62)



■-163

OLE WANSCHER (1903-1985)

A desk, 1960s

rosewood, rosewood veneer, macassar ebony
executed by master cabinetmaker A.J. Iversen, Copenhagen, Denmark
28¾ x 59¾ x 30 in. (73 x 152 x 76 cm.)
Article 10 reference number EU 0624-1445/16

£10,000-12,000
US\$13,000-15,000
€12,000-13,000
HK\$96,000-115,200

奥勒·万舍尔 (1903-1985)
一张桌子, 1960年间

■164

MÄRTA MÅÅS-FJETTERSTRÖM (1873-1941)

A 'Ljusa plador' carpet, designed 1933

handwoven wool on linen warp
handwoven by Märta Måås-Fjetterström AB, Båstad, Sweden
138¾ x 98½ in. (352 x 250 cm.)
woven with manufacturer's mark AB MMF

£8,000-12,000
US\$9,900-15,000
€9,000-13,000
HK\$76,800-115,200

玛塔·玛斯-福杰斯特姆 (1873-1941)
“灯板”地毯, 设计于1933年





■165

BARBRO NILSSON (1899-1983)

A 'Gyllenrutan blå' carpet, designed 1945

handwoven wool on linen warp

handwoven by Märta Måås-Fjetterström AB, Båstad, Sweden

128¾ x 78¾ in. (327 x 200 cm.)

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

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

巴布罗·尼尔森 (1899-1983)

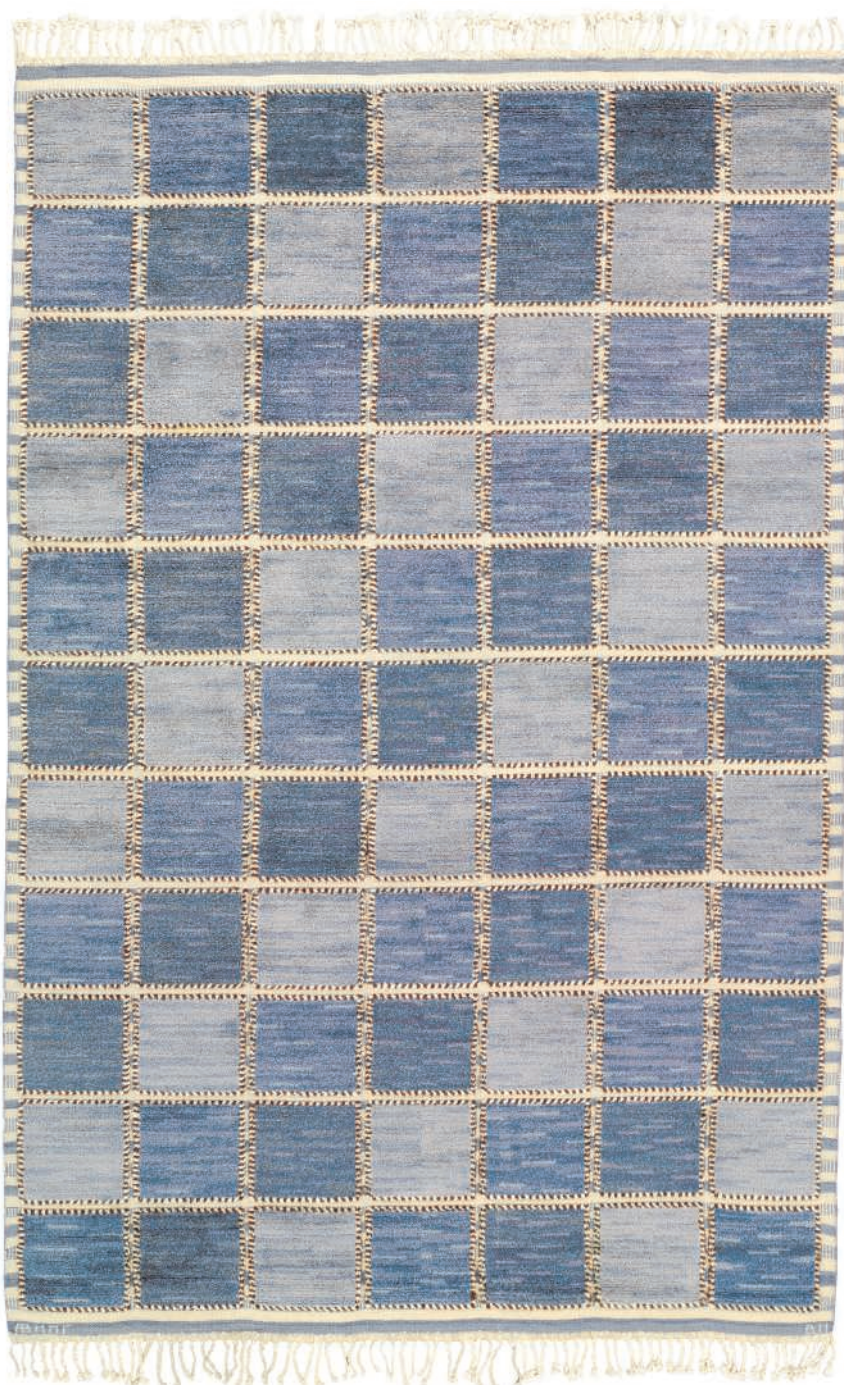
“蓝色金盒子”地毯，设计于1945年

LITERATURE:

Other examples illustrated:

T. Lundgren, *Märta Måås-Fjetterström och verkstaden i Båstad*, 1954, p. 4;

M. Castenfors, B. Nilsson, A. Granlund, *Märta Måås-Fjetterström, Märta flyger igen! 90 år med Märta Måås-Fjetterström*, exh. cat., Liljevalchs Konsthall, Stockholm, 2009, p. 148.



■166

FINN JUHL (1912-1989)

A pair of armchairs, model no. FJ45, designed 1945

teak, fabric upholstery, leather piping
executed by master cabinetmakers Niels Vodder, Copenhagen, Denmark
each 33 x 26¼ x 29½ in. (84 x 68 x 75 cm.) (2)

£40,000-60,000

US\$50,000-74,000

€45,000-67,000

HK\$384,000-576,000

芬恩·朱赫尔 (1912-1989)

“一对扶手椅，款式编号FJ45，设计于1945年”

LITERATURE:

Other examples illustrated:

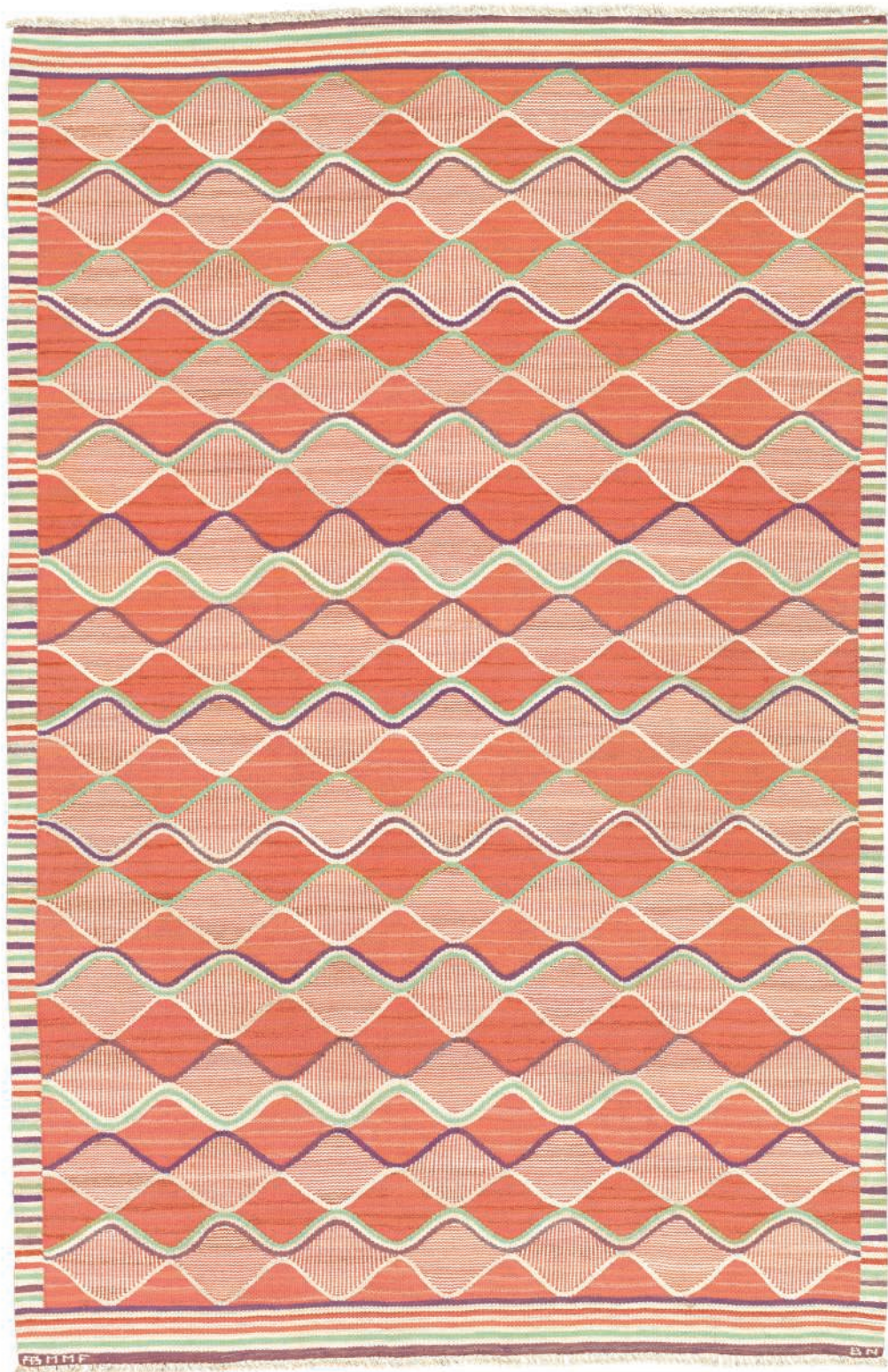
G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, pp. 276-77

E. Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 20, 25-26, 28, 34-35, 78, 101, 105;

F. Siek, *Contemporary Danish Furniture Design, a short illustrated review*, Copenhagen, 2000, p. 39;

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





■167

BARBRO NILSSON (1899-1983)

A 'Rödspättan' carpet, designed 1943

handwoven wool on linen warp

handwoven by Märta Måås-Fjetterström AB, Båstad, Sweden

122¾ x 79¼ in. (312 x 201 cm.)

woven with manufacturer's mark AB MMF and artist's initials BN

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

HK\$115,200-172,800

巴布罗·尼尔森 (1899-1983)

“Rödspättan” 地毯, 设计于1943年

LITERATURE:

Other examples illustrated:

V. Sten Møller, *En bok om Barbro Nilsson*, Stockholm, 1977, pp. 66-67;

M. Castenfors, B. Nilsson, A. Granlund, *Märta Måås-Fjetterström, Märta flyger igen! 90 år med Märta Måås-Fjetterström*, exh. cat., Liljevalchs Konsthall, Stockholm, 2009, pp. 141, 143.

■168

IB KOFOD-LARSEN (1921-2003)

An 'Elizabeth' armchair and ottoman, model no. U 56, designed 1956

teak, leather

executed by master cabinetmakers Christensen & Larsen, Copenhagen, Denmark

armchair 27¾ x 31½ x 30¼ in. (70 x 79 x 77 cm.)

ottoman 14½ x 22½ x 17¼ in. (37 x 57 x 44 cm.)

underside of armchair branded with manufacturer's mark

(2)

£6,000-9,000

US\$7,400-11,000

€6,700-10,000

HK\$57,600-86,400

IB 科福德-拉森 (1921-2003)

“伊丽莎白” 扶手椅和长软椅, 款式编号U 56, 设计于1956年

LITERATURE:

Other examples illustrated:

G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 3, 1947-1956*, Copenhagen, 1987, p. 365;

N. Oda, *Danish Chairs*, San Francisco, 1999, p. 163.





■169

MARIANNE RICHTER (1916-2010)

A 'Forsytia' carpet, designed 1943

handwoven wool on linen warp
handwoven by Märta Måås-Fjetterström AB, Båstad, Sweden
215 x 64½ in. (546 x 164 cm.)
woven with manufacturer's mark AB MMF and designer's initials MR

£10,000-15,000
US\$13,000-18,000
€12,000-17,000
HK\$96,000-144,000

玛丽安·里克特 (1916-2010)
“Forsytia” 地毯, 设计于1943年

LITERATURE:
T. Lundgren, *Märta Måås-Fjetterström och verkstaden i Båstad*, 1954,
another example illustrated p. 33.

170

PAAVO TYNELL (1890-1973)

A rare table lamp. model no. 9202, circa 1953

brass, beech, beech veneer shade
manufactured by Taito Oy, Helsinki, Finland
18½ x 9 x 8¼ in. (47 x 23 x 21 cm.)
underside stamped TT/9202/TAYTO AB/MADE IN FINLAND

£15,000-25,000
US\$19,000-31,000
€17,000-28,000
HK\$144,000-240,000

“帕沃·泰内尔 (1890-1973)
“罕见台灯, 款式编号9202, 约1953年

LITERATURE:
Idman, sales catalogues, nos. 135, 136, 1953-1954, other examples
illustrated, n.p.





■171

MÄRTA MÅÅS-FJETTERSTRÖM (1873-1941)

A 'Röda åttan' carpet, designed 1928

handwoven wool on wool warp
handwoven by Märta Måås-Fjetterström AB, Båstad, Sweden
143% x 98.5 in. (364 x 250 cm.)
woven with artist's initials *MMF*

£6,000-9,000
US\$7,500-11,000
€6,700-10,000
HK\$57,600-86,400

玛塔·玛斯-福杰特斯特姆 (1873-1941)
“Rödspättan” 地毯, 设计于1928年

LITERATURE:

Other examples illustrated:
T. Lundgren, *Märta Måås-Fjetterström och verkstaden i Båstad*, 1954, p. 4;
M. Castenfors, B. Nilsson, A. Granlund, *Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström*, exh. cat., Liljevalchs Konsthall, Stockholm, 2009, p. 109.

■172

VIGGO BOESEN, ATTRIBUTED TO

A curved sofa, circa 1940

walnut, sheepskin
32¼ x 79½ x 31½ in. (82 x 202 x 80 cm.)

£12,000-18,000
US\$15,000-22,000
€14,000-20,000
HK\$115,200-172,800

维戈·博森 (据称属于)
雕刻沙发, 约1940年



■173

JOHAN ROHDE (1856-1935)

A unique settee, circa 1900

mahogany, hammered gilt brass inlays
probably executed by Brdr. H.P. and L. Larsen
30 x 83¾ x 19¼ in. (76.5 x 213 x 50 cm.)

£8,000-12,000

US\$9,900-15,000

€9,000-13,000

HK\$76,800-115,200

约翰·罗德 (1856-1935)

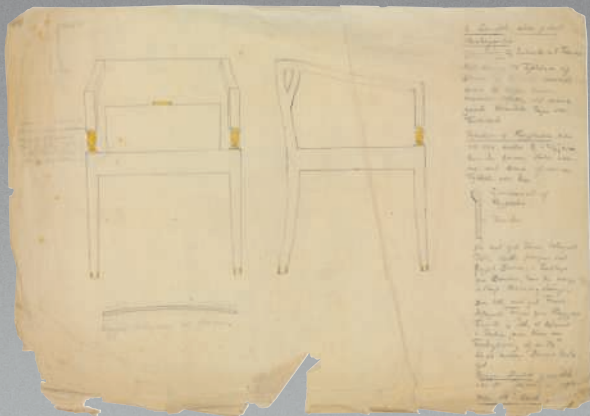
罕见的长沙发, 约1900年

LITERATURE:

B. Busk Laursen, S. Matz, C. Holmsted Olesen, *Mesterværker, 100 års dansk møbelsnedkeri*, Copenhagen, 2000, a similar example illustrated p. 136;
Johan Rohde Ars Una, exh. cat., Odense Bys Museum and Storstrøms Kunstmuseum 2006, this lot illustrated p. 117.

Famed for his partnership with the silversmith Georg Jensen later in his life, Johan Rohde had started his career as an artist and co-founded a series of influential all-encompassing art exhibitions which deliberately challenged the established Danish art scene. In 1897, seeking a fresh stimulus, he turned his artistic attentions to furniture design and went on to create works of a pared-down, pure style where any decoration only served to delicately augment the deliberated treatment of line and form, rather than challenge or dominate it. His furniture was exhibited internationally, including at the 1900 Paris *Exposition Universelle*, and examples of his work are found in the Design Museum, Denmark. The rare settee presented here, and the early armchairs (accompanied with an original annotated pencil design drawing) which follow showcase the considered simplicity of his designs, which precursor modernist designers of the later 20th century.





Design drawing for the present lot by Johan Rohde

■174

JOHAN ROHDE (1856-1935)

A unique pair of open armchairs, 1898

mahogany, mahogany veneer, gilt brass, lemonwood inlays, cane, together with original design drawing (illustrated)
each 28¾ x 20¾ x 21 in. (73 x 52.5 x 53 cm.)
each armrest upright with brass mounts with cabinetmaker's initials C.J.K. and 1898 respectively (2)

£7,000-10,000
US\$8,600-12,000
€7,800-11,000
HK\$67,200-96,000

约翰·罗德 (1856-1935)

一对罕见的张开式扶手椅, 1898年

PROVENANCE:

Commissioned by N. E. Schou, 1898.

LITERATURE:

M. Gelfer-Jørgensen, *Herculanum paa Sjaelland: klassicisme og nyantik i dansk møbeltradition*, 1988, this lot illustrated p. 293.





■175

ALVAR AALTO (1898-1976)

An early 'Beehive' ceiling light, model no. A332, designed 1953

painted aluminum, brass, painted brass
manufactured by Valaistustyö Ky, Helsinki, Finland
12½ x 47¼ in. diameter (120 x 32 cm.)
interior of shade stamped VALAISTUSTYÖ A32

£7,000-9,000
US\$8,600-11,000
€7,800-10,000
HK\$67,200-86,400

阿尔瓦·阿尔托 (1898-1976)
早期“蜂巢”吊灯, 款式编号A332, 设计于1953年

LITERATURE:

Other examples illustrated:
P. Tuukkanen, *Alvar Aalto Designer*, Vammala, 2002, p. 104;
A.-K. Huusko, P. Järveläisen, *Suomalaisia Valaisimia*, Helsinki, 2012, p. 76.

■176

FINN JUHL (1912-1989)

A 'Poet' sofa, model no. FJ41, designed 1941

beech, fabric upholstery
manufactured by master cabinetmakers Niels Vodder, Copenhagen, Denmark
33 x 53 x 27½ in. (84 x 135 x 70 cm.)

£12,000-15,000
US\$15,000-18,000
€14,000-17,000
HK\$115,200-144,000

芬恩·朱赫尔 (1912-1989)
“诗人”沙发, 款式编号FJ41, 设计于1941年

LITERATURE:

Other examples illustrated:
G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 2, 1937-1946*, Copenhagen, 1987, p. 159;
P. Yamada, *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, p. 127;
E. Hiort, *Finn Juhl, Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 26, 30.



FINN JUHL (1912-1989)

An early 'Chieftain' armchair, model no. FJ49, designed 1949

teak, leather
executed by master cabinetmakers Niels Vodder, Copenhagen, Denmark
36½ x 41 x 35½ in. (93 x 104 x 90 cm.)

£50,000-80,000

US\$62,000-98,000

€56,000-89,000

HK\$480,000-768,000

芬恩·朱赫尔 (1912-1989)

早期“酋长”扶手椅，款式编号FJ49，设计于1949年

LITERATURE:

Other examples illustrated:

G.B. De Scarpis, 'I mobili di Finn Juhl', *Domus*, no. 252-53, November-December 1950, p. 23;

F. Juhl, 'Interior - 52', *Dansk Kunsthåndværk*, no. 1, January 1953, p. 76;

G. Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 124-25, 233, 311;

E. Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, front cover, pp. 23, 40-41, 79, 96-97;

M. Eidelberg, ed., *Design 1935-1965, What Modern Was*, New York, 1991, p. 187;

I. de Guttry, M.P. Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 47;

N.Oda, *Danish Chairs*, San Francisco, 1996, pp. 92-93;

F. Siek, *Contemporary Danish Furniture Design, a short illustrated review*, Copenhagen, 2000, p. 136.



Finn Juhl is today celebrated as a furniture designer and cultural figure who created the concept of 'Danish Design' and paved the way for the global rise of Danish furniture in the 1950s and 1960s. Proudly independent, unlike his contemporaries who exhibited at the Copenhagen Cabinetmaker's Guild exhibitions – the central platform of the Danish design industry – Juhl had neither been trained as a cabinetmaker and also had not studied at The Royal Danish Academy of Fine Arts, School of Architecture and Design under Kaare Klint, and so did not feel bound by their conventions, and thus felt free to move away from the traditions of craftsmanship within furniture design. To integrate one of his central beliefs over the symbiosis of art and design Juhl first presented the current armchair alongside tribal art, weapons and utilitarian objects on his stand at the 1949 Copenhagen Cabinetmakers' Guild Exhibition, held at the then Kunstindustrimuseet (now the Design Museum, Denmark). Juhl related that when the exhibition was opened, King Frederick IX of Denmark had tried the chair, and the designer was asked by a journalist if it should now be called 'the King's chair', to which he had responded 'you had better call it a chieftain's chair'. The chair was the highlight of the exhibition, with one journalist writing '[the chair]...is so full of life that it seems to be almost quivering with vitality. It is as expensive and as delicate as a thoroughbred must be....'. Most notably in his work he separated the seat and back from the bearing wooden frame, separating the constructive elements of a work which follows Gerrit Rietveld's red-blue chair of 1917 and Elling sideboard, designed 1919, which also explore this theme and both of which can be seen in this catalogue. Today, with the linear arrangement of the supports and legs contrasting with the curvaceous fluidity of the organic 'floating' back and seat, it is acclaimed as a key work of international mid-century modernism.



■178

FINN JUHL (1912-1989)

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

teak, upholstery, brass

executed by master cabinetmakers Niels Vodder, Copenhagen, Denmark

each 29 x 28 ¾ x 31 in. (73.5 x 73 x 78.8 cm.)

underside of each branded *CABINETMAKER NIELS VODDER/*

COPENHAGEN DENMARK/DESIGN FINN JUHL (2)

£30,000-40,000

US\$37,000-49,000

€34,000-44,000

HK\$288,000-384,000

芬恩·朱赫尔 (1912-1991)

一对扶手椅, 款式编号FJ53, 设计于1953年

LITERATURE:

Other examples illustrated:

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

G. Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*,

Copenhagen, 1987, pp. 271-72, 311;

E. Hjort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990,

pp. 58-59;

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



■179

FLEMMING LASSEN (1902-1984)

A pair of lounge chairs, designed 1940

stained beech, sheepskin
executed by master cabinetmaker Jacob Kjær, Copenhagen, Denmark
each 29 x 30 x 29 in. (73.8 x 76.2 x 73.8 cm.)

(2)

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

HK\$115,200-172,800

弗莱明·拉森 (1902-1984)

一对安乐椅, 设计于1940年

LITERATURE:

Other examples illustrated:

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

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



■180

FLEMMING LASSEN (1902-1984)

A settee, designed 1940

ensuite with the previous lot, stained beech, sheepskin
executed by master cabinetmaker Jacob Kjær, Copenhagen, Denmark
29 x 60 x 31 in. (74 x 52.5 x 78.8 cm.)

£8,000-12,000

US\$9,900-15,000

€8,900-13,000

HK\$76,800-115,200

弗莱明·拉森 (1902-1984)

长沙发, 设计于1940年



181

AXEL SALTO (1889-1961)

A vase, model no. 20817, circa 1946

stoneware, Sung glaze
produced by Royal Copenhagen, Denmark
13½ in. high (34.5 cm.)
underside incised *SALTO, 20817* and painted with blue wave mark

£25,000-35,000

US\$31,000-43,000

€28,000-39,000

HK\$240,000-336,000

阿克塞尔·萨尔托 (1889-1961)
花瓶, 款式编号20817, 设计于1946

LITERATURE:

Axel Salto, Master of Stoneware, exh. cat., CLAY - Museum of Ceramic Art
Denmark, Copenhagen, 2017, p. 180, no. 271.





PAAVO TYNELL

Paavo Tynell was co-founder and one of the main designers of Taito AB, the first industrial producer of lighting in Finland. With the innovation of electricity in the beginning of the 20th century, Taito and Tynell expanded the thinking and manufacturing of modern lighting solutions in Europe and abroad, producing fixtures for all of Alvar Aalto's major projects, including the Paimio Sanatorium (1929-1933), the Viipuri Library (1935) and the Savoy restaurant (1937). He gained international prominence, winning awards at the 1929 World Exhibition in Barcelona and the Milan Triennale of 1933, and particularly through his U.S. partnership with Finland House from 1947, a New York design atelier that showcased the work of Finnish designers and craftspeople. His elegant brass designs, marketed under the name Finland House (however still made by Taito in Helsinki, and from 1954 by Idman Oy when they acquired Taito), created a huge demand in North America, and he went on to design the lighting for the United Nations Secretary General's Office in the United Nations building in 1955.

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





■182

PAAVO TYNELL (1890-1973)

A rare wall light, model no. 6038, designed for the Suurhokki Restaurant, Helsinki, circa 1940

brass, coloured glass
manufactured by Taito Oy, Helsinki, Finland, from the production of 3
58¼ x 128¼ x 10 in. (148 x 326 x 25 cm.)

£60,000-80,000
US\$74,000-98,000
€67,000-89,000
HK\$ 576,000-768,000

帕沃·泰内尔(1890-1973) “
罕见的墙灯, 款式编号6038, 为赫尔辛基的Suurhokki饭店设计, 约
1940年

PROVENANCE:
Suurhokki Restaurant, Helsinki, circa 1940;
Private collection, Helsinki;
Jacksons, Stockholm;
Acquired from the above by the present owner, 2012.



■183

PAAVO TYNELL (1890-1973)

A pair of exterior wall lights, model no. 2424, circa 1959

copper, coloured glass, aluminium
 manufactured by Idman, Helsinki, Finland
 each 9¾ in. square (25 cm.)
 wall sockets signed in the cast *Idman*

(2)

£6,000-9,000
US\$7,400-11,000
€6,700-10,000
HK\$57,600-86,400

“帕沃·泰内尔(1890-1973) “
 一对室外墙灯, 款式编号2424, 约1959年

LITERATURE:

Idman, sales catalogue, no. 140, 1959, another example illustrated, n.p.

■184

PAAVO TYNELL (1890-1973)

A rare standard lamp, designed for the Enso Gutzeit Club House Honkapirtti, Imatra, Finland, 1947

perforated brass, brass
manufactured by Taito Oy, Helsinki, Finland
63¼ in. high (160.5 cm.)

£12,000-15,000

US\$15,000-18,000

€14,000-17,000

HK\$115,200-144,000

帕沃·泰内尔 (1890-1973) “

罕见的标准灯，为芬兰伊马特拉的Enso Gutzeit俱乐部设计，1947年

PROVENANCE:

Honkapirtti Clubhouse - Enso Gutzeit, Imatra, Finland;

Annmaris auctions, *Paavo Tynell for Honkapiirtti clubhouse*, Tampere, Finland, 9 December 2018, lot 9;

Acquired from the above by the present owner.

The present lot is a rare custom-order example delivered to the Enso Gutzeit Club House, Honkapirtti, Imatra, Finland, completed by the architect Wäinö Gustaf Palmqvist in 1947. Featuring an interior entirely clad in pine, the soft hue and subtle graining of the timber was accented by a small group of custom Tynell-designed lighting ordered in 1947 from Taito Oy. From the vaulted interior of the main hall hung three monumental Snowflake chandeliers, each with multiple cascading brass snowflakes above a cluster of amber glass shades, which, when sold at auction in December 2018 realised a combined total for the three that was in excess of 1 million euros, asserting the importance of this Tynell commission. The present floor lamp, of stylised snowdrop form, was the only example of a lamp of this design to be released for sale from the club house.







■185

PAAVO TYNELL (1890-1973)

A pair of standard lamps, model no. 9627, circa 1954

brass, beech veneer shades
manufactured by Taito Oy or Idman Oy, Helsinki, Finland
each 62¼ in. high (158 cm.)

£12,000-18,000
US\$15,000-22,000
€14,000-20,000
HK\$115,200-172,800

“帕沃·泰内尔(1890–1973) “
一对标准台灯, 款式编号9627, 约1954年

PROVENANCE:
Hôtel Vaakuna, Helsinki;
Private Collection Helsinki;
Acquired from the above by the present owner.

LITERATURE:
Idman, sales catalogues, nos. 136, 142, 1954-1958, other examples illustrated, n.p.



■186

PAAVO TYNELL (1890-1973)

A pair of counterweight adjustable ceiling lights, model no. 1965, 1950s

(2) brass, painted brass, frosted glass
manufactured by Taito Oy, Helsinki, Finland
each 17¾ in. diameter (45 cm.)
each ceiling rose stamped OY TAITO AB 1965

£6,000-9,000
US\$7,400-11,000
€6,700-10,000
HK\$57,600-86,400

“帕沃·泰内尔(1890–1973) “
一对可调式平衡重量吊灯, 款式编号1965, 1950年间

LITERATURE:
Other examples illustrated:
Idman, sales catalogues, nos. 136, 140, 142, 1954-1959, n.p.;
Finland House Lighting, harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, p. 21.



187

PAAVO TYNELL (1890-1973)

A pair of table lamps, model no. 5069, circa 1953

brass, sycamore, linen shades
manufactured by Taito Oy, Helsinki, Finland
18½ x 15¼ in. diameter (47 x 38.5 cm.)
underside of one signed *TAITO* in the cast

(2)

£6,000-9,000
US\$7,400-11,000
€6,700-10,000
HK\$57,600-86,400

“帕沃·泰内尔(1890-1973) “
一对台灯, 款式编号5069, 约1953年

LITERATURE:

Idman, sales catalogues, nos. 136, 135, 1953-1954, other examples illustrated, n.p.

188

PAAVO TYNELL (1890-1973)

A pair of standard lamps, model no. 9602, 1950s

manufactured by Taito Oy, Helsinki, Finland
each 60 x 24 in. diameter (152.5 x 61 cm.)
each underside stamped *OY TAITO AB 9602*

(2)

£10,000-15,000
US\$13,000-18,000
€12,000-17,000
HK\$96,000-144,000

“帕沃·泰内尔(1890-1973) “
一对标准台灯, 款式编号9602, 1950年间

LITERATURE:

Other examples illustrated:

Idman, sales catalogue, no. 136, 1954 n.p.;

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





■189

PAAVO TYNELL (1890-1973)

A ceiling light, model no. 9060, designed for the United Nations' Secretary-General office, New York, circa 1960

brass, painted brass, frosted glass
manufactured by Idman, Helsinki, Finland
20¼ x 21½ in. diameter (51.5 x 54.5 cm.)
shade interior painted *Idman*

£6,000-8,000
US\$7,400-9,800
€6,700-8,900
HK\$57,600-76,800

“帕沃·泰内尔(1890-1973) “
吊灯, 款式编号9060, 为纽约联合国秘书长办公室设计, 约1960年

LITERATURE:

Other examples illustrated:

Idman, sales catalogues, nos. 135, 136, 140, 142, 1953-1959, n.p.;

Finland House Lighting, harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, p. 23.

■190

ARNE JACOBSEN (1902-1971)

A set of twelve 'Grand Prix' chairs, model no. 4130, designed 1957

stack laminated teak, teak, leather
produced by Fritz Hansen, Copenhagen, Denmark
each 31½ x 18¾ x 19¾ in. (80 x 47.5 x 50 cm.)

(12)

£10,000-15,000
US\$13,000-18,000
€12,000-17,000
HK\$96,000-144,000

阿恩·雅各布森(1902-1971)
一套十二张“大奖”椅子, 款式编号4130, 设计于1957年

LITERATURE:

Other examples illustrated:

L. B. Jørgensen, E. Møller, *Arne Jacobsen*, Barcelona, 1996, p. 130;

D. Oda, *Danish Chairs*, Kyoto, 1996, p. 58.





191

PAAVO TYNELL (1890-1973)

A rare table lamp, designed for Osuuspankki Co-operative Bank, Hankkija, Finland, circa 1951

perforated brass, brass, leather
manufactured by Taito Oy, Helsinki, Finland
20½ x 17 in. diameter (42 x 53 cm.)

£12,000-15,000
US\$15,000-18,000
€14,000-17,000
HK\$115,200-144,000

“帕沃·泰内尔(1890-1973) “
罕见的台灯, 为芬兰汉克基亚的Osuuspankki合作银行设计, 约1951年

PROVENANCE:
Osuuspankki Co-operative bank, Hankkija, Finland.

■192

MOGENS KOCH (1888-1993)

A large modular bookcase, designed 1948

mahogany, brass, comprising of 6 lower cabinets and 12 shelving units which can be assembled in any configuration
executed by master cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark

187 x 95¼ x 14½ in. (475 x 242 x 36 cm.)

reverse of each with manufacturer paper label *RUD. RASMUSSENS/SNEDKERIER/KØBENHAVN/DANMARK* and handwritten inventory number

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

HK\$144,000-192,000

莫根斯·科赫 (1888-1993)

大型模块式书柜, 设计于1948年

LITERATURE:

Other examples illustrated:

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

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

F. Sieck, *Contemporary Danish Furniture Design, a short illustrated review*, Copenhagen, 1990, p. 157.





193

PAAVO TYNELL (1890-1973)

*A pair of table lamps, model no. 5061,
designed 1938*

coloured glass, brass
manufactured by Taito Oy, Helsinki, Finland
each 16½ x 16¼ in. diameter (42 x 41 cm.)
underside of one stamped OY TAITO AB/5061

(2)

£10,000-15,000
US\$13,000-18,000
€12,000-17,000
HK\$96,000-144,000

“帕沃·泰内尔(1890-1973) “
一对台灯, 款式编号5061, 设计于1938年

LITERATURE:
M. Aav, E. Viljanen, *Paavo Tynell ja Taito Oy*, Helsinki, 2005, another example
illustrated p. 20.

■194

FLEMMING LASSEN, ATTRIBUTED TO

A pair of lounge armchairs, circa 1935

beech, sheepskin
executed by master cabinetmakers A.J. Iversen, Denmark
each 31½ x 31½ x 27½ in. (80 x 80 x 70 cm.)

£18,000-25,000

US\$23,000-31,000

€20,000-28,000

HK\$172,800-240,000

弗莱明·拉森 (据称属于)

一对安乐扶手椅, 约1935年

LITERATURE:

Similar examples illustrated:

A. J. Iversen, 'Snedkerlaugets aarlige Møbeludstilling', *Nyt tidsskrift for kunstindustri*, no. 9, September 1935, p. 131;

(2) Hr. Jacob, E. Bang, 'Kunstindustri og dekoration', *Nyt tidsskrift for kunstindustri*, no. 11, November 1935, p. 169;

G. Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 215.



195

PAAVO TYNELL (1890-1973)

A desk lamp, model no. 5321, designed 1937-1941

brass, cane
manufactured by Taito Oy, Helsinki, Finland
10½ x 9½ x 9¼ in. (27 x 24 x 25 cm.)
base of stem stamped OY TAITO AB/5321

£4,000-6,000

US\$5,000-7,400

€4,500-6,700

HK\$38,400-57,600

“帕沃·泰内尔(1890-1973) “
桌灯, 款式型号5321, 设计于1937-1941年

PROVENANCE:
Restaurant Seurahuone, Helsinki.

LITERATURE:
Other examples illustrated:
Idman, sales catalogues, nos. 136, 140, 1954-1959, n.p.;
M. Aav, E. Viljanen, *Paavo Tynell ja Taito Oy*, Helsinki, 2005, p. 93.

This design was originally conceived for use in the Savoy restaurant,
Helsinki, 1937.



196

TAPIO WIRKKALA (1915-1985)

A 'Leaf' dish, circa 1951

carved laminated-birch plywood
produced by Martti Lindqvist for Soinne et Kni, Finland
1½ x 17¼ x 10 in. (3.2 x 44 x 25.5 cm.)
underside incised *TW*

£5,000-7,000

US\$6,200-8,600

€5,600-7,800

HK\$48,000-67,200

塔皮奧·維爾卡拉 (1915-1985)

“树叶” 碟子, 约1951年

LITERATURE:

Other examples illustrated:

'Le invenzioni di Taio Wirkkala', *Domus*, no. 266, January 1952, pp. 44-45;
M. Aav, R. Barovier Mentasti, G. Bowyer, *Tapio Wirkkala, eye, hand and thought*,
exh. cat., Museum of Art and Design, Helsinki, 2000, inside front cover, p. 228,
fig. 403, p. 267, fig. 460, p. 288.

Examples of this design are currently part of the permanent collection of the
Museum of Modern Art, New York, the Philadelphia Museum of Art and the
National Gallery of Australia, Parkes.





■197

PAAVO TYNELL (1890-1973)

A bespoke chandelier, circa 1950

brass, frosted glass, linen shades
manufactured by Taito Oy or Idman Oy, Helsinki, Finland
53¼ x 34 in. diameter (135 x 86 cm.)

£10,000-15,000
US\$13,000-18,000
€12,000-17,000
HK\$96,000-144,000

“帕沃·泰内尔(1890-1973) “
定制枝形吊灯, 私人定制, 约1950年

LITERATURE:

Idman, sales catalogue, no. 135, 1953 n.p. for similar examples.



198

PAAVO TYNELL (1890-1973)

A rare pair of wall lights, designed for the Enso Gutzeit Club House Honkapirtti, Imatra, Finland, circa 1947

coloured glass, brass
manufactured by Taito Oy, Helsinki, Finland
each 22½ in high (57 cm.)

(2)

£12,000-18,000
US\$15,000-22,000
€14,000-20,000
HK\$115,200-172,800

“帕沃·泰内尔 (1890-1973) “
一对罕见的墙灯, 约1947年

PROVENANCE:
Honkapirtti Clubhouse - Enso Gutzeit, Imatra, Finland;
Annmaris auctions, *Paavo Tynell for Honkappirtti clubhouse*, Tampere, Finland,
9 December 2018, lots 4 and 5;
Acquired from the above by the present owner.

■199

PAAVO TYNELL (1890-1973)

A rare 'Snowflake' ceiling light, model no. 10109, 1950s

brass, perforated brass, brass mesh
manufactured by Taito Oy or Idman Oy, Helsinki, Finland
18 x 39½ in. diameter (46 x 100 cm.)
ceiling rose with American union paper label

£35,000-45,000

US\$43,000-55,000

€39,000-50,000

HK\$336,000-432,000

“帕沃·泰内尔(1890-1973) “
罕见的“雪花”吊灯, 款式编号10109, 1950年间

LITERATURE:

Other examples illustrated:

Idman, sales catalogue, no. 142, 1958, n.p.;

Finland House Lighting, harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, p. 15.

Celebrating themes of nature and the seasons, Paavo Tynell's lighting reveals a poetic sensitivity that remains distinctly personal, yet assuredly Finnish. Whilst certain lights may nimbly invoke the keen urgency of springtime woodland flowers, others anticipate the deepness of oncoming winter by adopting a protective, enclosed personae with only soft pin-holes of light gently diffused. The Snowflake chandeliers can be read as a eulogy to winter, as gently cascading snowfall envelopes the inertia of the winter branches. The first Snowflake chandeliers, with their distinctive lower basin diffusing light both downwards, and ambiently through the reflective brass mesh of the snowflakes, were introduced around 1946, within the interior of the Kestikartano restaurant, Helsinki. By 1948 Tynell had perfected ever-more complex arrangements, all of which were handmade in the Taito workshops. By the late 1940s and into the early 1950s Finnish design was rewarded with international acclaim that was further enhanced by the triumphs at the Milan Triennales of 1951 and 1954. Stimulated by Alvar Aalto's celebrated Finnish Pavillion for the New York World's Fair of 1939, the United States proved swiftly responsive to the appeal of Finnish design, and 1948 saw the establishment of Finnish House near Rockefeller Center, New York, conceived as both restaurant and gallery of Finnish design, that until 1956 retailed Tynell's Finnish-made lighting. The present example, which retains the original American Underwriters Laboratories union label to inside the ceiling rose, can be celebrated as a scarce example produced in Finland, yet delivered to the American market of the 1950s.



■-200

OLE WANSCHER (1903-1985)

A rare cabinet, 1942

Brazilian rosewood, brass, with tambour doors and two frontal slides above two frieze drawers, the interior with shelves and pigeon holes
executed by master cabinetmaker A.J. Iversen, Copenhagen, Denmark
59 x 51¼ x 18 in. (150 x 130 x 45.5 cm.)
reverse with cabinetmaker's paper label *Snedkermester A. J. Iversen København*

£20,000-30,000

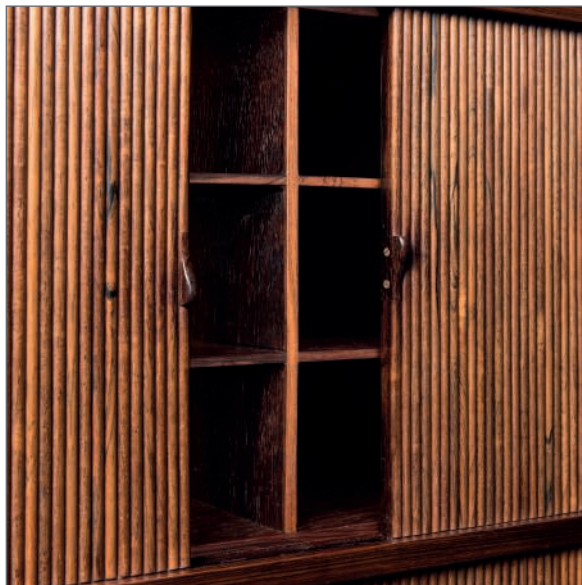
US\$25,000-37,000

€23,000-33,000

HK\$192,000-288,000

奥勒·万舍尔 (1903-1985)

罕见的柜橱, 1942年



PROVENANCE:

Rud. Rasmussen collection, Copenhagen;
Acquired from the above by the present owner, circa 2000.

LITERATURE:

Design Museum Denmark, Furnitureindex, ref. RP02117.





■201

ALVAR AALTO (1898-1976)

A pair of ceiling lights, model no. AE-7055, designed for the University of Technology, Otaniemi, circa 1965

painted steel
manufactured by Iitsu Oy (Itä-Suomen Sähkö), Helsinki, Finland
each 8¾ x 23½ x 9¾ in. (22.5 x 60 x 25 cm.)
each light stamped *Iitsu AE-7055*

(2)

£10,000-15,000
US\$13,000-18,000
€12,000-17,000
HK\$96,000-144,000

阿尔瓦·阿尔托 (1898-1976)
一对吊灯, 款式编号AE-7055, 为奥塔涅米科技大学设计, 约1965年

LITERATURE:
T. Kellein, ed., *alvar & aino aalto. design, collection bischofberger*, exh. cat.,
Kunsthalle Bielefeld, Zurich, 2005, another example illustrated p. 189.

■202

IB KOFOD-LARSEN (1921-2003)

A pair of 'Seal' armchairs, designed 1957

teak, original leather upholstery
manufactured by master cabinetmakers Olof Persons Fåtöljindustri (OPE),
Denmark

each 24 x 26½ x 24 in. (83 x 80 x 63 cm.)

(2)

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

IB 科福德-拉森 (1921-2003)

一对“印章”扶手椅, 设计于1957年



■203

MÄRTA BLOMSTEDT (1899-1982)

A pair of lounge chairs, designed 1939

stained birch, sheepskin
each 34 x 40 x 38¼ in. (86 x 102 x 97 cm.)

(2)

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

HK\$144,000-192,000

“MÄRTA BLOMSTEDT (1899-1982)”

一对安乐椅, 设计于1939年

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





■204

POUL HENNINGSEN (1894-1967)

A rare 'Tennis' ceiling light, circa 1930

painted aluminium, frosted glass, brass
manufactured by Louis Poulsen, Copenhagen, Denmark
18½ x 33½ in. diameter (47 x 85 cm.)

£12,000-18,000
US\$15,000-22,000
€14,000-20,000
HK\$115,200-172,800

波尔·亨宁森 (1894–1967)
罕见的“网球”吊灯，约1930年

PROVENANCE:

By repute, Kjøbenhavns Boldklub's Hall, Copenhagen;
Acquired from the above, private collection, Copenhagen;
Thence by descent to the present owner.

LITERATURE:

T. Jørstian and P.E. Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 2000, pp. 231-33.

The 'Tennis' lamp was conceived by Poul Henningsen in 1927 after the designer was entrusted with creating a lighting fixture that could sufficiently light indoor sport courts without producing a direct light that could impact the players. Henningsen achieved the difficult balance by suspending the ceiling light diagonally and modifying the lower smaller of the three shades, to allow for more intense lighting. The inner section of the 85 cm. diameter outer shade was replaced with frosted glass to prevent excessive brightness closer to the lightbulb. Twenty-four 'Tennis' ceiling lights were installed above the Tennis court of the Kjøbenhavns Boldklub's Hall, in Copenhagen, for its opening in 1934, therefore replaced as a result of war bombing in 1944 which compromised most of the building before finally being displaced and replaced again at a later date. In 2011, a tragic fire destroyed the original Kjøbenhavns Boldklub's Hall and all the 'Tennis' lamps contained in the building were lost.

■205

ARNE JACOBSEN (1902-1971)

A set of four wall-mounted storage units, from the SAS Hotel, Copenhagen, 1958

wenge, plastic laminate, chromium-plated brass, each with a drawer
manufactured by Asmussen & Weber, Denmark
each 6 x 19¼ x 20 in. (15 x 50 x 51 cm.)

(4)

£8,000-12,000

US\$9,900-15,000

€8,900-13,000

HK\$76,800-115,200

阿恩·雅各布森 (1902-1971)

一套四件墙壁收纳单元, 来自哥本哈根SAS酒店, 1958年

PROVENANCE:

SAS Hotel, Copenhagen.

LITERATURE:

Other examples illustrated:

T. Faber, *Arne Jacobsen*, London, 1964, figs. 20-22;

L. Balslev Jørgensen, *Arne Jacobsen*, Barcelona, 1991, other examples illustrated p. 104;

H. Cantz, *Arne Jacobsen, Abolut Modern*, Hamburg, 2003, p. 18.





■206

POUL HENNINGSEN (1894-1967)

A six-light 'Academy' chandelier, circa 1928

brass, copper, no. 3/2 coloured glass shades
 manufactured by Louis Poulsen, Copenhagen, Denmark
 27½ x 32 in. diameter (70 x 81.5 cm.)
 light socket stamped *PH-3 PATENTED*

£15,000-20,000
 US\$19,000-25,000
 €17,000-22,000
 HK\$144,000-192,000

波尔·亨宁森 (1894-1967)
 六盏灯的“学院”枝形吊灯, 约1928年

LITERATURE:

Other examples illustrated:

T. Jørstian, P.E. Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, p. 163.

■207

HANS WEGNER (1914-2007)

A pair of 'Ox' lounge armchairs, model nos. AP-46 and AP-47, circa 1960

chromium-plated steel, fabric, leather piping
manufactured by AP Stolen, Copenhagen, Denmark
largest 33½ x 38¾ 35½ in. (85 x 98.5 x 90 cm.)

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

HK\$115,200-172,800

汉斯·韦格纳 (1914-2007)

“公牛”和“皇后”安乐椅，款式编号AP-46和AP-47，约1960年

LITERATURE:

Other examples illustrated:

B. Salicath, 'Omkring Danmark i Köln', *Dansk Kunsthåndværk*, no. 1, 1964-1965, p. 22;

J. Møller Nielsen, *Wegner, en dansk møbelkunstner*, Copenhagen, 1965, pp. 11, 71-72

J. Bernsen, *Hans J. Wegner, Om Design*, exh. cat., Dansk Design Centre, Copenhagen, 1995, pp. 19, 23, 42-43, 81, 113;

C. Holmsted Olesen, *Wegner, just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 79-82, 210-11.

(2)



POUL HENNINGSEN (1894-1967)

A rare 'Millionaire' PH 5/3 table lamp, circa 1929

chromium-plated metal, coloured glass
manufactured by Louis Poulsen, Copenhagen, Denmark
26 x 19¼ in. diameter (66 x 50 cm.)
light socket impressed with *P.H.-4 PATENTED*

£20,000-30,000

US\$25,000-37,000

€23,000-33,000

HK\$192,000-288,000

波尔·亨宁森 (1894-1967)

罕见的“百万富翁”PH 5/3桌灯, 约1929年

LITERATURE:

Other examples illustrated:

T. Jørstian and P.E. Munk Nielsen, *PH 100 Light*, exh. cat., Danish Museum of Art & Design, Copenhagen, 1994, p. 5;

T. Jørstian and P.E. Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, p. 147.



HANS WEGNER (1914-2007)

A 'Sawbuck' lounge chair, model no. GE215, designed 1955

chromium-plated steel, oak, fabric upholstery
manufactured by Getama, Copenhagen, Denmark
29½ x 28½ x 31½ in. (75 x 72.5 x 80 cm.)

£7,000-10,000

US\$8,600-12,000

€7,800-11,000

HK\$67,200-96,000

汉斯·韦格纳 (1914-2007)

“锯木架”安乐椅, 款式编号GE215, 设计于1955年

LITERATURE:

Other examples illustrated:

B. Salicath, 'Johannes Hansen og Hans J. Wegner', *Dansk Kunsthåndværk*, no. 6, 1964-1965, p. 178, fig. 6b;

C. Holmsted Olesen, *Wegner, just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, p. 204.



■210

ARNE JACOBSEN (1902-1971)

*A unique desk, designed for the Bellevue complex,
Klampenborg, November 1961*

wenge, wenge veneer, chromium-plated steel
executed by master cabinetmaker Jørgen Wolff Møbelsnedkeri,
Copenhagen, Denmark
28½ x 54 x 24¼ in. (72.5 x 137 x 61.5 cm.)
reverse of drawer with cabinetmaker's paper label *Jørgen Wolff Møbelsnedkeri*
and dated Nov. 1961.

£8,000-12,000

US\$9,900-15,000

€8,900-13,000

HK\$76,800-115,200

阿恩·雅各布森 (1902-1971)

独特的桌子，为克拉彭堡的Bellevue大楼设计，1961年11月

PROVENANCE:

Commissioned from Arne Jacobsen for the study of one of his Atrium houses,
Bellevue Housing complex, Klampenborg, Denmark.

The present lot desk was specifically commissioned from Arne Jacobsen
by the first resident of one of the Atrium houses on Jacobsen's Bellevue
housing complex, Klampenborg, Denmark. For this bespoke piece Jacobsen
approached the established cabinetmaker Jørgen Wolff, who completed the
execution of the unique design in November 1961, as noted on the original
dated cabinetmaker's label found on this work. The desk was intended for
the study of the home which Jacobsen had completed that same year, and
indeed the architect himself lived in a house on the development.



■211

POUL KJÆRHOLM (1929-1980)

A pair of lounge chairs, model no. PK20, designed 1968

chromium-plated steel, leather
manufactured by E. Kold Christensen, Copenhagen, Denmark
each 35½ x 31½ x 29½ in. (90 x 80 x 75 cm.)
frame stamped with manufacturer's mark *EKC/DENMARK*

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

波尔·基尔霍姆 (1929-1980)

一对安乐椅, 款式编号PK20, 设计于1968年

LITERATURE:

Other examples illustrated:

F. Sieck, *Contemporary Danish Furniture Design, a short illustrated review*, Copenhagen, 1990, p. 150;

C. Harlang, K. Helmer-Petersen and K. Kjærholm, *Poul Kjærholm*, Copenhagen, 1999, pp. 30-31, 120-21, 180;

M. Sheridan, *The Furniture of Poul Kjærholm, Catalogue Raisonné*, New York, 2007, pp. 146-49.

(2)



■212

POUL KJÆRHOLM (1929-1980)

A daybed, model no. PK80, designed 1957

brushed stainless steel, painted plywood, leather, rubber
manufactured by E. Kold Christensen, Copenhagen, Denmark
12 x 77 1/8 x 33 in. (30.5 x 196 x 84 cm.)

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

HK\$115,200-172,800

波尔·基尔霍姆 (1929-1980)

坐卧两用沙发, 款式编号PK80, 设计于1957年

LITERATURE:

Other examples illustrated:

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

F. Sieck, *Contemporary Danish Furniture Design, a short illustrated review*, Copenhagen, 1990, p. 149;

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

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





■213

PAAVO TYNELL (1890-1973)

A pair of wall lights, model no. 6204, 1950s

perforated brass, brass
manufactured by Taito Oy or Idman, Helsinki, Finland
15¼ x 7¾ x 8¼ in. (40 x 20 x 21 cm.)

£10,000-15,000
US\$13,000-18,000
€12,000-17,000
HK\$96,000-144,000

“帕沃·泰内尔(1890-1973) “
一对壁灯, 款式编号6204, 1950年间

LITERATURE:

(2) *Idman*, sales catalogues, nos. 140, 142, 143, 1958-1961, other examples illustrated, n.p.

■214

POUL KJÆRHOLM (1929-1980)

A set of six chairs, model no. PK9, designed 1960

chromium-plated steel, painted steel, leather, rubber
manufactured by E. Kold Christensen, Copenhagen, Denmark
each 22 x 29¼ x 19½ in. (75.5 x 55.5 x 50 cm.)
each frame stamped with manufacturer's mark *EKC/DENMARK*

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

波尔·基尔霍姆 (1929-1980)

一套六把椅子, 款式编号PK9, 设计于1960年

LITERATURE:

Other examples illustrated:

- (6) F. Sieck, *Contemporary Danish Furniture Design, a short illustrated review*, Copenhagen, 1990, p. 145;
C. Harlang, K. Helmer-Petersen and K. Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 15, 54, 108-109, 112-15, 139, 178;
M. Sheridan, *The Furniture of Poul Kjærholm, Catalogue Raisonné*, New York, 2007, pp. 118-21.



■215

VERNER PANTON (1926-1998)

A 'Type G' ceiling light, designed 1969

cellidor®, nylon string, brass
manufactured by J Lüber AG, Basel, Switzerland
25½ x 17 in. diameter (133 x 43 cm.)

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

HK\$144,000-240,000

弗纳·潘顿 (1926-1998)

“G型”吊灯, 设计于1969年

LITERATURE:

M. Remmele, *Verner Panton, The Collected Works*, Remmele, other examples
illustrated pp. 221, 291.



■-216

BRUNO MATHSSON (1907-1988)

A 'Super Ellipse' dining table, designed 1968

Brazilian rosewood, rosewood veneer, chromium plated steel
manufactured by Fritz Hansen, Copenhagen, Denmark
28 x 165½ x 55 in. (71 x 420 x 140 cm.)
Article 10 reference number EU 0613-0909/16

£10,000-18,000

US\$13,000-22,000

€12,000-20,000

HK\$96,000-172,800

布鲁诺·马森 (1907-1988)

“超级椭圆”餐桌, 设计于1968年

LITERATURE:

Other examples illustrated:

'Skandinavisk Møbelmesse 1968', *Dansk Kunsthåndværk*, no. 5, 1968, p. 147;

Bruno Mathsson, Dikten om människan som sitte, exh. cat., Nationalmuseum, Stockholm, 1993, n.p.





■217

ALVAR AALTO (1898-1976)

An early armchair, model no. 400, designed 1936

laminated birch plywood, upholstery
retailed by Artek, Finland
29½ x 30 x 31½ in. (75 x 76 x 80 cm.)

£3,000-4,000

US\$3,700-4,900

€3,400-4,400

HK\$28,800-38,400

阿尔瓦·阿尔托 (1898-1976)

早期扶手椅, 款式编号400, 设计于1936年

LITERATURE:

Other examples illustrated:

Alvar Aalto Furniture, exh. cat., Museum of Finnish Architecture, Helsinki, 1984, pp. 127, 148-49;

P. Tuukkanen, *Alvar Aalto Designer*, Vammala, 2002, pp. 85, 174;

T. Kellein, *alvar & aino aalto. design, collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, pp. 128-29.



■218

GERALD SUMMERS (1899-1967)

A rare armchair, designed 1934

cut and bent sheet of birch-laminated plywood
produced by Makers of Simple Furniture, UK
30 1/8 x 23 7/8 x 35 1/2 in. (76.5 x 60.5 x 90.2 cm.)

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

HK\$115,000-172,800

杰拉尔德·萨默斯 (1899-1967)

罕见的扶手椅, 设计于1934年

PROVENANCE:

Private collection, UK;

Thence by descent to the present owner.

LITERATURE:

Other examples of this model illustrated:

Art et Décoration, 1934, p. 59;

Design for Today, June 1934, p. 222;

Architectural Review, December 1935, p. 19;

D.E. Ostergard, ed., *Bent Wood and Metal Furniture: 1850-1946*, exh. cat, The

American Federation of Art, New York, 1987, p. 158, fig. 5-65;

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

Modern Britain 1929-1939, exh. cat., London, 1999, p. 91;

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





Beth and Tess Housden, 78 South Hill Park, London, *circa* 1968

THE HOUSDEN COLLECTION OF FURNITURE BY GERRIT RIETVELD

The following collection of thirteen works represent a complete survey of Gerrit's Rietveld's most significant furniture designs. The importance of the collection is three-fold. Firstly, it was supplied on Rietveld's own instruction following meetings directly between Gerrit Rietveld and the British architect Brian Housden and his wife Margaret, in Holland. Secondly, it is the only collection of this scope and early date of post-war commission that was delivered to a private client. Finally, these graphic, constructivist furnishings were to guide the design of Housden's own Modernist home, 78 South Hill Park, Hampstead, London, constructed 1963-1965, and now recognised with Grade II listing as a pioneering and important masterpiece of its type.

The Housden's appreciation of Rietveld's architecture and furniture was pioneering for the 1950s, with the importance of the architect having by then been largely forgotten outside of the Netherlands. It would take another decade, and the exhibitions of the late 1960s, to which many of the works from the Housden's collection were loaned, before Rietveld's singular importance would be more broadly appreciated.

Having graduated from the Architectural Association in the early 1950s, Housden had resisted the prevailing climate of Le Corbusier-inspired developments to instead discover inspiration from the early Modernist masters of the European pre-war avant-garde. Crucial amongst these were Gerrit Rietveld's Schroder Huis, Utrecht, of 1924, and Pierre Chareau's Maison de Verre, Paris, 1929-1931, both of which Brian and Margaret visited in the 1950s, meeting with Truus Schroder and then with Annie Dalsace, the latter recorded in interview with Housden. Whilst the graphic structure and the spatial, open orientation of the inner spaces of both houses, together with the employment of certain specific features, to include the distinctive glass bricks of the Maison de Verre, were to influence Housden's own home, it was the fortuitous encounter with Gerrit Rietveld while visiting the Schroder Huis during the mid-1950s that yielded the important collection now presented.



Lots 225 & 219, 78 South Hill Park, London
Photo: © Dennis Gilbert.

An immediate friendship was formed – Rietveld offered to both review Housden’s initial plans for 78 South Hill Park, and generously promised them a collection of the furniture that they had both so admired. Subsequently the Housdens received a total of fourteen original pieces, the first of which was a Red-Blue chair, made for them on Rietveld’s instruction by van der Groenekan, and with the entire collection that followed being gifted to them at the cost only of the materials and transportation. It is presented for sale here for the first time, and its appearance is an exceptionally rare opportunity to examine and acquire fully-provenanced works documented to the designer.

■219

GERRIT THOMAS RIETVELD (1888-1964)

*A rare 'Elling' sideboard, designed 1919,
executed circa 1962-1965*

stained and painted beech, stained beech-veneered plywood
executed by Gerard van de Groenekan, De Bilt, the Netherlands
41 x 78¾ x 17¾ in. (104 x 200 x 45 cm.)

£50,000-70,000

US\$62,000-86,000

€56,000-78,000

HK\$480,000-672,000

杰里特·托马斯·里特维尔德 (1888-1964)

罕见的“艾林”餐柜，设计于1919年，制作于1962-1965年

PROVENANCE:

Mr & Mrs Brian Housden, London, supplied directly by the designer;
Thence by descent to the present owners.

EXHIBITED:

2D/3D – *art and craft designed and made for the twentieth century*, Laing Art
Gallery, Newcastle upon Tyne, 1987;
Gerrit Thomas Rietveld 1888 – 1964, Bede Gallery, Jarrow, 1990;
Rietveld, Northern Centre for Contemporary Art, Sunderland, 1990;
Rietveld Furniture and the Schroder House, travelling exhibition 1990-1991,
Mead Gallery, Arts Centre, Coventry; The Whitworth Art Gallery, University of
Manchester; Collins Gallery, University of Strathclyde, Glasgow; Southampton
City Art Gallery and Royal Festival Hall, London.

The Elling cabinet belongs to a brief yet explosively creative chapter in Rietveld's development as an architect and designer. Together with the now-iconic 'Red-Blue' chair, these works capture the intellectual and artistic tumult of a world now in change. Both these works present as if inversions of their expected type – just as the substance of a chair is merely traced by the delineations of the frame, so too the cabinet reveals the interior as exterior, the components identified, exploded and now held static in time, space and volume.

The unique first example of this cabinet was exhibited in 1920 and was soon acquired by the architect Piet Elling. That example is now lost, destroyed in a fire, and no other pre-war examples were executed. Of this original example, only a single drawer survived, and this fragment together with the original 1919 drawing formed the basis for an exact reconstruction created by Rietveld together with his dedicated cabinetmaker van de Groenekan, for the Stedelijk Museum in 1951, where this example remains exhibited. There is no evidence that any further Elling cabinets were executed between the 1951 Stedelijk replica, and the Housden example listed on 1962 correspondence with van de Groenekan. The conclusion that this is only the second to be executed is reinforced by van de Groenekan's uncertainty over costing, and

LITERATURE:

This lot illustrated:

D. Housden, *De Stijl, the other face of tradition*, Design, March 1968, p. 29;
T. Dyckhoff, 'Rough Diamond', *The Guardian Space*, 19 October 2000, p. 11;
E. Heathcote, 'Dutch Courage', *Wallpaper Magazine*, no. 146, May 2011,
pp. 146, 151;
T. Brooks, 'The Curious Case of Brian Housden', *AA Files*, no. 66, Architectural
Association, London, 2013, n.p.
Other examples illustrated:
P. Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, pp. 15, 53, no. 30;
I. van Zijl, *Gerrit Rietveld*, New York, 2010, pp. 34, 162;
L. Dosi Delfini, *The Furniture Collection Stedelijk Museum Amsterdam*, Rotterdam,
2004, p. 296 for the 1951 replica created for the Stedelijk Museum.

by improvised features of construction that are since refined by 1968, which is the date of one of the earliest cabinets believed to have been produced after Rietveld's death in 1964. This latter example, commissioned by architect Tjeerd Deelstra, was sold Christie's London, November 2015, and is now retained in the collection of the Kirkland Museum, Denver.

The present example is therefore almost certainly only the second Elling cabinet to have been reconstructed, both this and the Stedelijk example being the only two to have been commissioned directly from Rietveld and during his lifetime.

This lot is accompanied by photographic copies of original invoices and correspondence 1962-1965 between Brian Housden and Gerard van de Groenekan, detailing costs and progress. Also included, is a photographic copy of the entry page of the 1990 South Bank Centre, London, exhibition *Rietveld Furniture and the Schroder House*, signed by van de Groenekan 6th April 1991, confirming that the collection of Rietveld designs were executed by him 1955-1963.

For an additional image of this lot please see page 2.



■220

GERRIT THOMAS RIETVELD (1888-1964)

A 'Moolenbeek Zig-Zag' armchair, designed 1932-1942,
executed circa 1962-1964

partially painted ash, steel bolts
executed by Gerard van de Groenekan, De Bilt, the Netherlands
32¼ x 21¼ x 23½ in. (82 x 54.5 x 60 cm.)

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

HK\$144,000-240,000

杰里特·托马斯·里特维尔德 (1888-1964)

“Moolenbeek Zig-Zag” 扶手椅，设计于1932-1942年，制作于1962-1964年间

PROVENANCE:

Mr & Mrs Brian Housden, London, supplied directly by the designer;
Thence by descent to the present owners.

EXHIBITED:

De Stijl, Camden Arts Centre, London, 1968;
2D/3D – art and craft designed and made for the twentieth century, Laing Art
Gallery, Newcastle upon Tyne, 1987;
Gerrit Thomas Rietveld 1888 – 1964, Bede Gallery, Jarrow, 1990;
Rietveld, Northern Centre for Contemporary Art, Sunderland, 1990;
Rietveld Furniture and the Schroder House, travelling exhibition 1990-1991,
Mead Gallery, Arts Centre, Coventry; The Whitworth Art Gallery, University of
Manchester; Collins Gallery, University of Strathclyde, Glasgow; Southampton
City Art Gallery and Royal Festival Hall, London.

LITERATURE:

T. Dyckhoff, 'Rough Diamond', *The Guardian Space*, 19 October 2000, this lot
illustrated in situ p. 11;
P. Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, another example
illustrated p. 123, no. 237.

This lot is accompanied by photographic copies of original invoices and
correspondence 1962-1965 between Brian Housden and Gerard van de
Groenekan, detailing costs and progress. Also included, is a photographic
copy of the entry page of the 1990 South Bank Centre, London, exhibition
Rietveld Furniture and the Schroder House, signed by van de Groenekan 6th
April 1991, confirming that the collection of Rietveld designs were executed
by him 1955-1963.



78 South Hill Park, London, circa 1965



■221

GERRIT THOMAS RIETVELD (1888-1964)

A 'Schröder' occasional table, designed 1923, executed circa 1962-1964

painted beech, painted beech-veneered plywood
executed by Gerard van de Groenekan, De Bilt, the Netherlands
23¾ x 19¾ x 20 in. (60.5 x 50 x 51 cm.)
underside with cabinetmaker's paper label G.A.v.d. GROENEKAN/
Utrechtseweg 315, DE BILT handwritten NEDERLAND

£8,000-12,000

US\$9,900-15,000

€8,900-13,000

HK\$76,000-115,200

杰里特·托马斯·里特维尔德 (1888-1964)

“Schröder” 备用桌, 设计于1923年, 制作于1962-1964年间

PROVENANCE:

Mr & Mrs Brian Housden, London, supplied directly by the designer;
Thence by descent to the present owners.

EXHIBITED:

De Stijl, Camden Arts Centre, London, 1968;
2D/3D - art and craft designed and made for the twentieth century, Laing Art
Gallery, Newcastle upon Tyne, 1987;
Gerrit Thomas Rietveld 1888 - 1964, Bede Gallery, Jarrow, 1990;
Rietveld, Northern Centre for Contemporary Art, Sunderland, 1990;
Rietveld Furniture and the Schröder House, travelling exhibition 1990-1991,
Mead Gallery, Arts Centre, Coventry; The Whitworth Art Gallery, University of
Manchester; Collins Gallery, University of Strathclyde, Glasgow; Southampton
City Art Gallery and Royal Festival Hall, London.

LITERATURE:

This lot illustrated:

D. Housden, *De Stijl, the other face of tradition*, Design, March 1968, p. 29;
Gerrit Thomas Rietveld 1888 - 1964, exh. cat., Bede Gallery, Jarrow, UK,
1990, n.p.;

T. Dyckhoff, 'Rough Diamond', *The Guardian Space*, 19 October 2000, p. 9.

This lot is accompanied by photographic copies of original invoices and
correspondence 1962-1965 between Brian Housden and Gerard van de
Groenekan, detailing costs and progress. Also included, is a photographic
copy of the entry page of the 1990 South Bank Centre, London, exhibition
Rietveld Furniture and the Schröder House, signed by van de Groenekan 6th
April 1991, confirming that the collection of Rietveld designs were executed
by him 1955-1963.



■222

GERRIT THOMAS RIETVELD (1888-1964)

An armchair, designed 1925, executed circa 1962-1964

painted beech, painted beech-veneered plywood, steel bolts
executed by Gerard van de Groenekan, De Bilt, the Netherlands
37 x 24 x 24¾ in. (94 x 61 x 63 cm.)
underside with cabinetmaker's paper label G.A.v.d. GROENEKAN/
Utrechtseweg 315, DE BILT

£10,000-15,000
US\$13,000-18,000
€12,000-17,000
HK\$96,000-144,000

杰里特·托马斯·里特维尔德 (1888-1964)
扶手椅, 设计于1925年, 制作于1962-1964年间

PROVENANCE:

Mr & Mrs Brian Housden, London, supplied directly by the designer;
Thence by descent to the present owners.

EXHIBITED:

De Stijl, Camden Arts Centre, London, 1968;
2D/3D - art and craft designed and made for the twentieth century, Laing Art
Gallery, Newcastle upon Tyne, 1987;
Gerrit Thomas Rietveld 1888 - 1964, Bede Gallery, Jarrow, 1990;
Rietveld, Northern Centre for Contemporary Art, Sunderland, 1990;

Rietveld Furniture and the Schroder House, travelling exhibition 1990-1991,
Mead Gallery, Arts Centre, Coventry; The Whitworth Art Gallery, University of
Manchester; Collins Gallery, University of Strathclyde, Glasgow; Southampton
City Art Gallery and Royal Festival Hall, London.

LITERATURE:

This lot illustrated:

D. Housden, *De Stijl, the other face of tradition*, Design, March 1968, p. 29;
T. Dyckhoff, 'Rough Diamond', *The Guardian Space*, 19 October 2000, pp. 11-12.

This lot is accompanied by photographic copies of original invoices and
correspondence 1962-1965 between Brian Housden and Gerard van de
Groenekan, detailing costs and progress. Also included, is a photographic
copy of the entry page of the 1990 South Bank Centre, London, exhibition
Rietveld Furniture and the Schroder House, signed by van de Groenekan 6th
April 1991, confirming that the collection of Rietveld designs were executed
by him 1955-1963.



■223

GERRIT THOMAS RIETVELD (1888-1964)

A 'Berlin' chair, designed 1923, executed circa 1962-1964

painted wood

executed by Gerard van de Groenekan, De Bilt, the Netherlands

41¼ x 27 x 21¼ in. (106 x 69 x 55 cm.)

underside with partial cabinetmaker's paper label *G.A.v.d. GROENEKAN/ Utrechtsweg 315, DE BILT* and additional typewritten label *Mr. and Mrs. Brian Housden/78 South Hill Park/London NW3*

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

杰里特·托马斯·里特维尔德 (1888-1964)

“柏林”椅子, 设计于1923年, 制作于1962-1964年间



78 South Hill Park, London, showing the present lot *in situ*.
Photograph by Brian Housden.

PROVENANCE:

Mr & Mrs Brian Housden, London, supplied directly by the designer;
Thence by descent to the present owners.

EXHIBITED:

De Stijl, Camden Arts Centre, London, 1968;

2D/3D – art and craft designed and made for the twentieth century, Laing Art Gallery, Newcastle upon Tyne, 1987;

Gerrit Thomas Rietveld 1888 – 1964, Bede Gallery, Jarrow, 1990;

Rietveld, Northern Centre for Contemporary Art, Sunderland, 1990;

Rietveld Furniture and the Schroder House, travelling exhibition 1990-1991, Mead Gallery, Arts Centre, Coventry; The Whitworth Art Gallery, University of Manchester; Collins Gallery, University of Strathclyde, Glasgow; Southampton City Art Gallery and Royal Festival Hall, London.

LITERATURE:

This lot illustrated:

Rietveld Furniture and the Schroder House, exh. cat., The South Bank Centre, London, UK, 1990, n.p.;

E. Heathcote, 'Dutch Courage', *Wallpaper Magazine*, no. 146, May 2011, pp. 146, 151.

Another example illustrated:

P. Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 16, fig. 16, p. 61, fig. 53.

This lot is accompanied by photographic copies of original invoices and correspondence 1962-1965 between Brian Housden and Gerard van de Groenekan, detailing costs and progress. Also included, is a photographic copy of the entry page of the 1990 South Bank Centre, London, exhibition *Rietveld Furniture and the Schroder House*, signed by van de Groenekan 6th April 1991, confirming that the collection of Rietveld designs were executed by him 1955-1963.



■224

GERRIT THOMAS RIETVELD (1888-1964)

A 'Military' stool, designed 1923-1924, executed circa 1962-1964

painted beech, painted beech-veneered plywood
executed by Gerard van de Groenekan, De Bilt, the Netherlands
17 x 16¼ x 16 in. (43 x 41 x 40 cm.)

£3,000-5,000

US\$3,700-6,100

€3,400-5,600

HK\$28,800-48,000

杰里特·托马斯·里特维尔德 (1888-1964)

“军队”凳子, 设计于1923-1924年, 制作于1962-1964年间

PROVENANCE:

Mr & Mrs Brian Housden, London, supplied directly by the designer;
Thence by descent to the present owners.

EXHIBITED:

De Stijl, Camden Arts Centre, London, 1968;
2D/3D – art and craft designed and made for the twentieth century, Laing Art Gallery, Newcastle upon Tyne, 1987;
Gerrit Thomas Rietveld 1888 – 1964, Bede Gallery, Jarrow, 1990;
Rietveld, Northern Centre for Contemporary Art, Sunderland, 1990;
Rietveld Furniture and the Schroder House, travelling exhibition 1990-1991, Mead Gallery, Arts Centre, Coventry; The Whitworth Art Gallery, University of Manchester; Collins Gallery, University of Strathclyde, Glasgow; Southampton City Art Gallery and Royal Festival Hall, London.

LITERATURE:

This lot illustrated:

D. Housden, *De Stijl, the other face of tradition*, Design, March 1968, p. 29.

Other examples illustrated:

P. Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 63, no. 60;

I. van Zijl, *Gerrit Rietveld*, New York, 2010, pp. 162, 191, 229.

This lot is accompanied by photographic copies of original invoices and correspondence 1962-1965 between Brian Housden and Gerard van de Groenekan, detailing costs and progress. Also included, is a photographic copy of the entry page of the 1990 South Bank Centre, London, exhibition *Rietveld Furniture and the Schroder House*, signed by van de Groenekan 6th April 1991, confirming that the collection of Rietveld designs were executed by him 1955-1963.



GERRIT THOMAS RIETVELD (1888-1964)

A 'Hoge' armchair, designed 1919, executed circa 1962-1964

partially painted wenge
executed by Gerard van de Groenekan, De Bilt, the Netherlands
36¼ x 23 x 23½ in. (92 x 58 x 60 cm.)
underside with partial cabinetmaker's paper label G.A.v.d. GROENEKAN/
Utrechtseweg 315, DE BILT

£8,000-12,000
US\$9,900-15,000
€8,900-13,000
HK\$76,000-115,200

杰里特·托马斯·里特维尔德 (1888-1964)
“Hoge” 扶手椅, 设计于1919年, 制作于1962-1964年间

PROVENANCE:
Mr & Mrs Brian Housden, London, supplied directly by the designer;
Thence by descent to the present owners.

EXHIBITED:
De Stijl, Camden Arts Centre, London, 1968;
2D/3D - art and craft designed and made for the twentieth century, Laing Art
Gallery, Newcastle upon Tyne, 1987;
Gerrit Thomas Rietveld 1888 - 1964, Bede Gallery, Jarrow, 1990;
Rietveld, Northern Centre for Contemporary Art, Sunderland, 1990;
Rietveld Furniture and the Schroder House, travelling exhibition 1990-1991,
Mead Gallery, Arts Centre, Coventry; The Whitworth Art Gallery, University of
Manchester; Collins Gallery, University of Strathclyde, Glasgow; Southampton
City Art Gallery and Royal Festival Hall, London.

LITERATURE:

This lot illustrated:
D. Housden, *De Stijl, the other face of tradition*, Design, March 1968, p. 29;
Gerrit Thomas Rietveld 1888 - 1964, exh. cat., Bede Gallery, Jarrow, UK, 1990,
n.p.;
Rietveld Furniture and the Schroder House, exh. cat., The South Bank Centre,
London, UK, 1990, n.p.
T. Dyckhoff, 'Rough Diamond', *The Guardian Space*, 19 October 2000, pp. 9-10;
E. Heathcote, 'Dutch Courage', *Wallpaper Magazine*, no. 146, May 2011, p. 151.

This lot is accompanied by photographic copies of original invoices and
correspondence 1962-1965 between Brian Housden and Gerard van de
Groenekan, detailing costs and progress. Also included, is a photographic
copy of the entry page of the 1990 South Bank Centre, London, exhibition
Rietveld Furniture and the Schroder House, signed by van de Groenekan 6th
April 1991, confirming that the collection of Rietveld designs were executed
by him 1955-1963.



■226

GERRIT THOMAS RIETVELD (1888-1964)

A 'Piano' chair, designed 1923, executed circa 1962-1964

painted beech, leather
executed by Gerard van de Groenekan, De Bilt, the Netherlands
39½ x 13¾ x 16½ in. (75 x 35 x 42 cm.)

£5,000-7,000

US\$6,200-8,600

€5,600-7,800

HK\$19,200-28,800

杰里特·托马斯·里特维尔德 (1888-1964)

“钢琴”椅子, 设计于1923年, 制作于1962-1964年间

PROVENANCE:

Mr & Mrs Brian Housden, London, supplied directly by the designer;
Thence by descent to the present owners.

EXHIBITED:

De Stijl, Camden Arts Centre, London, 1968;
2D/3D – art and craft designed and made for the twentieth century, Laing Art Gallery, Newcastle upon Tyne, 1987;
Gerrit Thomas Rietveld 1888 – 1964, Bede Gallery, Jarrow, 1990;
Rietveld, Northern Centre for Contemporary Art, Sunderland, 1990;
Rietveld Furniture and the Schroder House, travelling exhibition 1990-1991, Mead Gallery, Arts Centre, Coventry; The Whitworth Art Gallery, University of Manchester; Collins Gallery, University of Strathclyde, Glasgow; Southampton City Art Gallery and Royal Festival Hall, London.

LITERATURE:

This lot illustrated:

Gerrit Thomas Rietveld 1888 – 1964, exh. cat., Bede Gallery, Jarrow, UK, 1990, n.p.;
T. Dyckhoff, 'Rough Diamond', *The Guardian Space*, 19 October 2000, p. 10.

This lot is accompanied by photographic copies of original invoices and correspondence 1962-1965 between Brian Housden and Gerard van de Groenekan, detailing costs and progress. Also included, is a photographic copy of the entry page of the 1990 South Bank Centre, London, exhibition *Rietveld Furniture and the Schroder House*, signed by van de Groenekan 6th April 1991, confirming that the collection of Rietveld designs were executed by him 1955-1963.



■227

GERRIT THOMAS RIETVELD (1888-1964)

A 'Zig-Zag' chair, designed 1932-1934, executed circa 1962-1964

beech, metal bolts
executed by Gerard van de Groenekan, De Bilt, the Netherlands
29 x 14½ x 17¼ in. (74 x 37 x 44 cm.)

£2,000-3,000
US\$2,500-3,700
€2,300-3,300
HK\$48,000-67,200

杰里特·托马斯·里特维尔德 (1888-1964)
“Zig-Zag” 椅子, 设计于1932-1934年, 制作于1962-1964年间

PROVENANCE:
Mr & Mrs Brian Housden, London, supplied directly by the designer;
Thence by descent to the present owners.

EXHIBITED:
De Stijl, Camden Arts Centre, London, 1968;
2D/3D - art and craft designed and made for the twentieth century, Laing Art Gallery, Newcastle upon Tyne, 1987;
Gerrit Thomas Rietveld 1888 - 1964, Bede Gallery, Jarrow, 1990;
Rietveld, Northern Centre for Contemporary Art, Sunderland, 1990;
Rietveld Furniture and the Schroder House, travelling exhibition 1990-1991, Mead Gallery, Arts Centre, Coventry; The Whitworth Art Gallery, University of Manchester; Collins Gallery, University of Strathclyde, Glasgow; Southampton City Art Gallery and Royal Festival Hall, London.

LITERATURE:
This lot illustrated:
Rietveld Furniture and the Schroder House, exh. cat., The South Bank Centre, London, UK, 1990, n.p.;
Gerrit Thomas Rietveld 1888 - 1964, exh. cat., Bede Gallery, Jarrow, UK, 1990, n.p.

This lot is accompanied by photographic copies of original invoices and correspondence 1962-1965 between Brian Housden and Gerard van de Groenekan, detailing costs and progress. Also included, is a photographic copy of the entry page of the 1990 South Bank Centre, London, exhibition *Rietveld Furniture and the Schroder House*, signed by van de Groenekan 6th April 1991, confirming that the collection of Rietveld designs were executed by him 1955-1963.



■228

GERRIT THOMAS RIETVELD (1888-1964)

A 'Red Blue' armchair, designed 1918-1921, executed circa 1955-1960

painted beech, painted beech-veneered plywood
executed by Gerard van de Groenekan, De Bilt, the Netherlands
34½ x 23½ x 32¼ in. (87.5 x 60 x 82 cm.)

£5,000-8,000

US\$6,200-9,800

€5,600-8,900

HK\$48,000-76,800

杰里特·托马斯·里特维尔德 (1888-1964)
扶手椅, 设计于1925年, 制作于1962-1964年间

“He made the frame in sections so it could be wrapped up and I would carry it home under my arm and assemble it in London. I then brought a 5cwt pick-up truck and whenever I was in Europe routed myself home via Holland calling on van de Groenekan at De Bilt on the outskirts of Utrecht to collect more furniture”

BRIAN HOUSDEN, 'JOLLY NICE FURNITURE,
A NOTE ON THE WORK OF GERRIT THOMAS RIETVELD', 1986

PROVENANCE:

Mr & Mrs Brian Housden, London, supplied directly by the designer;
Thence by descent to the present owners.

EXHIBITED:

De Stijl, Camden Arts Centre, London, 1968;
Relax, Mappin Art Gallery, Sheffield, 1971;
2D/3D – art and craft designed and made for the twentieth century, Laing Art Gallery, Newcastle upon Tyne, 1987;
Gerrit Thomas Rietveld 1888 – 1964, Bede Gallery, Jarrow, 1990;
Rietveld, Northern Centre for Contemporary Art, Sunderland, 1990;
Rietveld Furniture and the Schroder House, travelling exhibition 1990-1991, Mead Gallery, Arts Centre, Coventry; The Whitworth Art Gallery, University of Manchester; Collins Gallery, University of Strathclyde, Glasgow; Southampton City Art Gallery and Royal Festival Hall, London.

LITERATURE:

This lot illustrated:

E. Heathcote, 'Dutch Courage', *Wallpaper Magazine*, no. 146, May 2011, pp. 146, 151;

T. Brooks, 'The Curious Case of Brian Housden', *AA Files*, no. 66, Architectural Association, London, 2013, n.p.

Other examples illustrated:

P. Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, pp. 11, 19, 35, 59, no. 46;

I. van Zijl, *Gerrit Rietveld*, New York, 2010, pp. 34-35, 65-66, 81, 203.

This lot is accompanied by a photographic copy of the entry page of the 1990 South Bank Centre, London, exhibition *Rietveld Furniture and the Schroder House*, signed by van de Groenekan 6th April 1991, confirming that the collection of Rietveld designs were executed by him 1955-1963.

"After lunch Rietveld turned to my wife who was sitting in a Red Blue chair and said "Do you like that chair Mrs Housden?" My wife replied "Yes I do, it's a jolly nice chair Mr. Rietveld". "Then you had better have one", he said. "I like all your furniture Mr. Rietveld", my wife replied. "Then you had better have it all", he said"

BRIAN HOUSDEN, 'JOLLY NICE FURNITURE,
A NOTE ON THE WORK OF GERRIT THOMAS RIETVELD', 1986



■229

GERRIT THOMAS RIETVELD (1888-1964)

A 'Military' chair, designed 1923, executed circa 1962-1964

painted beech wood, painted beech-veneered plywood
executed by Gerard van de Groenekan, De Bilt, the Netherlands
35½ x 15¾ x 20½ in. (90 x 40 x 52 cm.)

£7,000-10,000

US\$8,600-12,000

€7,800-11,000

HK\$67,200-96,000

杰里特·托马斯·里特维尔德 (1888-1964)

“军队”凳子, 设计于1923年, 制作于1962-1964年间

PROVENANCE:

Mr & Mrs Brian Housden, London, supplied directly by the designer;
Thence by descent to the present owners.

EXHIBITED:

De Stijl, Camden Arts Centre, London, 1968;
2D/3D – art and craft designed and made for the twentieth century, Laing Art Gallery, Newcastle upon Tyne, 1987;
Gerrit Thomas Rietveld 1888 – 1964, Bede Gallery, Jarrow, 1990;
Rietveld, Northern Centre for Contemporary Art, Sunderland, 1990;
Rietveld Furniture and the Schroder House, travelling exhibition 1990-1991, Mead Gallery, Arts Centre, Coventry; The Whitworth Art Gallery, University of Manchester; Collins Gallery, University of Strathclyde, Glasgow; Southampton City Art Gallery and Royal Festival Hall, London.

LITERATURE:

This lot illustrated:
T. Dyckhoff, 'Rough Diamond', *The Guardian Space*, 19 October 2000, p. 11.

This lot is accompanied by photographic copies of original invoices and correspondence 1962-1965 between Brian Housden and Gerard van de Groenekan, detailing costs and progress. Also included, is a photographic copy of the entry page of the 1990 South Bank Centre, London, exhibition *Rietveld Furniture and the Schroder House*, signed by Gerrit Rietveld 6th April 1991, confirming that the collection of Rietveld designs were executed between 1955 and 1963.



■230

GERRIT THOMAS RIETVELD (1888-1964)

A child's wheelbarrow, designed 1923, executed circa 1962-1964

painted beech, painted beech-veneered plywood
executed by Gerard van de Groenekan, De Bilt, the Netherlands
12½ x 32¼ x 11½ in. (31½ x 82 x 29 cm.)

£6,000-8,000
US\$7,400-9,800
€6,700-8,900
HK\$57,600-76,800

杰里特·托马斯·里特维尔德 (1888-1964)
儿童手推车, 设计于1923年, 制作于1962-1964年间

PROVENANCE:

Mr & Mrs Brian Housden, London, supplied directly by the designer;
Thence by descent to the present owners.

EXHIBITED:

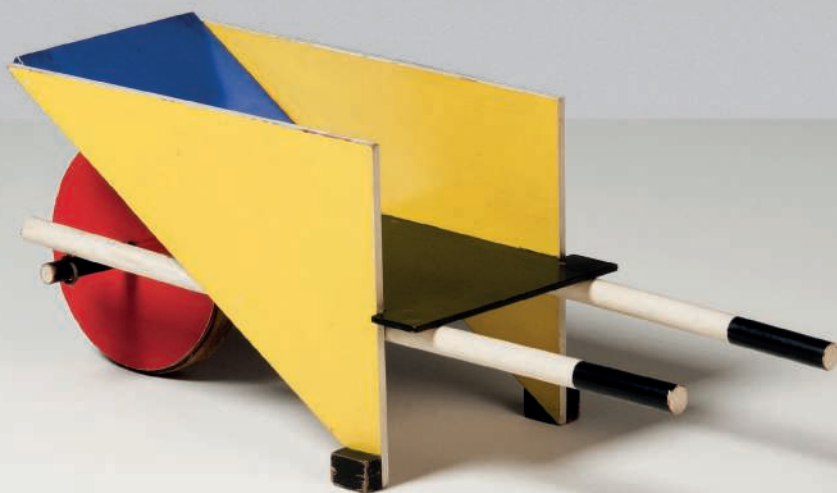
De Stijl, Camden Arts Centre, London, 1968;
2D/3D - art and craft designed and made for the twentieth century, Laing Art Gallery, Newcastle upon Tyne, 1987;
Gerrit Thomas Rietveld 1888 - 1964, Bede Gallery, Jarrow, 1990;
Rietveld, Northern Centre for Contemporary Art, Sunderland, 1990;
Rietveld Furniture and the Schroder House, travelling exhibition 1990-1991, Mead Gallery, Arts Centre, Coventry; The Whitworth Art Gallery, University of Manchester; Collins Gallery, University of Strathclyde, Glasgow; Southampton City Art Gallery and Royal Festival Hall, London.

LITERATURE:

This lot illustrated:

Rietveld Furniture and the Schroder House, exh. cat., The South Bank Centre, London, UK, 1990, n.p.;
T. Brooks, 'The Curious Case of Brian Housden', *AA Files*, no. 66, Architectural Association, London, 2013, n.p.

This lot is accompanied by photographic copies of original invoices and correspondence 1962-1965 between Brian Housden and Gerard van de Groenekan, detailing costs and progress. Also included, is a photographic copy of the entry page of the 1990 South Bank Centre, London, exhibition *Rietveld Furniture and the Schroder House*, signed by van de Groenekan 6th April 1991, confirming that the collection of Rietveld designs were executed by him 1955-1963.



■231

GERRIT THOMAS RIETVELD (1888-1964)

A 'Crate' armchair, designed 1934, executed circa 1962-1964

painted beech, upholstery
executed by Gerard van de Groenekan, De Bilt, the Netherlands
21¼ x 22 x 29½ in. (64 x 56 x 75 cm.)
underside with cabinetmaker's paper label G.A.v.d. GROENEKAN/
Utrechtseweg 315, DE BILT handwritten NEDERLAND

£2,000-3,000

US\$2,500-3,700

€2,300-3,300

HK\$ 19,200-28,800

杰里特·托马斯·里特维尔德 (1888-1964)

“箱子”扶手椅，设计于1934年，制作于1962-1964年间

PROVENANCE:

Mr & Mrs Brian Housden, London, supplied directly by the designer;
Thence by descent to the present owners.

EXHIBITED:

De Stijl, Camden Arts Centre, London, 1968;
Modern Chairs 1918 - 1970, Whitechapel Art Gallery, in association with the
Victoria & Albert Museum, London, 22 July-30 August 1970;
2D/3D - art and craft designed and made for the twentieth century, Laing Art
Gallery, Newcastle upon Tyne, 1987;

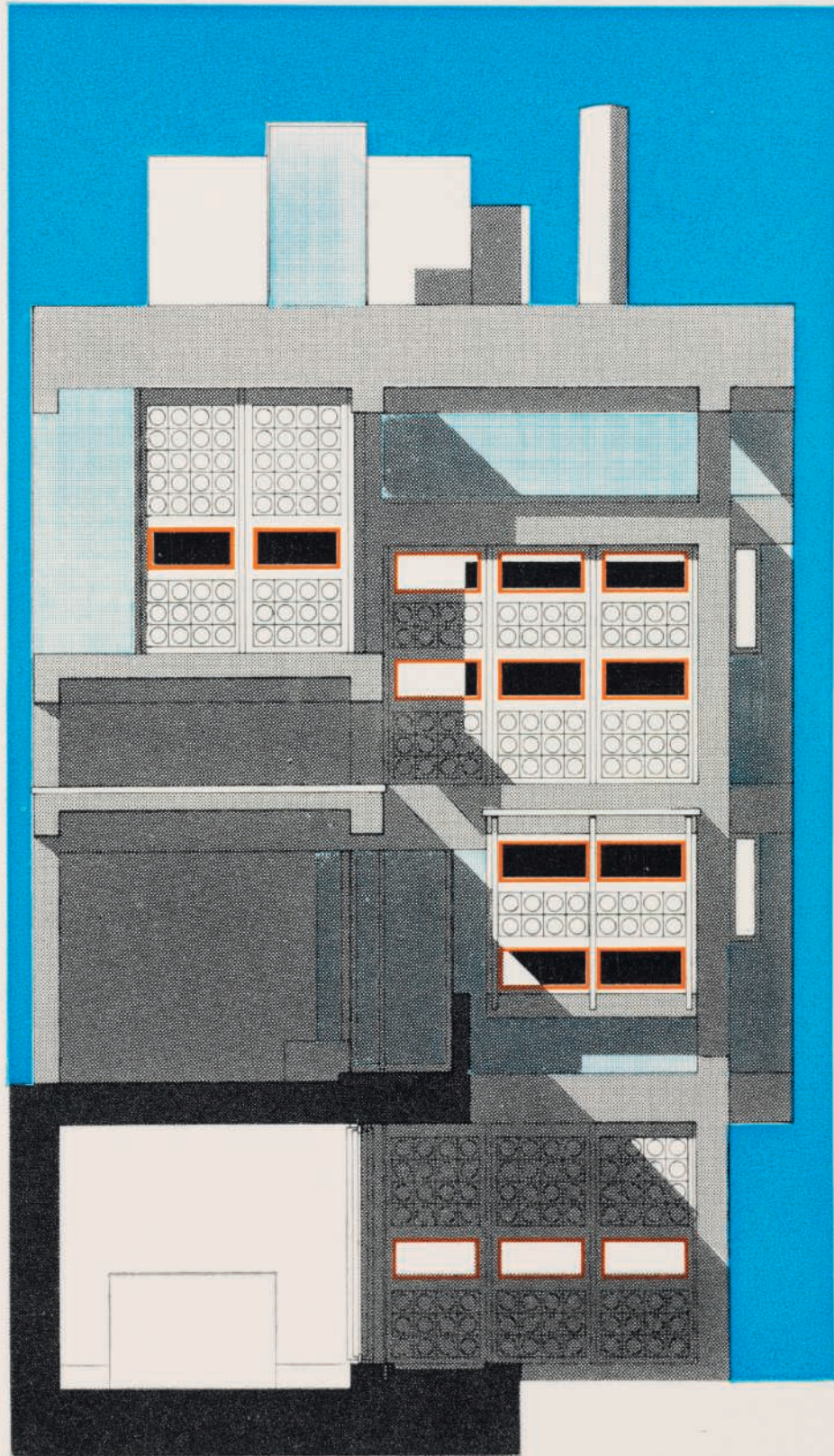
Gerrit Thomas Rietveld 1888 - 1964, Bede Gallery, Jarrow, 1990;
Rietveld, Northern Centre for Contemporary Art, Sunderland, 1990;
Rietveld Furniture and the Schroder House, travelling exhibition 1990-1991,
Mead Gallery, Arts Centre, Coventry; The Whitworth Art Gallery, University of
Manchester; Collins Gallery, University of Strathclyde, Glasgow; Southampton
City Art Gallery and Royal Festival Hall, London.

LITERATURE:

P. Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, another example
illustrated pp. 15, 23, 89, no. 133;
T. Brooks, 'The Curious Case of Brian Housden', *AA Files*, no. 66, Architectural
Association, London, 2013, this lot illustrated, n.p.

This lot is accompanied by photographic copies of original invoices and
correspondence 1962-1965 between Brian Housden and Gerard van de
Groenekan, detailing costs and progress. Also included, is a photographic
copy of the entry page of the 1990 South Bank Centre, London, exhibition
Rietveld Furniture and the Schroder House, signed by van de Groenekan 6th
April 1991, confirming that the collection of Rietveld designs were executed
by him 1955-1963.





78 South Hill Park, London. Drawing by Brian Housden.

λ232

LUCIE RIE (1902-1995)

A bowl, circa 1957

porcelain, yellow glaze
2¾ x 5¼ in. diameter (6 x 13.3 cm.)
impressed with artist's seal

£7,000-10,000

US\$8,600-12,000

€7,800-11,000

HK\$67,200-96,000

露西·瑞尔夫人 (1902-1995)

碗, 约1957年

LITERATURE:

J. Houston, *Lucie Rie, a survey of her life and work*, exh. cat., Crafts Council, London, 1981, p. 83, fig. 171 for a similar example.



λ233

LUCIE RIE (1902-1995)

A bowl, circa 1986

stoneware with blue glaze and manganese rim
2 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. diameter (7.3 x 17 cm.)
impressed with artist's seal

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

露西·瑞尔夫人(1902-1995)

碗, 约1986年

PROVENANCE:

Galerie Besson, London;

Acquired from the above by the present owner, 1988.

EXHIBITED:

Lucie Rie, Galerie Besson, 28 April-10 June 1988.

LITERATURE:

Lucie Rie, exh. cat., Galerie Besson, London, 1988, this lot illustrated pl. 25;



λ234

LUCIE RIE (1902-1995)

A bowl, circa 1980

porcelain, mixed glazes forming a spiral
3¾ x 6¼ in. diameter (9.5 x 15.8 cm.)
impressed with artist's seal

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

露西·瑞尔夫人(1902-1995)

碗, 约1980年

LITERATURE:

J. Houston, *Lucie Rie, a survey of her life and work*, exh. cat., Crafts Council, London, 1981, p. 80, fig. 145 for a similar example.



λ235

LUCIE RIE (1902-1995)

A bowl, circa 1957

glazed earthenware with manganese speckles, unglazed band to the well and manganese rim

5 x 9 x 7 $\frac{1}{4}$ in. (13 x 23 x 19.5 cm.)

impressed with artist's seal

£8,000-12,000

US\$9,900-15,000

€8,900-13,000

HK\$76,800-115,200

露西·瑞尔夫人 (1902-1995)

碗, 约1957年

LITERATURE:

J. Houston, *Lucie Rie, a survey of her life and work*, exh. cat., Crafts Council, London, 1981, p. 91, fig. 231 for a similar example.





PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ236

BERNARD LEACH (1887-1979)

A tile panel, circa 1931

glazed stoneware, painted wood frame

34¾ in. square (88.5 cm.)

36 in. square including frame (91.5 cm.)

twelve figural tiles painted BL and with St Ives mark, one tile further dated 1931

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

“伯纳德·利奇 (1887-1979)”

瓦片, 约1931年

PROVENANCE:

Private collection, United Kingdom;
Thence by descent to the present owner.

LITERATURE:

Another example illustrated:

C. Hogben, *The Art of Bernard Leach*, London, 1978, p. 32, no. 34;

E. de Waal, *Bernard Leach*, 2003, p. 55, no. 36.

Other examples sold, Christie's, *Un/Breakable*, 2 October 2018, lot 37.

■237

PHILIP LAVERNE AND KELVIN
LAVERNE (1908-1998 & B. 1937)

A cabinet, 1960s

patinated bronze, painted wood, pewter

37 x 52 x 16 in. (94 x 132 x 40.5 cm.)

lower end of door signed *Phillip & Kelvin Laverne*

£20,000-30,000

US\$25,000-37,000

€23,000-33,000

HK\$192,000-288,000

菲利普·拉维恩 (1908-1998) & 凯尔文·拉维恩 (B. 1937)

柜子, 1960年



JOHN MAKEPEACE (B. 1939)

A rare 'Millennium 3' chair, 1989

stack-laminated holly, leather
executed by Alan Amey, Parnham House workshops, Dorset, UK, from the
production of two in holly
42 x 32 x 21½ in. (107 x 81 x 54.5 cm.)
underside with plastic label printed *THE/WORSHIPFUL/COMPANY OF/
FURNITURE/MAKERS/GUILD MARK/No. 106/Date 30/6/89*

£15,000-20,000

US\$19,000-25,000

€17,000-22,000

HK\$144,000-192,0000

“约翰·马克皮斯 (B. 1939)”

罕见的“千禧年3”椅子, 1989年

PROVENANCE:

Frances and Sydney Lewis Collection, Richmond, Virginia, acquired directly
from John Makepeace, 1990;

Acquired from the above by the present owner.

LITERATURE:

Other examples illustrated:

John Makepeace, sales catalogue, 1991, p. 5;

J. Myerson, *Makepeace, A Spirit of Adventure in Craft & Design*, London, 1995,
p. 119;

L. Jackson, *Modern British Furniture, Design since 1945*, London, 2013, p. 192,
fig. 200;

A. Bowett, *100 British Chairs*, London, 2015. p. 134, no. 100.

The companion example of the present 'Millennium' chair is part of the
permanent collection of the Art Institute of Chicago, Illinois.

Christie's would like to thank John Makepeace for his assistance with the
cataloguing of this lot.

"The story of the Millennium Chair may be of interest. Two rosewood chairs were originally commissioned by a client in the UK. Making the jigs for the various three-dimensional components was a highly skilled and time-consuming stage. To assist in recovering the cost, I asked the client if he would agree to my making a second pair of chairs in a very distinctive wood; we agreed on holly, on condition that he had the choice of which pair to have when they were complete. The rosewood pair was finished first, and a visitor saw them and offered a substantial figure for them if I could persuade the client to have the holly ones. In the event, the client stayed with his preference for rosewood, and the holly pair were exhibited in America soon after. The curators for the Arts Institute of Chicago and the Lewis collection saw them and asked if I would agree to the pair being split, one for Chicago and the second to go into the Lewis Collection in Richmond.

So there are a total of four chairs, two in Indian rosewood, and two in English holly. As far as I know, they are the only holly wood chairs in the world. Holly rarely grows large enough and this tree was quite exceptional. I had it cut into 1mm thick veneers which were then rejoined into the curved components for the back. The fact that no glue lines are visible in such a pale wood is testament to the quality of the making despite the fact that there were up to 40 layers in the larger sections.

Chairs are of particular interest to me in that they reflect the human form. Whereas most chairs are uncomfortable because they fail to provide support in the right places, I have over the years made many individual chairs that are both inventive in structure and respond to the needs of the body. It is too commonly claimed that chairs cannot suit everybody; to my mind, variations of height can be perfectly accommodated by the subtle angles and curvatures."

John Makepeace OBE., August 2019





■239

TERENCE HAROLD ROBSJOHN-GIBBINGS (1905-1976)

A pair of 'Klismos' chairs, designed 1961

ensuite with lots 241 and 242, walnut, leather
manufactured by Saridis, Athens, Greece
each 35½ x 20 x 29½ in. (90 x 52 x 75 cm.)
underside of one with manufacturer's metal label *DESIGNED BY*
T.H.ROBSJOHN GIBBINGS/MANUFACTURED BY SARIDIS OF ATHENS in
Greek alphabet and stamped 81701, 73394 respectively (2)

£4,000-6,000
US\$5,000-7,400
€4,500-6,700
HK\$38,400-57,600

特伦斯·哈罗德·罗布森·吉本斯 (1905-1976)
一对“Klismos”椅子, 设计于1961年

LITERATURE:
T.H. Robsjohn-Gibbings, C. Pullin, *Furniture of Classical Greece*, New York,
1963, other examples illustrated pp. 59, 61.

■240

TERENCE HAROLD ROBSJOHN-GIBBINGS (1905-1976)

An extendable dining table, designed 1960s

walnut, brass mounts, the central leaf insertion with two tapering supports
manufactured by Saridis, Athens, Greece
29½ x 49½ in. fully extended (75 x 144 x 126 cm.)
underside with manufacturer's metal label *DESIGNED BY T.H.ROBSJOHN*
GIBBINGS/MANUFACTURED BY SARIDIS OF ATHENS in Greek alphabet,
two manufacturer's paper labels, each extending leaf numbered respectively
84694 and 68032

£10,000-15,000
US\$13,000-18,000
€12,000-17,000
HK\$96,000-144,000

特伦斯·哈罗德·罗布森·吉本斯 (1905-1976)
可伸展餐桌, 设计于1960年间





■241

TERENCE HAROLD ROBSJOHN-GIBBINGS (1905-1976)

A pair of 'Klismos' chairs, designed 1961

ensuite with lots 239 and 242, walnut, leather
manufactured by Saridis, Athens, Greece
underside of one with manufacturer's metal label DESIGNED BY
T.H.ROBSJOHN GIBBINGS/MANUFACTURED BY SARIDIS OF ATHENS in
Greek alphabet and stamped 82360, 73394 respectively
each 35½ x 20 x 29½ in. (90 x 52 x 75 cm.)

(2)

£4,000-6,000
US\$5,000-7,400
€4,500-6,700
HK\$38,400-57,600

特伦斯·哈罗德·罗布森·吉布斯 (1905-1976)
一对“Klismos”椅子, 设计于1961年

LITERATURE:

T.H. Robsjohn-Gibbings, C. Pullin, *Furniture of Classical Greece*, New York,
1963, other examples illustrated pp. 59, 61.

■242

TERENCE HAROLD ROBSJOHN-GIBBINGS (1905-1976)

A set of six 'Klismos' chairs, designed 1961

ensuite with lots 239 and 241, walnut, leather
manufactured by Saridis, Athens, Greece
each 35½ x 20 x 29½ in. (90 x 52 x 75 cm.)
underside of one with manufacturer's metal label DESIGNED BY
T.H.ROBSJOHN GIBBINGS/MANUFACTURED BY SARIDIS OF ATHENS
in Greek alphabet and stamped 82360, 73394, 81701, 70329, 70329, 82360,
70329 respectively

(6)

£12,000-18,000
US\$15,000-22,000
€14,000-20,000
HK\$115,200-172,800

特伦斯·哈罗德·罗布森·吉布斯 (1905-1976)
一套六把“Klismos”椅子, 设计于1961年

LITERATURE:

T.H. Robsjohn-Gibbings, C. Pullin, *Furniture of Classical Greece*, New York,
1963, other examples illustrated pp. 59, 61.



AN IMPORTANT TABLE
BY
RENÉ LALIQUE



RENÉ LALIQUE (1860-1945)

'Oranges', an important table, no. 12, designed 1931

etched glass, moulded glass, nickel-plated metal
29½ x 50¼ in. square (75 x 128 cm.)

£60,000-80,000

US\$74,000-98,000

€67,000-89,000

HK\$576,000-768,000

蕊内·拉力克 (1860-1945)

重要的“橙色”中心桌, 编号12, 设计于1931年

"He stands with the greatest names of all time in the history of art, and his very personal skills and outstanding imagination will be admired by the elite of the future."

CALOUSTE GULBENKIAN
JULY 1945

LALIQUE GLASS for the CONNOISSEUR

Among the works of René Lalique there are certain "collectors' pieces" of such beauty and rarity that they are seldom to be obtained outside Paris. The only exhibition in England which includes these desirable acquisitions is at Breves' Lalique Galleries.

Not merely a small selection, but the whole range of Lalique's creations is here presented, and the prices are as varied as the glass itself. Two books of interest to every connoisseur of glass - "The Art of René Lalique" and "Lalique Lights" - will be sent post free for 1s. 6d.

Every genuine example of Lalique Glass bears one of the artist's marks reproduced here.



BREVES' LALIQUE GALLERIES
2 BASIL ST., SLOANE STREET, LONDON, S.W.3
(Close to Knightsbridge Underground) Telephone: Kensington 1928-7471.

Studio Yearbook of Decorative Art, 1931

LITERATURE:

The Studio Yearbook, London, 1931, an advertisement of the model illustrated, n.p.;

The creative output of René Lalique must be considered some of the most important, and elegant, of the 20th century. After a noted career as an Art Nouveau jewellery designer, Lalique was one of relatively few visionaries to transition to the new modern style of the 1920s, which became known as Art Deco following the seminal Paris 1925 Exposition internationale des Arts décoratifs et industriels modernes, at which his work was so admired. Alongside his vast range of moulded glass vases and objects, Lalique also produced a mere handful of larger scale furniture works, and just ten tables are documented in the catalogue raisonné. A rectangular table of 1930 (illus. Marchiljac, op.cit, p.887, fig.13), featuring the same geometric fluted supports seen to the current lot, is now in the permanent collection of the Brighton Museum & Art Gallery. Their survival and reappearance is exceedingly rare and the location of the current lot was hitherto undocumented.

This model was exhibited at the Breves' Lalique Galleries, London, October 1931 and features in a period advertisement for the firm of that date.





AN IMPORTANT CHANDELIER BY RENÉ LALIQUE



Dining Room, Pavillion René Lalique
Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925
Lalique archives photograph. Photo: © Archives Lalique.

■▲244

RENÉ LALIQUE (1860-1945)

'Fruits', an important chandelier, no. 2259, designed 1913

clear and frosted glass, moulded, plated metal, with eight fins surrounding an octagonal body
58¼ x 45 in. (148 x 114 cm.)

£80,000-120,000

US\$99,000-150,000

€89,000-130,000

HK\$768,000-1,152,000

蕊内·拉力克 (1860-1945)

重要的“水果”枝形吊灯, 编号2259, 设计于1913年

EXHIBITED:

An example of this model was exhibited:

Salon des Artistes Décorateurs, Paris, 1922;

Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925.

LITERATURE:

Other examples illustrated:

'L'Exposition des Arts Décoratifs, La Section Française', *Art et Décoration*, July 1925, p. 219 for the model at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris;

M. Lalique, M.-C. Lalique, *Lalique par Lalique*, Paris, 1977, p. 133 for the model at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris;

A. Duncan, *Art Nouveau and Art Deco Lighting*, London, 1978, p. 125;

M.-C. Lalique, *Lalique*, Paris, 1988, p. 82 for the model at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris;

F. Marcilhac, *René Lalique 1860-1945 Maître-Verrier*, Paris, 2011, p. 641, no. 2259

J.-M. Ferrer, *Suzanne Lalique-Haviland, Le décor réinventé*, exh. cat., Musée

Lalique, Wingen-sur-Moder, France, 2012, p. 26 for the model at the 1922

Salon des Artistes Décorateurs, Paris.

Amongst the large-scale works produced by Lalique light fixtures take on a particular importance due to the innate luminosity of the glass when backlit. Lalique had designed lighting from early in his career during his Art Nouveau period, including a chandelier cast with lizard bronze mounts in 1905, but his experimentation of lighting at this stage in his career around the time the current work was designed was limited. It was only after 1918 and the move of his glassworks to Wingen-sur-Moder that the range and quantity expanded. The current lot is one of two related forms from 1913 and its appearance here marks its first documented emergence at auction (an example of the variant model sold at auction in New York in 2017 for \$396,500). Amongst the largest chandeliers designed by Lalique, the central importance and significance of the 'Fruits' chandelier to the designer is underlined by it being the very model chosen by him as centrepiece of the Lalique pavilion at the seminal Exposition Internationale des Arts Décoratifs et Industriels Modernes, in Paris in 1925.

For an additional image of this lot please see page 4.





■AΩ245

ALBERT CHEURET (1884-1966)

'Cigognes', a ceiling light, circa 1925

patinated bronze, alabaster
25 high x 33 in. diameter (63 x 83 cm.)
signed *Albert Cheuret*

£20,000-30,000
US\$25,000-37,000
€23,000-33,000
HK\$192,000-288,000

阿尔伯特·切雷特 (1884-1966)

“鹤”，吊灯，约1925年

LITERATURE:

Related model illustrated:

A. Duncan, *Art Deco Furniture*, London, 1997, p. 58;
A. Duncan, *Art Deco Complete, The Definitive Guide to the Decorative Arts of the 1920s and 1930s*, New York, 2009, p. 235.



2246

JOSEPH CSAKY (1888-1971)

'Oiseau', designed 1924, cast 1983

patinated cast bronze

cast by Blanchet Fondeur, France, for the Atelier Csaky, number 3 from the edition of 8 plus 2 artist's proofs

27½ x 38½ x 8¼ in. (70 x 98 x 21 cm.)

lower edge stamped AC CSAKY 3 / 8 / Blanchet Fondeur

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

HK\$115,200-172,800

约瑟夫·查基 (1888-1971)

“鸟”，设计于1924年，铸造于1983年

PROVENANCE:

Artcurial, Paris, 8 June 2010, lot 14;

Acquired from the above by the present owner.

LITERATURE:

F. Marcilhac, *Joseph Csaky, du cubisme historique à la figuration réaliste, catalogue raisonné des sculptures*, Paris, 2007, another example illustrated pp. 77, 334, no. FM.85/b.



λ247

FERDINAND PARPAN (1902-2004)

'*Matelot Accordioniste*', conceived 1950, later cast

patinated cast bronze

cast by Fonderie de la Plaine, Saint-Denis, France

34 in. high (86.5 cm.)

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

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

费迪南·帕潘 (1902-2004)

“海员风琴师”，设计于1950年，随后铸造

PROVENANCE:

Estate of the artist;

Acquired from the above by the present owner.

LITERATURE:

J.-C. Hachet, *Ferdinand Parpan, L'intuition des formes*, Paris, 2001, another example illustrated p. 235.

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



1248

FERDINAND PARPAN (1902-2004)

'*Le Guitariste*', conceived circa 1935, later cast

patinated bronze

cast by Fonderie de la Plaine, Saint-Denis, France, number 8 from the edition of 8
34 in. high (86 cm.)

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

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

费迪南·帕潘 (1902-2004)

“吉他手”，设计于1935年，随后铸造

PROVENANCE:

Estate of the artist;

Acquired from the above by the present owner.

LITERATURE:

J.-C. Hachet, *Ferdinand Parpan, L'intuition des formes*, Paris, 2001, another example illustrated p. 238.

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

-249

DEMÈTRE CHIPARUS (1886-1947)

'Solo', circa 1925

gilt bronze, ivory, brown onyx
19 ¼ in. (49 cm.) high
base engraved *D. H. Chiparus*

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

HK\$144,000-240,000

德米特奇·帕鲁斯(1886-1947)

“独唱曲”，约1925年

LITERATURE:

Other examples illustrated:

V. Arwas, *Art Deco Sculpture*, London, 1992, p. 63;

A. Shayo, *Chiparus Master of Art Deco*, London, 1999, p. 163, pl. 94.



250

MAURICE GUIRAUD-RIVIÈRE
(1881-1947)

'Enigma', 1926

white marble on *Verde Alpi* marble base

15¾ x 17¼ x 12½ in. (40 x 44 x 32 cm.)

engraved *M Guiraud-Rivière*, the base further engraved and gilded 22 MAI 1926

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

莫里斯·吉劳德·里维埃 (1881-1947)

“谜”，1926年

LITERATURE:

Other examples illustrated:

B. Catley, *Art Deco and Other Figures*, Woodbridge, 1978, p. 173;

V. Arwas, *Art Deco Sculpture*, London, 1992, p. 106.





■251

ADOLF LOOS (1870-1933)

A dodecahedron pendant light, designed circa 1905

brass, glass
57 x 15¾ in. diameter (145 x 40 cm.)

£12,000-18,000
US\$15,000-22,000
€14,000-20,000
HK\$115,200-172,800

阿道夫·洛斯(1870-1933)
十二面体吊灯, 设计于1905年

PROVENANCE:

Kniže & Comp. parlour, Karlsbad (Karlovy Vary), by repute;
Private Collection, Austria, 2005;
Private Collection, Germany.

LITERATURE:

Similar examples illustrated:
B. Gravagnuolo, *Adolf Loos*, Milan, 1982, p. 191;
E. B. Ottillinger, *Adolf Loos, Wohnkonzepte und Möbelentwürfe*, Vienna, 1994,
p. 68, fig. 65;
M. F. Rich, *Vienna 1900-1930: Art in the Home*, exh. cat., Historical Design Inc,
New York, 1996, p. 51.

A companion example to the present lot was included in the exhibition *Adolf Loos, Private Spaces*, Museu del Disseny, Barcelona, 2017, 2 December, 2017-18, February 2018.

252

GUSTAV GURSCHNER (1873-1970)

A vase, circa 1900

patinated and silvered bronze

10¼ x 7½ x 4¼ in. (26 x 19 x 11 cm.)

side stamped with *GURSCHNER*, underside with *K/137*

£6,000-9,000

US\$7,400-11,000

€6,700-10,000

HK\$57,600-86,400

古斯塔夫·格什纳(1873-1970)

花瓶, 约1900年



253

MARTIN BROTHERS

A grotesque bird jar, 1880

glazed earthenware

10¼ x 8¼ x 5½ in. (26 x 21 x 14 cm.)

underside of base and lid incised *RWMartin/London/Southall* and dated 12.7.1880

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

马丁兄弟

奇特的小鸟罐子, 1880年

254

MARTIN BROTHERS

A grotesque animal spoon warmer, 1880s

modelled as a grotesque rodent, salt-glazed stoneware

6⅞ x 16¼ x 5 in. (15.5 x 14.5 x 12.5 cm.)

underside inmpressed with artist's seal *MARTIN/SOUTHALL* and incised 544

£8,000-12,000

US\$9,900-15,000

€8,900-13,000

HK\$76,800-115,200

马丁兄弟

奇特的动物勺子加热器, 1880s



204

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■255

CARLO BUGATTI (1856-1940)

A near pair of chairs, circa 1902

walnut, vellum, piredced copper, pewter inlays, linen cord
each 35½ x 18½ x 19 in. (90 x 47 x 48 cm.)

(2)

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

卡洛·布加迪(1856-1940)

一对相似的椅子, 约1902年

LITERATURE:

Similar examples illustrated:

P. Dejean, *Carlo, Rembrandt, Ettore, Jean Bugatti*, Paris, 1981, p. 82;

Carlo Bugatti au Musée d'Orsay, Catalogue Sommaire Illustré du Fonds d'Archives et des Collections, exh. cat., Musée d'Orsay, Paris, 2001, p. 91, fig. 8.9.



■256

CARLO BUGATTI (1856-1940)

A rare settee, designed circa 1895

ebonised walnut, vellum, pierced copper and brass, pewter inlay, linen
56 x 97 x 21 in. (142 x 246 x 53 cm.)

£30,000-50,000

US\$37,000-61,000

€34,000-56,000

HK\$288,000-480,000

卡洛·布加迪(1856-1940)

长沙发, 约设计于1895年

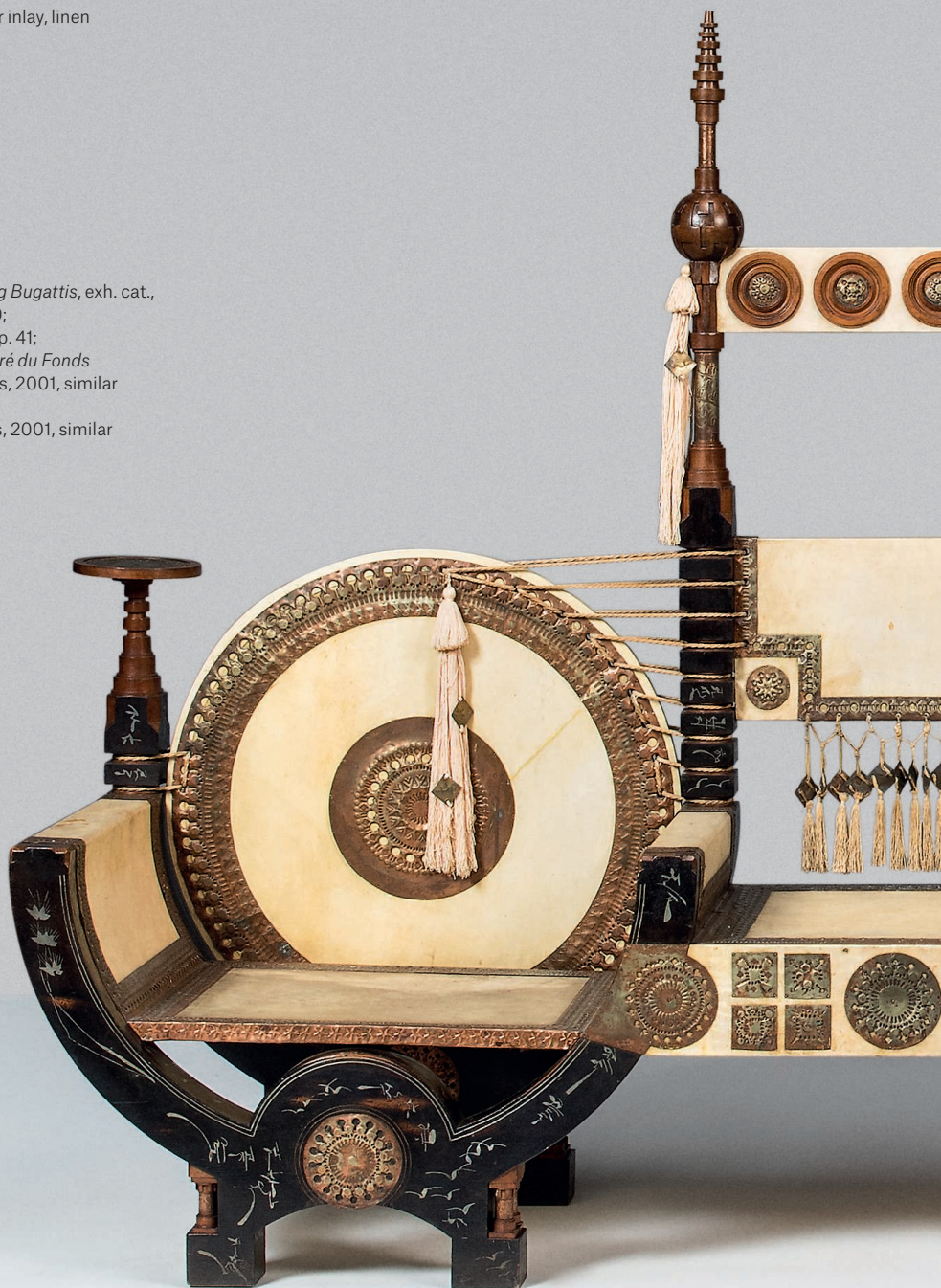
LITERATURE:

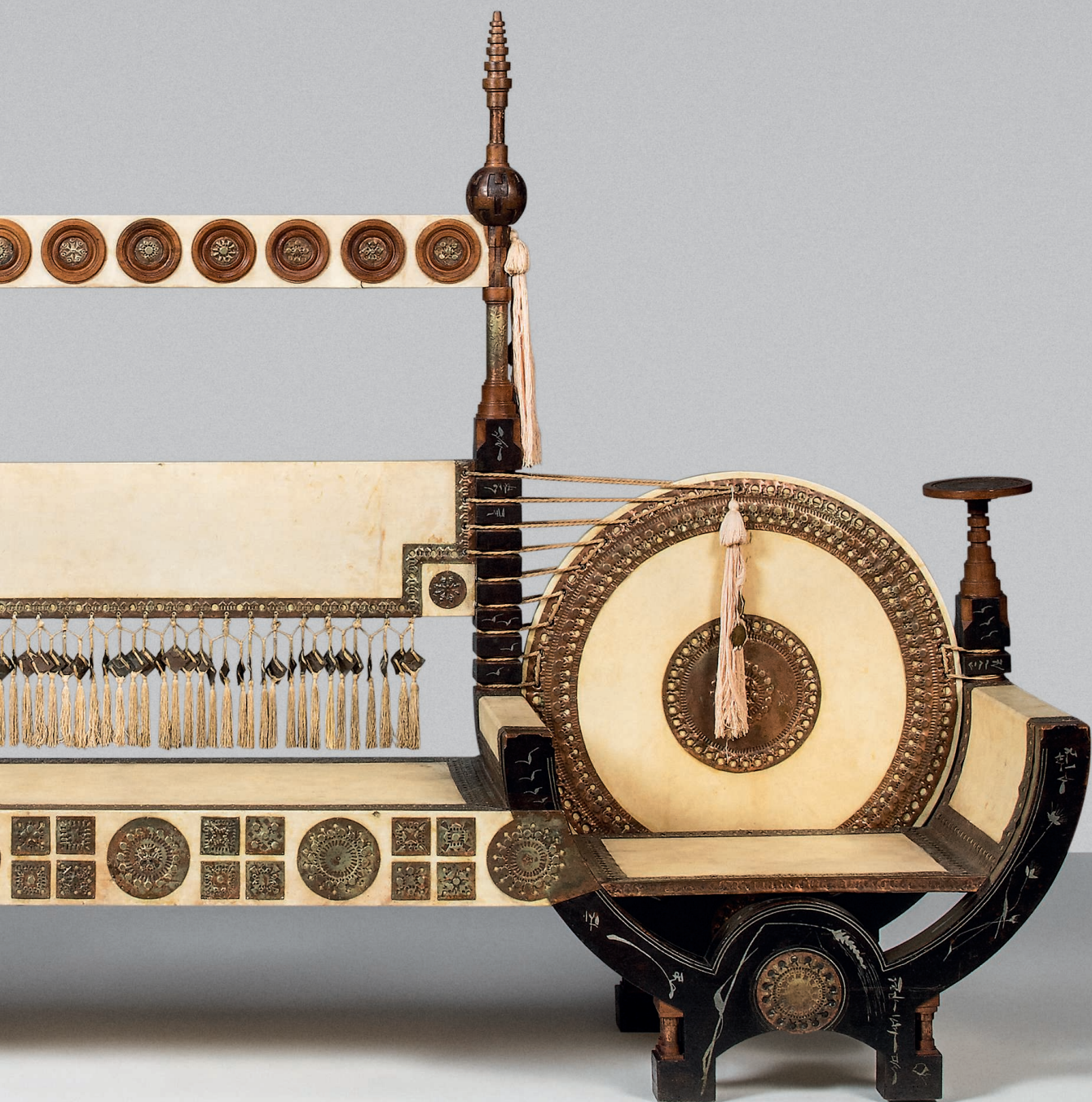
M. Haslam, P. Garner, M. Harvey, H. Conoway, *The Amazing Bugattis*, exh. cat., Royal College of Art, 1979, similar example illustrated p. 20;

P. Dejean, *Bugatti*, Paris, 1981, another example illustrated p. 41;

Carlo Bugatti au Musée d'Orsay, Catalogue Sommaire Illustré du Fonds d'Archives et des Collections, exh. cat., Musée d'Orsay, Paris, 2001, similar example illustrated p. 97, fig. 8.52;

M.-M. Massé, *Carlo Bugatti*, exh. cat., Musée d'Orsay, Paris, 2001, similar example illustrated p. 53, cat. no. 25.







*257

GALLÉ

A 'Cherry' table lamp, circa 1925

mould-blown cameo glass

18½ x 12¼ in. diameter (47 x 31 cm.)

shade and base with cameo signature Gallé

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

HK\$144,000-240,000

加雷

“樱桃”台灯, 约1925年

LITERATURE:

Other examples illustrated:

A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 165, pl. 236;

A. Duncan, G. de Bartha, *Gallé Lamps*, Suffolk, 2014, p. 58, no. 5.2.

EUGENIO QUARTI (1867-1929)

A 'Stile Liberty' rare desk and chair, circa 1898

rosewood, walnut, with mother of pearl, copper, brass and pewter inlays

desk 31¼ x 31¼ x 19¼ in. (79.5 x 79.5 x 50 cm.)

chair 35¾ x 11½ x 15¼ in. (91 x 29 x 40 cm.)

chair seat and desk tabletop signed *EQuarti*

(2)

£10,000-15,000

US\$13,000-18,000

€12,000-17,000

HK\$96,000-144,000

欧亨尼·奥夸蒂 (1867-1929)

“仍然自由” 罕见的桌子和椅子, 约1898年

EXHIBITED:

An example of this model was exhibited:

Turin, Esposizione Internazionale d'Arte Decorativa, 1898;

Paris, Exposition Universelle, 1900;

Turin, Esposizione Internazionale del Disegno, 1902.

LITERATURE:

Other examples illustrated:

R. Bossaglia, *Bugatti-Quarti*, exh. cat., Galleria dell'Emporio Floreale, Rome, n.p.;

I. de Guttry, M.P. Maino, *Il Mobile Liberty Italiano*, Milan, 2012, p. 86;

Eugenio e Mario Quarti, dall'ebanisteria Liberty all'arredamento moderno, Milan, 1980, inside front cover, p. 54, fig. 1.

One of Italy's foremost furniture makers, Eugenio Quarti was born into a family of craftsmen and at age 14 apprenticed to a furniture maker in Paris. He returned to Italy in the late 1880s and spent a short period in the studio of Carlo Bugatti in Milan, whose exotic and extravagant designs had a lasting influence on him. After a few months Quarti had established himself in a small workshop in Via Donizetti and indeed later married Bugatti's daughter. He became immersed in the thriving artistic life of late 19th-century Milan and was encouraged and enlightened by the teaching at the school of the Societ  Umanitaria, where design courses were based on social issues, and where he himself later taught. An 1899 article by Vittorio Pica praises Quarti's unique designs for being neither too imitative of northern European Art Nouveau nor too austere, but instead appealing to the needs of modern living. An identical example of the present lot desk and chair is in the permanent collection of the Mus e d'Orsay, Paris.

A desk of this design, from the collection of Francesco Carraro, was sold Christie's New York, 21/21 - *Historical Design, 21 Years for the 21st Century*, 19 December 2006, lot 694.



LÉO LAPORTE-BLAIRSY (1867-1923)

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

silvered bronze, cased glass carved with stars

cast by Susse Frères, Paris, France

16 ½ in. high (42 cm.)

signed in cast *LEO LAPORTE BLAIRSY* with foundry mark *SUSSE FRERES*

EDITEURS PARIS and further stamped *M*

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

HK\$144,000-240,000

雷奥·拉波特·布莱西 (1867-1923)

“银河”，人形灯，约1904年

LITERATURE:

Other examples illustrated:

A. Duncan, *Art Nouveau and Art Deco Lighting*, London, 1978, p. 111;

A. Duncan, *The Paris Salons 1895-1914, Vol. V: Objets D'Art & Metalware*, Woodbridge, 1999, p. 367;

P. Forster, *Radikal schön, Jugendstil und Symbolismus, Die Sammlung Ferdinand Wolfgang Ness*, Wien, 2019 162-63, 189.

Another example of this model was sold at Christie's, *Design*, 17 October 2018, lot 273.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

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

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the '**VAT Symbols and Explanation**' section of our catalogue. For **lots** Christie's ships to the United States, 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 purchaser. 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. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

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

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any duties due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (c) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, at our option:
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Jewellery over 50 years old

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none">• If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).• If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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

buyer (as applicable) must:
(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
(b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

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

revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

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

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

λ

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

•

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

~

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

ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. 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, which can be significant, if the **lot** fails to sell. Christie's therefore 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 an amount calculated against the final **hammer price**. The third party may also 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**.

□ Bidding by parties with an interest

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 given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

ELECTRICAL GOODS

All electrical goods offered in this catalogue have either been tested and certified by an appropriately qualified electrician or have been operationally disabled. We would strongly advise that any intended re-commissioning is undertaken by an appropriately qualified electrician.

EXPLANATION OF CATALOGUING PRACTICE

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

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

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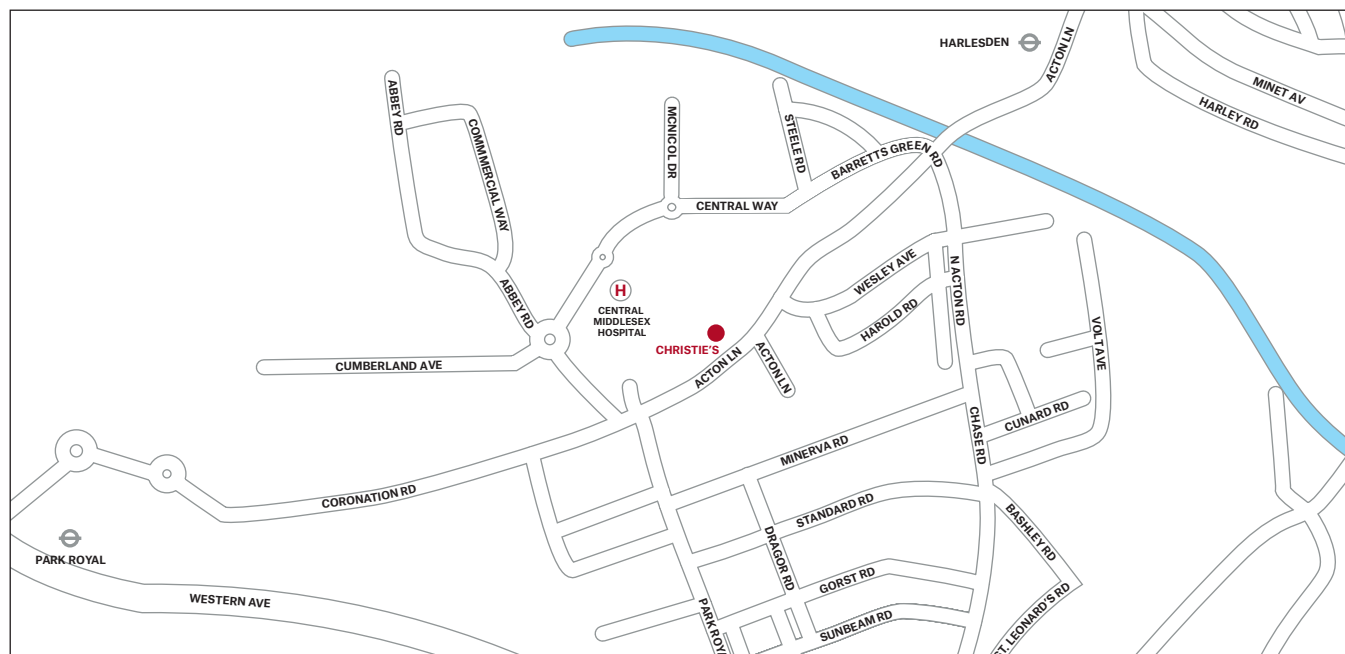
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